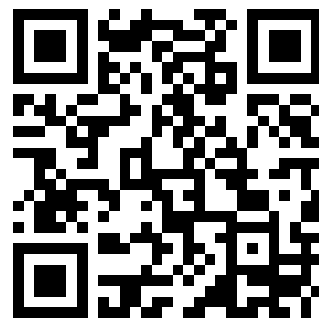


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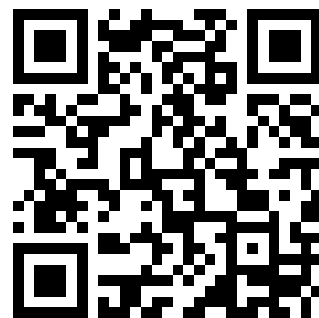


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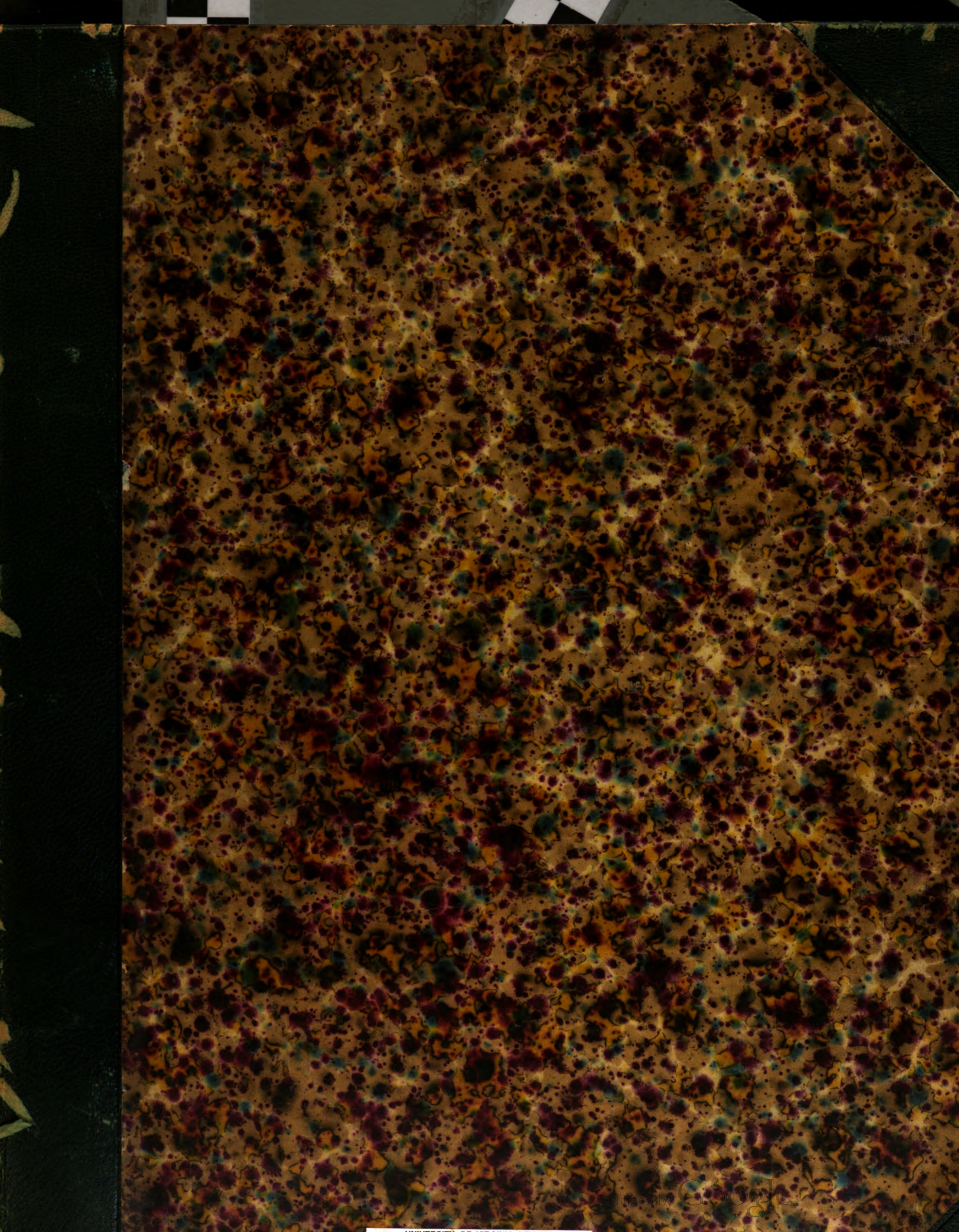
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# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE  
AND ART.*

JULY — DECEMBER,  
1892.

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## LITERATURE.

*The Sisters.* A Tragedy. By Algernon Charles Swinburne. (Chatto & Windus.)

THE penalty of distinction is never more actual than in the case of the poet or man of letters. His best work is the standard by which his inferior work is judged; and though his admirers do not admire him the less because he occasionally falls below his highest level, they carefully discriminate between his better and his worse performances. So, when Mr. Swinburne offers us a poem which he calls a tragedy, our expectations take their cue from "Erechtheus" and "Bothwell," from "Mary Stuart" and "Marino Faliero." To be offered a poem of any kind by Mr. Swinburne is to be reminded of some of the most perfect verse in the language, and to have our hopes raised by the prospect of a fresh addition to a rich accumulation of song. *The Sisters* will not satisfy these hopes; nor will it be read as a tragedy, for there is nothing really tragic in it. It is true that the two principal characters come to a sudden end—by misadventure rather than foul play—but they die as placidly as though they were only falling asleep, and the lookers-on speak of the incident with as much unconcern as they might have shown if they had been discussing the weather. Of passion, the most essential thing in a tragedy, there is scarcely any trace from beginning to end of the poem, except in the interlude—the play within the play—in which the performers do invest the parts they assume with some show of life.

The plot of the poem is not without its possibilities. Two cousins are in love with two sisters, and both sisters are in love with one of the cousins. Of the latter, the particular one who is the object of this regard is poor, while the other has a good inheritance. Because he is poor, Reginald thinks he ought not to declare his love for Mabel, and he tells Frank to win her if he can. Frank tries, but finds that Mabel will only accept Reginald, whereupon he retires, and Reginald is made happy. But Anne, the other sister, is disappointed and jealous. She does not mean to hurt any one but herself, and she had laid up some poison, which she intended to take before the wedding day. Mabel finds the flask, the liquid in which smells sweet, and asks Anne to let her taste it. The temptation is too strong for the unhappy sister. She utters a few words of half-dissuasion, but Mabel sips the poison. Reginald comes in, tastes it also, at Mabel's wish, and the placid death-scene follows immediately afterwards.

The dramatic opportunities of such a story

are few, but Mr. Swinburne might surely have used them to better purpose than he has done. The rivalries of the two men, and the jealousy of one of the girls, could have been made to yield matter for passionate treatment. But the men are without a particle of fire. Reginald has not pluck enough to propose to Mabel, and Frank is too faint-hearted to press his suit. The theory of Frank's unselfishness, and of Reginald's modest self-depreciation, might pass muster if the virtues it implies were not so obviously the result of weakness rather than of strength. Most of the talk of the two lovers is of a very feeble sort, and almost reconciles one to the abortiveness of Anne's attempts at jealousy. It is not surprising that she never flames up, for there is really nothing to make her do so. But it is surprising that the style as well as the matter of the talk of all the characters is so poor. There is no greater master of eloquent diction living than Mr. Swinburne, yet he is content here to put into verse, which is almost necessarily inferior, passages that would be bald even in prose.

One gladly admits, however, that there are better things in the poem. The few lyrics in it are alone enough to make it welcome. Mr. Swinburne has seldom surpassed the beauty and sweetness of the song with which the fourth act opens:

"Love and Sorrow met in May,  
Crowned with rue and hawthorn-spray,  
And Sorrow smiled.  
Scarce a bird of all the spring  
Durst between them pass and sing,  
And scarce a child.

"Love put forth his hand to take  
Sorrow's wreath for sorrow's sake,  
Her crown of rue.  
Sorrow cast before her down  
Even for love's sake Love's own crown,  
Crowned with dew.

"Winter breathed again, and spring  
Cowered and shrank with wounded wing  
Down out of sight.  
May, with all her loves laid low,  
Saw no flowers but flowers of snow  
That mocked her flight.

"Love rose up with crownless head  
Smiling down on springtime dead,  
On wintry May.  
Sorrow, like a cloud that flies,  
Like a cloud in clearing skies,  
Passed away."

Reginald's tardy confession of love is in the true vein both of poet and lover. He had been wounded at Waterloo (the time of the poem is 1816), and Mabel asks him—

"When you lay hurt it might have been to death—  
Will you not tell me what you thought of then?"

He answers that there is nothing to tell, but she presses him with more questions, and at last exclaims

"O Reginald,  
Must I say everything—and more—and you nothing?"

Then Reginald takes courage and opens his heart to her:

"I thought,  
Between the shoots and swoonings, off and on,  
How hard it was, if anything was hard  
When one was dying for England, not to see  
Mabel, when I could see the stars. I thought  
How sweet it was to know they shone on her  
Asleep or waking, here at home. I thought  
I could have wished, and should not wish, to send  
My whole heart's love back as my life went out,

To find her here and clasp her close and say  
What I could never—how much I had loved her.

Then  
I thought how base and bad a fool I was  
To dream of wishing what would grieve her. Then  
I fell asleep."

In the first flush, too, of his new happiness Reginald made one or two other pretty speeches worthy of the poet who writes them. This, for instance:

"I never was or could be fit for you  
To glance on or to tread on. You, whose face  
Was always all the light of all the world  
To me—the sun of suns, the flower of flowers,  
The wonder of all wonders—and your smile  
The light that lit the dawn up, and your voice  
A charm that might have thrilled and stilled the  
sea—

You, to put out that heavenly hand of yours,  
And lift up me to heaven, above all stars  
But those God gave you for your eyes on earth  
That all might know his angel!"

The thoughtful reader of the poem will now and then stop to con over again some short passage in which a fine thought is forcibly expressed or a graphic picture conveyed. The following is such a passage:

"The windy darkness creeps and leaps by fits  
Up westward: clouds, and neither stars nor sun,  
And just the ghost of a lost moon gone blind  
And helpless."

And this is another:

"Death's wings beat round about us day and  
night:  
Their wind is in our faces now."

If *The Sisters*, as compared with Mr. Swinburne's greater works, must be deemed a piece of somewhat indifferent workmanship, the extracts which have been given will show that the poet has nevertheless left upon it the mark of his genius.

GEORGE COTTERELL.

*Letters of Field Marshal Count Helmuth von Moltke to his Mother and his Brothers.* Translated by Clara Bell and Harry W. Fischer. In 2 vols. (Osgood, McIlvaine & Co.)

These volumes consist of a series of letters, written by Moltke to his mother and two of his brothers, and extending over a period of more than sixty years. They do more honour to the warrior's memory than his précis of the war of 1870-1, which, despite the praises of the *gobe-mouches* of flattery, has found, we suspect, very few readers, and is a shallow, one-sided, and inaccurate book. The Letters give us a clear idea of Moltke's real nature and character, of his industry, perseverance, high sense of duty, intellectual tastes, and great capacity, and, at the same time, of a certain narrowness of view, and of a want of sympathy and original genius, which may be distinctly traced in his thoughts and his acts. They contain, too, his passing opinions on many of the great questions of his time, expressed with the freedom of intimate converse; and these are interesting in the extreme, as showing the judgment of a Prussian Junker of remarkable gifts, on the wars, the politics, and the tendencies of the age. We see clearly in them, among other things, intense dislike of France, and of French ideas and influence, strong and becoming patriotic pride, the prejudices of an aristocratic caste, belief that organised force is everything in war, and profound contempt of popular movements:



convictions, in a word, which, in 1793, led to the discomfiture of old Feudal Europe, and which, in 1870, as these volumes prove, were more nearly falsified by the event than mere soldiers imagine.

The letters of Moltke to his mother, a woman of fine parts and a strong nature, most clearly, perhaps, disclose his character. Whether at a desk at the State College of Berlin, or engaged in making surveys of Prussian territory, he was a patient and indefatigable worker; and we are not surprised that "the thoroughness of his work" attracted the attention of even a listless sovereign. He was also a very high-minded man, strict in principle, moral, sedate, and scrupulous; and he evidently became, at an early age, the mentor and real head of his family. His acquirements in every sphere of learning were immense; his understanding was penetrating and strong; but there was nothing of the bookworm or the pedant about him; he loved nature, and could represent her grandeur and beauty with real skill; he was a constant and enthusiastic traveller; and he was, withal, playful, joyous, a good companion, and steady in his affection to friends and kinsmen. Such a man was destined to rise to eminence. And yet Moltke's nature was not free from defects: he was wanting in imagination and commanding genius; and, possibly owing to the associations of his life, he remained a Prussian Junker to the end of his days—that is, an aristocrat of the truest military type, such a Tory of the Tories as is unknown in England. He bitterly complains in one of his letters, that the extreme privations of his earliest youth had a pernicious and deadening effect on him; but here he is not just to himself; they may have checked the expansion of his fine intellect, but they did not impair the strength of character he exhibited at grave crises in war:

"As I had no education but thrashing, I have had no chance of forming a character. I am often painfully conscious of it. The want of self-reliance and constant reference to the opinions of others, even the preponderance of reason over inclination often give me moral depressions, such as others feel from opposite causes. They were in such a hurry to efface every prominent characteristic, every peculiarity, as they would have nipped betimes every shoot of a yew hedge, that the result was weakness of character, the most fatal of all."

The most interesting parts of these Letters, however, are the reflections they contain on passing events. As early as 1831 Moltke appreciated the change in European politics, which has made nations, not governments, the arbiters of war, though this really began with the French Revolution.

"The Belgian question becomes so complicated that nothing but a regular European war will cut the Gordian knot at last. This is the more likely because in these days war and peace and the relations of nations are no longer Cabinet questions; in many countries the people themselves govern the Cabinet, and thus an element is introduced into politics on which it is impossible to reckon."

Moltke had the soldier's love of distinction in arms; but he does not seem to have loved war; and curiously he does not once

refer to the War of Liberation which set Germany free. In 1847, long before he became famous, he seriously thought of leaving the service.

"I do not want to rise any higher than chief of the general staff of an army corps, and shall then retire. At least, that is my intention, unless the proverb comes true for both of us, that the jug that goes often to the well breaks at last."

When the Crimean War closed the long years of the Peace, Moltke carefully watched every military event. His sympathies were with Russia at Sebastopol; and this acute remark shows how strategically false the position of the Allies was, even after the fall of the great fortress: "The Allies are fixed in the Tauric Chersonese, at very close quarters, and, as it were, besieged by the Russians. Their position is very strong and hard to take . . . but they cannot get out." In fact, Moltke condemns the whole strategy of confining the operations to the siege; and really, but for the exhaustion of Russia, of which the allies were not aware, the fall of Sebastopol would have been but a first act in the war.

In 1859 Moltke had high hopes that Prussia would take the field against her old enemy France; and he is indignant with Austria for making peace:

"Austria was convinced that Prussia was bent on war, that the advance of 400,000 Germans would force the Emperor Napoleon to withdraw a considerable part of his army from Italy to France, and that she might conquer his provinces of Lombardy and Piedmont; but she was also aware of the motion made to the Confederation on July 4, and peace was concluded. Prussia missed a great opportunity. Only four weeks ago we might have placed ourselves at the head of all Germany."

Moltke was far from confident in 1866 of what would be the result of the struggle with Austria; and the following confutes an apology that has been made for his hazardous and ill-conceived march into Bohemia, that he knew he could safely underrate his enemy. Political rather than military views, we believe, were the ultimate cause of a movement, excused only by the worshippers of success; and Moltke possibly was not its real author: "The struggle will be terrific. Austria has made greater preparations than ever before, and we, too, are ready to put our whole force into the field."

France and the War of 1870 fill a not inconsiderable part of these volumes; but not so large as might be supposed. Like a good Prussian, Moltke hated the French, and especially like one of the aristocratic caste, which had been trodden into the dust at Jena, and which was, and is, the enemy of French ideas. He considered France the disturber of Europe, the "principles of 1789" as a curse to the world, and the democratic despotism of Louis Napoleon "a gigantic swindle." He longed for a war with France in 1867, when he knew that France was wholly unprepared. Remarks like these show the falsity of the statement that France was the only aggressor in 1870:

"Louis Napoleon must be aware that he is not prepared for war; but he cannot say so to his vain Frenchmen. . . . Nothing could be

better for us than that war, which is bound to come, should be declared at once."

Moltke has not a word to say of his great achievements in the first part of the war of 1870: he was, no doubt, too busy to write private letters; but this reticence is in keeping with his fine modest character. When the last Imperial army had succumbed at Sedan, he believed that Paris would fall like the walls of Jericho, at the first blast of the Prussian trumpet, and he advanced to the capital on this assumption—an assumption that nearly cost Germany dear. He regarded the first attempts of the nation to resist with a kind of grim and impatient scorn, and ridiculed the efforts of mere rude levies. Jules Favre, Gambetta, and the Provisional Government were all treated with sovereign contempt:

"La France, 'qui est plus forte que jamais,' even under these circumstances, talks big, as usual. Any army in the field has ceased to exist, but they still have the Rochefort 'professeur des barricades' and 'la poitrine des patriotes invincibles.' Nevertheless, 'La République' made her appearance at headquarters yesterday in the person of M. Jules Favre."

The magnificent national rising of France, one of the noblest efforts ever made in history, is represented in these letters as the tyranny of ambitious demagogues coercing a weak and half-mad people. So said the Yorks and Coburgs in 1793, so Napoleon described the resistance of Spain, and so cynicism and prejudice will always reason.

"The terrorists drag every man, up to the age of forty-six, from house and farm, from home and family, to follow the flag. That such a mode of warfare is an atrocity to the country, and inflicting on it the deepest wounds, is the last thing that troubles them; their first object is to secure their own power in such a way that the nation dares not question its legality."

The resistance of Paris especially annoyed Moltke, and bathos could hardly fall below this:

"It is a great waste of ammunition, when we consider that firing one shot costs ninety-three thalers. As chance will have it, a shell hits sometimes, and we thus lose about a dozen men daily, besides others killed by chassepôts at from 1000 to 1500 paces."

The situation ere long changed; the German army, far too small for the purpose, and thrown forward without proper supports, was held in check by the beleaguered city, and was seriously endangered by the armed rising of France. The petty reverse of Coulmiers all but caused the siege to be raised; and had Chanzy been in the place of D'Aurelle, he probably would have advanced to the capital. But for the fall of Metz—largely due to the intrigues of Bazaine, on which Moltke had no right to count: the fortress ought to have held out some weeks longer, even on the marshal's miserable system of defence—the invaders would have been placed in the gravest peril at the close of November, 1870. The anxiety of Moltke was not concealed:—

"After Sedan and Metz it may have seemed to you in Berlin that all was over; but we have been having a very anxious time. The greater part of our forces are detained round Paris, and the obstinate endurance of Bazaine's army—though he is now proclaimed a traitor—hindered the earlier advance of fresh troops. Meanwhile

the terrorism of the Provisional Government has contrived to work on all the good and bad qualities of the French nation, their patriotism and courage, their conceit and ignorance. Surrounded as we are by hostile bands of armed men, within the circle we have had to face desperate sorties and treachery and surprises from without. Now, when the whole French army has migrated, as prisoners, to Germany, there are more men under arms in France than at the beginning of the war."

The anticipations of Moltke, in a word, proved vain; his scoffs and gibes returned on himself. And, in truth, the heroic resistance of France was far more nearly successful than is generally believed.

Moltke was not versed in European politics; in his public life he was always a soldier. He contemplated the extraordinary drama of continental affairs since 1815 from the point of view of a Prussian noble, that is, of a member of a mere military caste. Revolution and Democracy were his *bêtes noires*; and he thought that 1848 had brought the Deluge. He disliked Austria as the natural foe of Prussia; and if he had sympathy with the idea of German unity, he simply meant that Prussia should be supreme. He mixed freely in the high life of Poland, and felt a kind of interest in the sad fate of the nation; but he regarded the Poles as an inferior race, and told his mother she need not fear a Polish daughter-in-law. He could not understand, as we see from this passage, why Holland and Belgium could not be friends—a passage that Marlborough and Wellington would have smiled at:

"It has always been a puzzle to me what can have so embittered two nationalities like the Belgians and the Dutch that fifteen years of peace have failed to amalgamate them; for they have a common origin, and a country in common, and long shared the same cruel fate."

Alsace and Lorraine, we have little doubt, are an equal puzzle to German soldiers at this hour.

The great general was justly held in the highest honour during the later years of his life. He was sincerely attached to the Royal Family, especially to his aged sovereign; and he thus describes a scene at Court before the old Emperor's death:—

"The bride [Princess Irene], with the crown on her head and covered with crown jewels, looked charming. In the midst of all the splendour the Empress Augusta was brought in, in her wheel chair, all in black, without any kind of ornament. The tears came into my eyes as her grandchildren knelt before her to kiss her hand. Then the Emperor came in, his tall, noble figure unbowed, greeting the company with a kind smile. Only his eyes to me looked sunken, and his breathing was rapid and very painful. It is heart-breaking to see him struggling with inexhaustible patience and sweetness against his cruel fate; one foot on the throne and the other in the grave."

Moltke has left a deep mark on the history of his time; but he was hardly a man of real genius.

WILLIAM O'CONNOR MORRIS.

*France of To-day: A Survey, Comparative and Retrospective.* By M. Betham Edwards, Officier de l'Instruction de France. Vol. I. (Percival.)

THIS work of Miss Betham-Edwards might almost form the complement, or pendant, to Mr. Augustus Hare's volumes—*North-Eastern, South-Eastern, South-Western France*. Mr. Hare writes chiefly for persons of artistic, architectural, and ecclesiastical tastes. His volumes are admirable guides for those who seek direction in such matters, and for the ordinary information of travellers. Miss Edwards scarcely touches this last subject; but she gives what neither Mr. Hare, nor any other writer with whom we are acquainted, gives—a survey of agricultural and industrial France. She aims at bringing before her readers what French peasant life and what French farming really are; and she describes, still more happily, we think, life in French country towns. She shows the wonderful progress made there in late years. But this useful work is marred by some faults. It is such a pity that Miss Edwards will spoil really good work by one-sided exaggeration. She calls her book "A Survey, Comparative and Retrospective," thus directing attention to its historical aspects; and it is here that she chiefly fails. She writes as if the course of property and of agriculture in France since 1789 had been one of uniform progress and prosperity. Yet how different are the facts! There have been times of depression as well as of advance, years of misery as well as of success. Again and again have we had pointed out to us in different parts of France properties formerly, and again now, valuable, which in the years from 1820 to 1830 were sold for a mere song; some that were even offered for nothing but to pay off the taxes that had accumulated on them. Men who in those years were forced to dispose of some of their estates knew not what to sell, and often sacrificed needlessly the most valuable of all. And the tales of the peasants and labourers corroborate this fully. It was not till past 1830, when emigration and migration began to ease the rural districts, that matters slowly improved, and not till the second Empire did the era of rapid prosperity fairly set in. Doubtless the advance of commercial and economic science, the revolution in industrial machinery by steam, and the improved modes of communication consequent thereon, had far more to do with the bringing about of this prosperity than the initiative of Napoleon III.; but it was from this date that the marked general increase of rural prosperity in France really began. It was so in the Sologne, in the Auvergne, in the Landes, throughout the Pyrenees. The changed condition of some of these places during the reign of Napoleon III. was very great. The war-tribute of the milliards, the surrender at Sedan, the capitulation of Paris, the loss of the provinces, will ever lie heavy on the man of December 2nd; but it is none the less true that it was owing to the material prosperity which his rule had given to France that, after all the ravages of war, she was so quickly able to pay off that enormous sum, to rise from her fall, and to

continue her progress. It was the Second Empire that taught the French peasant to invest instead of to hoard his savings, and that sent back the English guineas of the old Peninsular War to the London mint. As truly as the Paris of to-day—except for the destructions of the Commune—dates from the Second Empire, so certainly the enhanced industrial and agricultural wealth of France began then. But even since the fall of the Empire the course of agriculture in France has been by no means uniformly prosperous. Miss Edwards mentions the losses by the phylloxera, the supplanting of madder by aniline and chemical dyes, the silkworm disease; but she omits the general agricultural depression which France has shared with other nations, and from which she is now emerging. That she did not suffer to so large an extent as her neighbours may be fairly put down to the credit of her systems of peasant farming; but the fall in the value of landed property was very great.

Miss Edwards brings out well the singular adaptability of the French peasant within certain limits, but she hardly notices his obstinate conservatism in others. No one watches the fluctuations of the market more keenly than he does; he always tries to grow the crop or crops, or to rear or fat the cattle, that will pay best at the moment. Since railways and other modern uses have rendered soft-wooded trees more valuable, he has almost ceased to plant the oak and the walnut for timber. Yet, with all this suppleness, nothing will persuade him to adopt an improved implement, or to give a fair trial to an improved breed of cattle. One rather unfortunate impression left by Miss Edwards's book arises from the fact that so many of her descriptions are taken only in summer. Is it always summer in France? A French village is often very pretty and picturesque then, when all the cattle are at pasture, when doors and windows are all open, manure heaps at their smallest, or almost invisible. But in winter, when the greater part of the cattle, and perhaps the sheep, are housed in the village, and have to be driven daily to water through the ill-paved lanes, when every window and door is closed, and flanked by ever increasing heaps of manure, when the widest and deepest sabot is not too large where-with to wade safely through the slush, the scene is very different. Men and women do not wear sabots in France for nothing.

We are sorry to see Miss Edwards join in the unworthy cry (p. 148-9) against the practice of medicine by nuns, while praising it (p. 259) in the case of Protestant deaconesses. It is neither the nun nor the deaconess that the country doctor in France has still most to dread, but the sorcière, the hereditary bone-setter, the user of superstitious charms, and the quacks of all kinds that infest the country markets and fairs. And, again, it is going much too far to say that "a drunken woman in France may, indeed, be pronounced non-existent." There are spots and districts in France where the women drink more almost than the men. In one such locality, a devoted priest and missionary deemed it hopeless to reclaim the mothers; but he

tried to save the children, and did it to a great extent. Is there not also some mistake in the wording, at least, of the following passage (p. 225)?

"The Cher contains many very large farms, which have been handed down from father to son, anteriorly to the Revolution. Some of them number five or six thousand hectares, occupations of a thousand frequently occurring."

Does not Miss Edwards here mean estates, instead of farms? Five or six thousand hectares are twelve to fifteen thousand acres. We hardly see how it is possible to treat this quantity of land as a single farm in an enclosed and cultivated country.

What, too, is the interpretation of this (p. 345)?

"Village communism existed here in full force down to the Revolution, and the last commune was not broken up until 1848."

Village communism in various forms was at the base of half the *coutumes* of France before the Revolution; it is not wholly extinct yet. The commune is still the unit of French administration.

This book certainly shows the great progress made by France in late years, intellectually as well as materially; but, as suggested on p. 317, the question remains, is not the gulf between the intellectual classes and the peasant labourer widening instead of narrowing? The two have now fewer tastes in common: the educated classes forsake the country; the agricultural labourer is thrown more exclusively among his own class, his life becomes duller and duller, relatively he is falling back in civilisation; the education given him is just such as to make him feel his shortcomings, not to supply them: to arouse desires, not to satisfy them; to give him distaste for his daily toil. All cannot migrate to towns, nor emigrate to foreign lands, and those who remain behind are in danger of becoming a separate and discontented caste. It has not yet attained this point, but there is serious cause for apprehension.

Miss Betham Edwards knows more of rural life in France than probably does any other Englishwoman. The present volume describes the South-West, the South, and the East of France. No one interested in agriculture and industry will regret taking it as a companion there. We look forward eagerly to the volume which will complete the work.

WENTWORTH WEBSTER.

*England and Rome.* By J. Dunbar Ingram, LL.D. (Longmans.)

THE alternative title of this work is "a History of the Relations between the Papacy and the English State and Church from the Norman Conquest to the Revolution of 1688." It is, in fact, the work of an advocate rather than of an historian, and is likely to attract attention from the support that it lends to certain views which are popular and fashionable at the present time rather than historical and likely to be permanent.

The author proceeds upon two assumptions, both of which are plausible, but

neither is to be accepted without important qualification. The first is, in his own words, that "In almost every case, if not in all, when the word Spiritual occurs in our legislation, what we properly call Ecclesiastical is meant." This we take to be a very misleading statement. It is true in many cases, but not in all; and if it is to do the work to which the author puts it, it ought to be universally true. The only enumeration which the writer himself gives of the cases which came under the spiritual court—for the purpose of showing that many of them were purely temporal—is enough to prove this. Including, as it does, matrimonial and testamentary causes, with their close relations at once to property and to conscience, it suffices to suggest the true account of the matter, which is that ecclesiastical and spiritual administrations perpetually ran into one another, and that the two terms were used of old, as, indeed, they sometimes are to this day, interchangeably.

Dr. Ingram's second assumption is, in fact, that statutes are history, and not only history, but adequate and complete history. That they are an important element in history no one probably will deny; but the fact that so many of them have been mere dead letters shows that in themselves they are no more adequate evidence of the state of society which led to their being passed, than the existence of a physician's prescription is adequate evidence in every case of the nature of the disease from which his patient is suffering.

His reliance upon these two assumptions leads Dr. Ingram to conclusions which, however gratifying they may be to certain theorists of the present day, are quite inconsistent with the facts of history as known to us from other sources. Thus, he takes the anti-papal statutes of the Plantagenet kings as proving that the Royal Supremacy existed almost in the same degree before Henry VIII. as it did after him, in this following a number of ecclesiastical writers from Archbishop Bramhall to Dean Hook. Before accepting a statement so like a mere paradox, we might well ask, if it were so, how came it that the Plantagenet legislation produced so little effect, and that of Henry VIII. so much? But without stopping to answer this question, we may point out at once two considerations which suffice to negative the whole theory. The first of these is the language of Henry VIII.'s Act of Supremacy, which certainly transfers the whole spiritual authority of the Pope to the King as completely as words can do it, and was explained by Dr. Bancroft as having done so in so many words more than fifty years later. The second consideration is that Henry's contemporaries entertained no doubt on the subject whatever. Chapuys writing to his master, Charles V., when the Supremacy Act was passed and long before the excommunication by Paul III., says that

"the clergy have been compelled, under pain of the said law of Praemunire, to accept the King as Head of the Church, which implies in effect as much as if they had declared him Pope of England."

Again, in reporting a visit of Henry's council to Queen Katherine, the same authority puts into the Queen's mouth the following words:

"He [the King] was sovereign in his realm as regards temporal jurisdiction, but as to the spiritual it was not pleasing to God either that the King should so intend or that she should consent: for the Pope was the only sovereign and vicar of God, who had power to judge of spiritual matters, of which marriage was one."

The vulgar saying that Henry "was a king with a pope in his belly" could not easily have arisen if he had been scrupulous, as Dr. Ingram suggests that he was, in not interfering with the strictly spiritual supremacy of the Pope.

A further contention of Dr. Ingram is that "Henry's part in the settlement of doctrine was of the smallest" (p. 188). This statement, if it means only that the great divergencies in doctrine which took place at the Reformation occurred mainly after Henry's death, is little else than a truism; but if it is intended to imply either that no such divergencies occurred in his lifetime or that in such as did occur his personal share was small, it is absolutely contrary to the facts. Thus, the first set of Articles were sent down to Convocation in his own handwriting, and were driven through that assembly under the immediate superintendence of the lay vice-gerent with a rapidity which is itself a proof that Convocation was no free agent in the matter; and the whole history of the Act of Six Articles proves the same thing, and shows, moreover, that the "King's will" was the efficient cause of the action of Parliament and still more of Convocation. When he passes from the reign of Henry VIII. to that of Elizabeth, we have to thank Dr. Ingram for a very complete vindication of the Queen from the charges of religious persecution which have of late years been so freely revived against her. He shows clearly from the mouths of Roman Catholic witnesses the entire truth of the assertion made both by Burleigh and by James I. that she "had never punished any Papist for religion." If persons hold that the assassination of heretic princes is lawful or that no faith need be kept with heretics, it is plain that such persons must be held to be dangerous and warned off. If they neglect the warning and enter the dominions of the heretic prince, their blood is on their own heads. In his account of this reign, moreover, as of Henry's, the author has entirely omitted to notice the important part played by the Queen personally, and by the State as distinct from the Church, in the most important and the most strictly spiritual transactions: that the foundation of the Elizabethan Reformation was laid by the Queen and Parliament without any regard to Convocation, and that to the Queen alone was it due that the ceremonies and habits were retained, and that the Lambeth Articles were not forced upon the Anglican Church. It is difficult to see how a book which omits such matters as these can be fairly called a history of the relations between the Papacy and the State and Church of England.

The noticeable feature of the latter part of the book dealing with the Stuart times,



is the way in which the author shows up and denounces the policy of the Popes from Pius V. to Clement VIII. inclusive, and traces to them all the misfortunes of the Roman Church in England, and the establishment and perpetuation of the national hatred of "popery" which subsisted almost to our own day.

The book is one which will well repay perusal by persons who care to make in any sense a special study of the writer's subject; but as we have already shown, it is not to be trusted by those otherwise uninformed on the matters which it treats.

G. W. CHILD.

#### TWO ANCIENT DOCUMENTS FROM IRELAND.

*Account Roll of the Priory of the Holy Trinity, Dublin, 1337-1346, with the Middle-English Moral Play, "The Pride of Life."* From the original in the Public Record Office, Dublin. Edited, with Translation, Notes, and Introduction, by James Mills. (Dublin: Royal Society of Antiquaries of Ireland.)

*Notice sur un recueil d'Exempla renfermé dans le MS. B. IV. 19 de la bibliothèque capitulaire de Durham.* Par M. Paul Meyer. (Paris: Notices et Extraits. Tome xxxiv., 1<sup>re</sup> partie.)

THE interesting accounts now printed by Mr. Mills were preserved, along with other early documents, by the Canons of Christ Church, Dublin—a house that escaped suppression in the sixteenth century. They were removed for safe custody a few years ago to the Irish Record Office, but have remained practically unknown till the present publication. They add yet another source for our knowledge of the internal economy of the old religious houses before the Reformation, and may usefully be compared not only with Bishop Swinfield's Household Expenses of the previous century (published by the Camden Society), but with the accounts of Finchale and Coldingham priories and others, printed by the Surtees Society, &c.

Here we get the seneschal's accounts for four different years, as well as those of the bailiff of Clonken, one of the manors from which produce found its way to the Priory of Holy Trinity. The various items of the Prior's household expenditure, as to his rooms, table appointments, clothing, the persons of his retinue, the guests entertained, the food they ate, and many more are set down in detail. The Prior or other officers of the convent went journeys at fixed times in spite of the bad roads, the horsemen being accompanied by a servant on foot to take charge of the horse, the distance travelled being about twenty miles a day; but messengers on foot at a penny a day seem to have accomplished a greater distance. The management of the home farms and the work and the workmen upon them also receive considerable illustration; and studied in the light of Walter de Henley, these accounts may yield interesting results. Wages and dues were often paid in kind; so also the compensation for a broken head, which even then had a healing power; but how odd it sounds: "To William Frankan, for healing

his head which was broken when the cow-house fell, by command of the seneschal, 2 pecks [of grain]."

But old accounts sometimes shelter unexpected treasures. On the blank at the back of one of these Mr. Mills discovered that two hands, about a century later, had written an English poem, in four columns of short lines. This turned out to be a Morality of much interest, no other copy being known, which from its subject the editor has entitled "The Pride of Life." It consists of a Prologue and Play; not, however, perfect, as a considerable portion is evidently wanting at the end, where a skin has been lost. The whole that is preserved runs to 500 lines in four-line stanzas. There is no precise date found; but from the handwriting it is assigned to the first half of the fifteenth century, perhaps rather earlier than the "Castle of Perseverance," hitherto considered the earliest English Morality. That the play may have been composed within this period is also indicated by one allusion: Mirth is personified as a messenger (an office, it may be noted, specially rewarded in the Middle Ages), the King (Life) promises him for his services:

"Pe castel of gallispire on þe hil  
And þe erldom of kente."

The first of these has not been identified, but of the second it is pointed out that "the earldom of Kent became extinct in 1407, and remained at the disposal of the Crown until 1462." The alliterative lines of the King's speech, and the complaint of the Bishop's prologue, which recalls poems by Lydgate and others in the fourteenth and fifteenth centuries bewailing the corruptions of the times, point to the same period. The personages of the allegory—Life, with his knights Strength and Health, the Bishop signifying Holy Church, and the Queen, Love—move with some dramatic life. That this interesting relic of rural English, mainly of the Southern dialect modified by the Midland, found its way to Ireland through ecclesiastic channels can only be surmised.

The second publication in our title lets us see a glimpse of Ireland in the thirteenth century through a valuable MS. now in Durham Cathedral library. Prof. P. Meyer has here unearthed another contribution to the early history of the Franciscans in these islands, in the shape of a collection of *Exempla* till now unknown, made by a friar belonging to the Minorite convent at Cork, where he exercised the office of reader. This man, whose name is lost, was born in England, probably near Arley, in Warwickshire. He appears to have recorded his anecdotes and tales between the years 1275 and 1279, as indicated by his references to known events and persons. He was a companion of Roger Bacon in Paris before 1267, and speaks of Bonaventura as a fellow scholar there. His stories, like those of Bozon, are of interest, not only for the incidental notices of contemporary life which they contain, but for the light they throw on the "methods which the popular preachers employed to act upon the mass of the faithful." This writer, besides gathering the stories, indicates here and there

certain modifications to be made according to the audience, and a discretion in the use of well-known names.

M. Meyer has transcribed such of the *Exempla* as appear to be original, adding suggestive critical notes; especially has he taken pains to identify the place-names, of which a considerable number occur in England as well as in Ireland, an important point too often neglected. Several Irish officials, bishops, and other inhabitants of the green isle are commemorated in these tales, among whom the Minorite John of Kilkenny, warden of houses at Cork and Drogheda, appears to be hitherto unknown.

L. TOULMIN SMITH.

#### NEW NOVELS.

*A Human Document.* In 3 vols. By W. H. Mallock. (Chapman & Hall.)

*The King's Favourite.* In 2 vols. By U. A. Taylor. (Methuen.)

*Jem Peterkin's Daughter.* In 3 vols. By W. B. Churchward. (Sonnenschein.)

*A King's Second Marriage.* From the French of Ary Ecilaw. (Eden, Remington & Co.)

*For Lust of Gold.* By Aaron Watson. (Walter Scott.)

*A Question of Time.* By Gertrude F. Atherton. (Gay & Bird.)

*Van Bibber and Others.* By Richard Harding Davis. (Osgood, McIlvaine & Co.)

I ADMIT that I am puzzled how to take Mr. Mallock's new book. In common with many who, from perusal of the prologue on its appearance some months ago in the *Fortnightly*, were conscious of a keen expectancy in the revelation of this human document, I looked also for a novel of psychological interest, and at the least for one of exceptional literary value. There has, I believe, been a good deal of discussion whether the extremely suggestive introductory chapter is to be accepted as a candid statement of facts. It really does not matter, since Mr. Mallock expressly affirms at p. 24 his full responsibility "for the method of narration and style"; in other words, he, and no one else, is the author of this book. Criticism, particularly criticism of fiction, has so few standards, and is so generally the expression of temperament rather than of trained and controlled conviction, that it nearly always savours of arrogance to say of any novel, having any claims to be critically considered at all, that it is a failure. One cannot bring forward Matthew Arnold's test for poetry, and endeavour to estimate a new work of fiction by ringing its metal, so to say, alongside the stamped ore of what has long been accepted as sterling and immutable. Mr. Mallock's book is the work of a man of letters of repute; but is one really any the better able to test the inadequacy of his style by citation of that, say, of *Esmond*, or of *The Bride of Lammermoor*, or of *The Ordeal of Richard Feverel*, or of *The Master of Ballantrae*? His novel professes to be a human document; but are we to discount his measure of realism by balancing it against the realism of Fielding, of Balzac, of Zola, of Dostoevsky, or, to come nearer,

of Mr. George Gissing, Mrs. Margaret Woods, Lucas Malet, Mr. George Moore? Can we say that his construction is good or bad, because his capacity falls short of the constructive faculty of Thackeray or Dickens, Charles Reade or Wilkie Collins? To all objections Mr. Mallock could reply that a work of art takes no heed of conventions or comparisons. True; but what is a work of art, and is *A Human Document* worthy of the classification? This is a question that naturally cannot be gone into here. All that the present critic can say is that, so far as he is concerned, the above tests would be fatal to Mr. Mallock's work. It seems to him the most unconvincing realism that any uncompromising or tentative realist has put forward, and to be neither one human document, nor (as the preface indicates) two skilfully compounded human documents, but to be as remote from the realities of the life of the mind and the body as though written by any ordinary novelist desirous only of telling well a good tale. In style, again, it seems to him that the author of *The New Republic* has, in his latest book, been unfortunate. The writing is at times so careless, occasionally so slipshod, that one is tempted to believe he had no opportunity to revise his "copy," either in MS. or in type. For one thing, the word "only" is commonly misplaced—perhaps the most exasperating as well as one of the most frequent of minor errors in composition. There are even slips, or at least vulgarisms, of another kind—e.g., "It will not be a change in the direction of what is commonly called license," where "licence" is obviously the word intended. The very fact that there are many ably and even brilliantly written descriptive passages brings into relief the general lack of charm. Twenty delightful pages do not compensate for the many score that are devoid of grace, of delicacy, of any allurements. It is only fair to Mr. Mallock to admit that the fault does not lie wholly with the writer: the method of his fiction is to blame. Nothing can be so intolerably dull as the diary-record, if it have any continuous verisimilitude; and if it be too clever or too entertaining or too literary to impress one as unstudied and genuine, it inevitably and doubly fails to convince. Of course, this method can be used—as it often has been—with great effect, either when strictly adhered to throughout a narrative, or when used only partially and intermittently; but its employment is always dangerous, and is generally a heavy handicap on success. To do well with it, one must have an exceptional faculty for vicarious living: one must be able, in other words, not only to conceive divers characters, but to enact them, to identify oneself with each, as absolutely as though one were for the time being translated from one's actual self. This faculty Mr. Mallock does not demonstrate in *A Human Document*. The diary of Irma Schilizzi might, personalities aside, as well have been written by Grenville, and Grenville's by Mrs. Schilizzi: and both are at all times obviously the production of no other than Mr. Mallock, who himself is always better worth listening to than Mr. Bobby-Grenville-Mallock or Mrs. Schilizzi-

Mallock. It is with unfeigned gratitude we note that never once does Mr. Mallock "drop into poetry" with the deplorable results so painfully obvious in the instance of his too cultured "Bobby Grenville." On the other hand, *A Human Document* contains much that is notable; is in parts extremely clever; and is occasionally lit up by delightful or suggestive epigrams:

"To love intensely is to be always saying one's prayers." . . . "Such [absorbing, concentrated] love creates sins, just as a Scotch Sunday does. It turns a career into a kind of mental adultery." . . . "He admired generosity, refraining from it solely on account of its expense." . . . "Expectations are like lamps, which cost nothing to keep burning, and events are able only to blow out one at a time." . . . "I have often reflected that a man of imaginative temperament buys his moral furniture cheap." . . . "[Fictions are often] sponges soaked with truth."

Many such sayings light up the general dullness. The novel is simply the clumsily constructed story of a man and a married woman who are in love with each other, and of how they pay comparatively little heed to generally accepted conventions. Mrs. Schilizzi has a brute of a husband, and she loves Grenville with all her heart. They do not wait for fate to make things easier for them, though at the last Mr. Schilizzi does die in a convenient fashion; and, again, they do not wait till the conventional period of mourning has elapsed and allowed them to become man and wife in name as well as in fact. That is the skeleton of this human document. It might have been so wrought as to be profoundly convincing; as a matter of fact, it is simply a rather ordinary novel, and nothing more. One great flaw is the uselessness of Grenville's worse than Quixotic attempt to save Schilizzi's life by sucking the diphtheritic poison from the corrupt and syphilitic mass which passed as the human body of Paul Schilizzi. Absolutely no good was to be done, and evil to himself and others was almost certain to accrue; and his action, far from being praiseworthy, was criminally foolish. To conclude, *A Human Document* is worth reading, though, artistically, it is a failure. When the book was laid aside, one reader at least felt that he had parted neither with friends nor enemies, neither with pleasant nor unwelcome companions, but simply that he had not unreluctantly left the shadows which Mr. Mallock had so industriously trailed throughout three goodly volumes.

Miss Una Taylor writes very intensely. *The King's Favourite* is a story of spiritual struggle and disaster. The sombre House of Waters might be called The House of Lost Causes, and Ursula, the Heroine Simona, Monk Tristram, Mad Peter, Lord Giles, and Prospero the King's Favourite, the personifications of those causes. The story is cast in the Cromwellian period and the first years of the Restoration, and is as striking a study of the religious sentiment of the time as any I have encountered. But the author takes herself a little too seriously. She is so persistently intense as to be sometimes wearisome, and she speaks throughout as one in a dream. There are many striking and even noble passages, and

occasionally a rare dramatic power. It is difficult to say whether the diction be natural or calculated, but in any case it is not likely to please the majority of readers. It is to be regretted that an unrelieved monotony of style should so impair a really noteworthy book of its kind.

*Jem Peterkin's Daughter* is certainly a striking contrast to *The King's Favourite*. It is an excellent New Zealand romance, with much movement and many picturesque details, and ought to be appreciated by those readers who rejoice in fiction dealing with colonial life. The "daughter" in this instance is a girl of Maori blood. The verisimilitude of the story may be taken for granted, as the novel is from the pen of Mr. W. B. Churchward, who wrote *My Consulate in Samoa*, and a book that was particularly noticed in the ACADEMY, *Black-birding in the South Pacific*.

The novel, which is now published as *A King's Second Marriage*: or the Romance of a German Court, is an English version of Ary Ecilaw's much talked of *roman d'occasion*, *Le Roi de Thessalie*. Where so much that is good awaits translation, it seems a pity that this political romance should have been rendered into English. It can have little interest for the ordinary reader, who will not understand the allusions. Though closely founded upon fact, and though it introduces our own Royal Family in anything but a pleasant fashion, the book is dead in France and Germany, and it can have but a ghostly existence here. The translation is fairly good.

There is always room for a good story of adventure; and though Mr. Aaron Watson cannot cut out Mr. Haggard or Mr. Westall, he ought to win the suffrages of many boys (and perhaps not boys alone) by his stirring romance of the days of Sir Walter Raleigh. *For Lust of Gold* has the further advantage of some attractive illustrations.

The next two books on my list are each American, and both consist of reprints. Mrs. Atherton's *Question of Time* (a suggestive study of a union between a young man and a middle-aged woman) appeared, if I remember rightly, in *Lippincott's*. The first and longer story is interesting, but the shorter, "Mrs. Pendleton's Four-in-Hand," is much more amusing. As for Mr. Davis's new volume, there is nothing but praise to be given. He is one of the best of short-story writers, and there is not one of the tales in this delightful collection that is not worth reading. Mr. Davis has been fortunate enough to create a new type for us in Van Bibber. He must be careful not to overwork that most excellent of "dudes"; one such effort as the street-fight episode in "Eleanore Cuyler" ought to suffice, in the direction of bodily prowess, for a long time.

WILLIAM SHARP.

#### SOME AMERICAN BOOKS.

WE have received Katherine Prescott Wormeley's *Memoir of Honoré de Balzac*. (Boston: Roberts.) It is a volume towards which the lovers of the great novelist are likely to be well disposed, on account of the service which the writer has rendered in translating so many of the works of Balzac for the American

public. And, indeed, as a popular introduction to those translations, the book will not be without its use. It is pleasantly and of course sympathetically written; but it contains little that is new to the critical student, and we are almost warranted in supposing that it might never have been undertaken had the writer known, when she was beginning her task, that *Life* by Mr. Frederick Wedmore (in the "Great Writers" Series), of which in a footnote she makes such particularly appreciative mention. Be that as it may, however, we are here face to face with a popular and somewhat rudimentary account of the leader of French fiction—an account in which too lavish use has been made, for English taste, of Mme. de Surville's memoir of her brother, whole pages of which are embodied in what for the time ceases to be Miss Wormeley's own narrative. Now Mme. de Surville's memoir, though welcome enough in its day, as a stopgap and a *mémoire pour servir*, was so distinctly written *à l'usage des jeunes filles* that it cannot possibly be made the basis of an adequate appreciation of the penetrating novelist whose early years alone does it record with anything approaching authority. The familiar letters too—contained in the *Correspondence*—and such well-known accounts as Théophile Gautier's, are drawn upon at needless length. Thus the book, though not actually large, has far too much padding. Its strong point, as against two or three French and American estimates of Balzac, consists in its reasonable conservatism; in its recognition of the spirituality that underlay all that to the limited intelligence of the septic seems materialist and, in the narrow sense, realistic in the writings of Balzac. Now Balzac was anything but a materialist. Nobody was ever less so. And, apart from the evidence of the general tendency of his work, he has himself told us that he wrote "by the light of an eternal truth," and that he perceived in Christianity "the principal element of social order." When Miss Wormeley further takes us into the mystic territory of *Séraphita*—which she considers she understands and can expound—we cannot quite follow her, though her expositions are not without interest by any means. To base the claims of Balzac upon the more mystic of his novels is at all events better than to base them, after the fashion of some of the duller of his critics, upon the fantastic and amazing *tours de force* of the *Contes Drolatiques*. These indeed are of obvious cleverness; they are remarkable inventions. But Balzac's reputation will really rest upon the finer imagination and the more poetic realism of the great stories in which he dealt with contemporary life, and, finally, it may be—to use a phrase which Mr. Wedmore has employed already—upon "the profundity of Balzac's soundings in humanity's ocean." Though it is impossible to speak with unqualified approval of the latest American contribution to the mass of literature that has grown up around this great writer, from Champfleury and Gautier to our own day, we can at least welcome Miss Wormeley's book as an effort in the right direction.

*Walt Whitman*, by William Clarke (Son-nenschein), is a well-written and thoughtful study of the famous "poet of democracy," written, as the author says, mainly "as an exposition," but in a spirit of sympathetic criticism—as every exposition should be. The author has made himself master of his subject, and as a consequence is self-possessed and dignified. Herein he differs from too many of the professing admirers of Walt Whitman who do not understand him, and think all that is required of them—and indeed all that is befitting when he is the topic—is to gush. Of course writers

like Mr. Clarke do him, as well as themselves, more real justice; and they are useful in a way the gushing enthusiasts are not useful, in attracting and helping new comers to study and understand a teacher, by no means attractive at the outset or readily understood. According to Mr. Clarke, "the claim made for Whitman is, not that he is a great artist, for he is not, not even that he is a great poet, but that he has apprehended the needs of our time, has perceived that some restraining shackles must be cast off, and has led the way, as a strong valiant pioneer, to a new literature, which shall chant the deeds and faith of the modern man" (p. 75). Nevertheless, although neither a great artist nor a great poet, Mr. Clarke surmises that "his formlessness holds the germs of new forms," and the old rhymes will rather be used in the future for "mere *vers de société* than for great poetry," while it may be that Whitman's work affords in some degree "a hint of things to come." The fact remains that Whitman's style, or if Mr. Clarke prefers, Whitman's want of style, grows upon careful readers; and some have found, or thought they had found, form of a notably musical kind within the formlessness. Mr. Clarke cites lines and passages which he says "every rational person who knows what poetry is, and who is willing to concede the widest limits to poetic form, will rightly declare" are not poetry. Yet we confess that even in some of these passages, specially chosen to be scorned, we discern, or fancy we discern, melody and appropriateness which gives them a title to be called poetry, if Whitman's chants are admitted to be poetry at all. The "shocking lines" from the "Song of the Broad Axe," do not appear to us, in their own proper place, in the least shocking, but on the contrary, decidedly picturesque. Familiarity with Whitman's style may have blunted us to its defects, which indeed seemed at first very manifest; or, as we think, it may have amended our own defect of mental perception which prevented us from recognising the appropriateness of the description or image. That there is much that is clumsy in the form of Whitman's work, we believe; but certainly not as much as appears at first, or second, or third reading. In passing, we may note this happy definition of freedom: "It is not in the absence of restriction, but in the presence of opportunity, that freedom consists. Where there is the possibility of expansion for all, there is freedom" (pp. 87-88); and that Tennyson never "exclaimed" unrythmically "Give us 'the reward of going on and not to die'"; the word he used was "wages." For the rest, we commend the book for its general excellence; and, as it is the only work of the kind relating to Whitman which is at once able, interesting, brief, and cheap, it ought to be in demand.

*In Beaver Cove and Elsewhere*. By Matt. Grim. (Edinburgh: David Douglas.) Mr. Douglas has shown his usual good judgment in adding these stories of Georgia Life to his excellent "American Library." They form a suitable companion volume to the stories of New England life contributed by Miss Mary E. Wilkins, which, when they appeared, we welcomed and recommended to our readers. We can with equal heartiness welcome and recommend the present book.

*The Philadelphia Magazines and their Contributors, 1741-1850*. By Albert H. Smyth. (Philadelphia: Robert M. Lindsay.) A work of this description causes some painful reflections. Writers on passing subjects, in newspapers and magazines, must of course expect their work to be forgotten when the occasion for it is past. This is only natural; and if their work has served its purpose, it is not to be seriously regretted. A history like the present is, however, in a great measure the history of efforts

which have failed even to serve their temporary purpose—efforts often of a very earnest and able description. Of lost and forgotten good work, much is interred in periodicals which survived only a few weeks or months, and whose readers were numbered by tens. What all this meant in the way of broken hopes, loss, and disappointment, we can only surmise. This is the tragical aspect of the subject. In other cases, efforts to found periodicals have been so absurd or so discreditable that their failure cannot excite pity. To this class, we should suppose, belonged *The Luncheon*, "boiled for people about six feet high by Simon Pure." This purported to be "a monthly satirical paper," and it made its first appearance in Philadelphia in 1815. The second number contained a libellous notice, in consequence of which the paper was discontinued a few months later. Mr. Smyth writes of magazines, but does not clearly define what he means by a magazine. The type of the monthly periodical was fixed by Edward Cave in 1731, he says; but clearly a magazine is something more and also something less than a "monthly periodical." Moreover, the monthly periodical of to-day is in certain essentials different from *The Gentleman's Magazine* of 1731. *The Gentleman's* was, to a considerable extent, a newspaper; and a large part of the remaining space was given to selections from the current literature of the day, for the purpose of serving the busy reader, in a manner which has lately come into vogue again. In these days a clear definition of the aims and uses of the magazine is much needed, for modern projectors of periodicals, weekly and monthly, have very confused notions on the subject. The function of the weekly periodical is essentially different from that of the monthly; and many of the failures of the present day, which future historians will have to record, are directly due to the incapacity of editors to understand this difference of function. Mr. Smyth's diligent researches have resulted in a book full of curious information, of interest beyond the limits of the city to which it directly relates.

*God's Breath in Man and in Humane Society*. By Thomas Lake Harris. (E. W. Allen.) Since we discussed, at some length, several of Mr. Harris's recent publications, this important work has come to hand. It treats of certain leading principles maintained by the Brotherhood of the New Life. A discussion of the questions it raises does not come within the scope of a literary journal; and we must, therefore, content ourselves with calling attention to the work, and advising all who are interested in the philosophical ideas of Mr. Harris to study it for themselves.

#### NOTES AND NEWS.

WE understand that the *Life* of Sir Henry Sumner Maine, upon which Sir M. E. Grant Duff is engaged, will be ready for publication early in the autumn season. Mr. Whitley Stokes has written the chapter dealing with Maine's legal work. The publisher is Mr. John Murray.

MESSRS. ISBISTER & Co. have in the press a volume of Speeches and Addresses by the late Archbishop Magee, edited by his son. It will be published in a style uniform with three volumes of his Sermons.

MESSRS. MACMILLAN & Co. will publish immediately a cheaper edition of Mr. Henry Jephson's book on *The Platform*, with a new preface.

MESSRS. W. BLACKWOOD & SONS announce, as in the press, *The History of Philosophy in*

*Europe*, in three volumes, by Prof. Robert Flint, of Edinburgh.

THE centenary of Hew Ainslie—a Scottish poet who was born in 1792, and died in the United States in 1878—is to be commemorated by the publication of a complete edition of his works. These include *A Pilgrimage to the Land of Burns* (1820); *Scottish Songs, Ballads, and Poems* (New York, 1855); together with a few hitherto unpublished pieces. The volume will also contain a memoir and three portraits, and will be issued by Mr. Alexander Gardner, of Paisley.

MR. ELLIOT STOCK announces for early publication *Nooks and Corners of Herefordshire*, by Mr. H. Thornhill Timmins. The work will be published by subscription, and will be illustrated with about one hundred drawings by the author.

MR. A. WILSON VERITY has engaged to edit Gibbon's *Autobiography* for Messrs. Methuen's series of reprints of "Lives and Letters."

THE first large edition of Mr. Stevenson's new story, *The Wrecker*, which was published on Wednesday, has been already exhausted. A second edition is now in the press, and will be ready early next week.

MR. MACKENZIE BELL has written for the *Christian Leader* a poem with an historical basis.

AT the annual meeting of the Royal Statistical Society, held on Tuesday, Mr. Charles Booth, author of *Labour and Life of the People*, was elected president for the ensuing session. At a dinner of the society, held the same evening, the Guy medal, recently founded in recognition of original statistical work, was also presented to Mr. Charles Booth.

AT the annual meeting of the Swedenborg Society, held on June 21, Dr. Blyden, minister from the Liberian Republic, gave an address on "The Effect of the New Church Doctrines upon the African Race." It was stated that translations of *Heaven and Hell* into Dutch and also into Hindi were in preparation.

A RECENT meeting of the Académie des Sciences Morales et Politiques was entirely devoted to the reading of an elaborate paper upon "The Philosophy of Herbert Spencer," by M. Henri Michel. He insisted upon the resemblance between Mr. Spencer's fundamental principles and the metaphysical doctrines of the eighteenth century; and he argued that Mr. Spencer had abandoned some of his earlier practical conclusions in the face of the growing pressure of the tyranny of the majority. Incidentally, we learn that *Social Statics* has never been translated into French.

AUCTIONS fixed for the beginning of July cannot be postponed even for a general election. During the early days of next week, the firm of Messrs. Sotheby will be selling, in different rooms of their mart, two collections of exceptional interest. One of these is the second part of the autograph letters of that prodigy of collectors, the late Sir Thomas Phillipps, of Middle Hill and Cheltenham. One lot alone consists of several thousand letters of statesmen, peers, generals, lawyers, gentry, &c., bound up in sixty-six volumes. Then there is a valuable collection of Americana, including letters by Lawrence Washington, the elder brother of George; by Seaborne Cotton (1678); and by one Nathan Barnum (1790), who relates how he had himself inoculated with smallpox when in prison, in order to procure the postponement of his trial. We have only space to mention, further, the Greville Correspondence, composed of letters addressed to a member of the Duke of York's household in the last decade of the last century, together with a

number of "private and confidential" letters written by the Duke of Kent and his secretary about the time of the birth of the Queen. The other collection is that of a number of choice books, chiefly French, made still more notable by their bindings and by the names of their former owners. We may specially mention, among other Aldines, a very large copy of the *Poliphili Hypnerotomachia* (1499), with the woodcuts from the designs of Carpaccio; Montaigne's *Essays* of 1588; the Elzevir Molière—both bound by Trautz-Bauzonnet; the first edition of *Gulliver's Travels* (1726), and the second edition of *Robinson Crusoe* (1719).

UNDER the title of *Les Inédits*, M. Léon Genonceaux has undertaken to publish for the first time various letters and other documents illustrating the literary history of France, which are to be found in the British Museum and other collections of MSS. in this country. The mode of publication is in livraisons of sixteen pages, with facsimiles, at the price of 1 fr. Subscribers should address themselves to M. Genonceaux, 30, Store-street, Bedford-square. The first livraison opens with an exceedingly interesting letter from Diderot to John Wilkes, whom he addresses as "très honoré Gracchus," and concludes thus:

"Je vous embrasse, vous, de tout mon cœur, quoique vous soyez un grand vaurien; mais je ne sais comment cela s'est fait. Toute ma vie, j'ai eu et j'aurai un faible pour les vauriens, tels que vous s'entend. Votre très humble, très obéissant serviteur, et un peu vaurien aussi, Diderot."

Then follow some military instructions of Napoleon to Berthier, dated at Mayence in the year XIII; these are illustrated with a not very familiar portrait, after a drawing made by J. Phillips, R.A., during the Peace of Amiens. There is also given, in facsimile, a page of Rousseau's memoranda of his daily expenses in England in 1766.

AFTER an interval of some years, we have received a further instalment of Dr. Albert Cohn's *Shakspeare Bibliography*, reprinted from Vol. XXVII. of the *Shakspeare Jahrbuch*, dealing with the publications of 1889, 1890, and 1891. It is needless now to explain the method, or to praise the carefulness, of this established undertaking. The English and American works, which come first, fill not less than forty-six pages, as compared with twenty-three for Germany, and only three for France and one for Italy. Under Croatia we find mention of translations of several plays, some of which are not printed, but only MSS. for stage purposes; and under India a list of the vernacular translations recently presented by the Government to the Shakspeare Memorial Library at Stratford-on-Avon.

#### UNIVERSITY JOTTINGS.

WE have received the programme of the Dublin tercentenary festival, which occupies the whole of next week, including a cricket match with Cambridge and an athletic contest, in which also representatives of Cambridge will take part. There will be two processions, which guests and delegates are expected to attend in academic robes or official costume. The honorary degrees are to be conferred on Wednesday.

IT is proposed to found a magazine which shall be in some sense common to the three universities of Oxford, Cambridge, and Dublin; and a meeting to discuss details will be held at Dublin next week.

THE prologue for the dramatic performance to be given in the Gaiety Theatre on Thursday evening, has been written by Mr. Edwin Hamilton. It was hoped that Mr. Irving would recite it, but he will be compelled to leave Ireland before that date.

THE revised Tercentenary Directory was published on Saturday. It contains full directions for visitors, and lists of the guests and hosts arranged alphabetically.

MR. J. S. SEATON and Mr. W. A. Copinger have been elected to the two professorships of Law at Owens College, Manchester.

THE annual gathering of old pupils of Queen's College, Harley-street, is to take place on Saturday, July 2, at 3.30 p.m., when Canon Browne has undertaken to deliver an address.

THE June number of the *Eagle* prints the English poem on "Raphael," to which the chancellor's medal was awarded at Cambridge this year. Then follows the MS. letter-book of a member of St. John's College in the reign of Charles II., enriched with notes by G. C. S. M. Under the title of "Bibliotheca loquitur," we have an account of four years occupied in examining and arranging the books of the college library. The most interesting discovery was a copy of that rarest of Shelleyana—*The Defence of Atheism* (Worthing, 1814)—bound up with a volume of religious tracts, but now given a place of honour by itself, "in stately morocco." Finally, we have some further anecdotes about the early career of Prof. J. C. Adams.

WE have received Part I. of the *Archæologia Oxoniensis* (London: Frowde), the object of which is to treat prehistoric, oriental, classical, and mediæval antiquities and architectures, with special attention to topics of local interest. Mr. Oman, with the help of a coloured plan and an elaborate index, maintains, against Mr. Parker, that there is ample evidence for the occupation of Oxford in Romano-British times; and another article assigns to the same period the "pit-dwellings" found on the site of the New Schools. Mr. F. Haverfield examines the MS. materials for Romano-British epigraphy to be found in the Bodleian, dealing chiefly with a collection of inscriptions, almost entirely from printed sources, made by Samuel Woodford circa 1658. Mr. J. Park Harrison returns to the subject of the pre-Norman clearstory window and other early work lately discovered in Christ Church Cathedral. Finally, we have a useful account of recent finds and of the proceedings of archæological societies.

MR. CORNISH, of Manchester, has published a useful pamphlet entitled *British Universities*, consisting of summary descriptions written in view of the Welsh University discussion, with a general introduction by Prof. W. Rhys Roberts, of Bangor.

COLUMBIA COLLEGE, New York, at its recent commencement, conferred the degree of Doctor of Letters upon Mr. Edmund Clarence Stedman, who is, we believe, not a graduate of any university.

IT has been resolved to publish a *Harvard Graduates' Magazine*, the aim of which is—

"To furnish a field wherein educational and other topics concerning the university can be discussed; to supply graduates all over the country with complete and authentic reports of the current life of the university; and so to bind more closely the relations between the alumni and Harvard."

THE Sargent prize of one hundred dollars (£40) at Harvard, for the best metrical translation of an ode of Horace, has for the second year in succession been awarded to a woman, a pupil at the Harvard Annex, who bears the appropriate name of Miss Herrick.

A SAD case is reported from Yale, in which a freshman died from the result of "hazing," which seems to mean some brutal mode of initiation into a secret society.



## ORIGINAL VERSE.

## TUSCAN SKIES.

"Dolce color dell' oriental zaffiro."

The gross Etruscan felt within these skies  
Only a fiery finger that pursued  
His body till the glutton soul renewed  
Its pastime in the painted tomb.—Such lies  
Their augurs spake to Heaven. Otherwise  
The seer of Florence saw, whose spirit, threw  
By trial, soared unto the heights and viewed  
The azure light that fell from Paradise.  
For, lo! Italia, risen from the Hell  
Of heathen gods and temples, dead and baro,  
Awoke and mounted to the ardent air;  
By Roman virtue purged and taught to dwell  
Aloof from earth, she read with chastened eye  
A holier religion in her sky.

## MONTE OLIVETO.

Amid an ashen silence that forbade  
The world, dwelt lordly hermits, who had fought,  
Hated, and tolled too long. God's peace they  
sought  
Where yon white steep is yet with olive clad,  
As though of Athens' fallen queen they had  
One gift, who knew her not, but only taught  
Their souls the lore that lived in pious thought  
And pictured mystery and vigil sad.  
Knowledge withal she offered, such as shone  
Of yore from Hellas. But the light was dim,  
And pale the glory of the Parthenon.  
They only knew, with saints and seraphim,  
To wonder on the Mount and wisely hymn  
Of man with God and God with man made one.

GEORGE C. W. WARR.

## MAGAZINES AND REVIEWS.

THE sixth number of *L'Art et l'Idée* (for June contains, besides the index and the wrapper—a grey green gold wrapper lustrous to see—of the volume and the usual miscellaneous information for the month, two articles by the editor, each of which has interest. The first is devoted to the actual Hôtel Drouot (of which M. Uzanne has hard things to say), and its ancestors, the Hôtel Bullion and others. It is abundantly illustrated, the chief full-page illustrations being engraved by M. Courboin, after M. Vidal, and two of them etchings. The second is on Charles Monselet, and contains not a few personal reminiscences, besides a whole series of those portraits which leave one the choice of two theories: the first, that they represent not one person but about a dozen; the second, that no portrait of anybody is possible, and that it would be simpler and better to make up our minds to the fact. But these articles, in themselves and for their illustrations, are very well worth having.

## THE CAMBRIDGE UNIVERSITY LIBRARY.

WE quote the following from the report of the Library Syndicate for 1891:

"Among the presents made to the Library are two books printed by Caxton: *The Chronicles of England* (second edition), and *Lydgate's Life of Our Lady*, both presented by Mr. Samuel Sandars. No addition had previously been made to the collection of Caxtons since Bishop Moore's books were presented in 1715. Mrs. Edward Conybeare has provided for the case in which Codex Bezae is usually exhibited a handsome covering embroidered with appropriate designs. A large collection of fragments of Hebrew MSS. from Egypt were presented by the Rev. Greville J. Chester, and have been partly examined and classified by Mr. Schechter.

"The purchases made during the year include a collection of six manuscripts from the parish library of Brent Eleigh: (1) *Vita et passio S. Willelmi Norwicensis auctore Thoma Mone-*

*Johannes prior de Forda, vita Wilfrici anach. Haselberie; Walteri (?) abbreviatio vitae Godrici de Finchale. Twelfth century. (2) Boethius de consolatione philosophiae (imperfect), thirteenth century, bound with Accentuarii and Martiani Capella (also imperfect). (3) Lives of saints in English verse (St. Michael—St. Patrick); on vellum. Fifteenth century. (4) Petrus de Vineis, on paper. 4<sup>o</sup>. A.D. 1348. (5) Alphabetical catalogue of such saints as the collector hath taken notice of, to have graced our Island of Great Britain, &c.; on paper. Seventeenth century. Imperfect. A very large collection. (6) A small devotional book (north country) containing among other things Richard Rolle's devout meditations of the Passion of Christ: on vellum. Fifteenth century.*

"Among other manuscripts purchased are (1) Terentius. A handsome Italian MS. on vellum; fifteenth century, early. (2) A Franciscan Gradual; Italian MS. on vellum; fourteenth century. (3) Latin Bible, in various hands, on vellum; thirteenth (?) century. (4) Old Testament in Arabic (Joshua—Kings; Ruth, Esther, Judith, Tobit); Anno 1071 Martyrum (A.D. 1355)—Bought out of a special sum given by Prof. Robertson Smith for the purchase of oriental manuscripts. (5) New Testament in Greek; MS. on vellum; eleventh-twelfth century; and seven other Greek manuscripts.

"Several valuable additions have been made to the collection of books printed in the fifteenth century. Among them may be mentioned (1) Latin Bible (Cologne: N. Gütz, 1480. 2 vols. 8<sup>o</sup>). (2) *Gemma vocabulorum* (Hertogenbosch: G. Leempt, 1488. 4<sup>o</sup>)—A perfect copy, in the original binding. (3) *Sinte Rochus leven* (Hasselt: P. Barmantlo. 4<sup>o</sup>). CA. 1103. Formerly in the collection of Dr. C. Inglis. (4) *Speculum stultorum* (Leipzig: C. Kacheloven. 4<sup>o</sup>)—This edition (Hain \*16,217) is ascribed in catalogues to J. Koelhoff, &c., but wrongly.

"Mention may also be made of *The Imitation of Christ* (8<sup>o</sup> circa 1530)—W. Herbert's copy, described at p. 322 of his *Typographical Antiquities*, under Thomas Godfray, though in a note, apparently added after going to press, he attributes it to R. Redman as printer, and mentions it again at p. 402 among the books printed by Redman."

We also quote the following report from the Librarian, of later date, specially describing the Sandars bequest:

"Last year Mr. Sandars presented to the library two books printed by Caxton. One of them was the second edition of the *Chronicles of England*, which, though only dated two years later than the first edition, shows numerous traces of careful revision in language, spelling, &c. He has now given a copy (formerly belonging to W. Herbert, the bibliographer) of the very rare edition printed at Antwerp by G. Leen in 1493. The text of this edition does not exhibit the peculiar readings of Caxton's second edition. The Chronicle printed at St. Albans (about 1485) is not less rare; indeed, only one perfect copy is known to exist. Lyndwood's *Provinciale* printed at Westminster in 1496 by Wynkyn de Worde, and the *Manipulus Curatorum*, printed by Pynson about 1498, are two choice specimens of books of a small size, of which very few were printed in England so early. The collection of books printed in Holland and Belgium receives some remarkable accessions. These are—the first book printed at Haarlem with a date (1483), of which no copy is certainly known to exist except this, formerly in the Enschedé collection; and, as an appropriate pendant, one of the rarest of the "Costeriana," the *Facetiae Morales* of Laurentius Valla, printed in type which is not found in any other book; the first book printed at Schiedam (1498), the *Vita Lydwinae*, illustrated with remarkable and beautiful woodcuts; and, finally, a Cistercian Breviary printed by R. Paffroet, at Deventer, about 1490, the only known copy, and the only known book printed on vellum by Paffroet. Indeed, with the exception of the Donatuses and Doctrinales, books printed on vellum in the Low Countries are almost unknown. A single leaf (on vellum) of the Mainz Bible of 1462, a Mainz Pagnostication of 1495, and a very interesting specimen of French local typography, *Les Etablissements du Duc de Bretagne* (octavo, Lantreguet, 1485) complete the list."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ALBERT, F. R. Die Geschichte der Predigt in Deutschland bis Luther. 1. Th. Gütersloh: Bertelsmann. 2 M. 80 Pf. Aus dem Goethehause. Briefe F. W. Riemers an die Familie Frommann in Jena (1803–1824). Hrg. v. F. Heilmüller. Stuttgart: Cotta. 6 M.  
FABRICZ, C. V. Filippo Brunelleschi. Sein Leben u. seine Werke. Stuttgart: Cotta. 20 M.  
GILLHOFF, J. Das mecklenburgische Volksrätzel. Gammelt, eingeleitet u. m. den Varianten hrg. Parchim: Wehdmann. 2 M.  
MASSILLON-ROUVET. Viollet-le-Duc et Alphand au siège de Paris. Paris: May & Motteroz. 5 fr.  
NOLHAC, P. de. Pétarque et l'Humanisme, d'après un essai de restitution de sa bibliothèque. Paris: Bouillon. 16 fr.  
SCHMID, K. A. Geschichte der Erziehung vom Anfang an bis auf unsere Zeit. 2. Bd. 1. Abtlg. Stuttgart: Cotta. 20 M.  
SEWEN, M. Studien üb. die Zukunft d. Geldwesens. Leipzig: Duncker & Humblot. 2 M.  
WOLF, J. System der Sozialpolitik. 1. Bd. Stuttgart: Cotta. 12 M.  
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## CORRESPONDENCE.

## CRANMER'S DRAFT-SERVICES FOR THE PRAYER BOOK.

Pusey House, Oxford: June 23, 1892.

Those who have studied the development of the Divine Service in the Prayer Book from the older services, with the aid of Cranmer's draft-services printed by Father F. A. Gasquet and Mr. Bishop in their *Edward VI. and the Book of Common Prayer*, will be interested to hear of the discovery of other documents of a similar character.

A MS. Psalter Collectarius and Hymnal in the Bodleian Library (MS. Laud, Latin 95) seems to have been used under Cranmer's direction, and possibly also by Cranmer himself, in working out the new schemes. The Psalter itself has marginal annotations dealing with the arrangement of the Psalter, which is that of Cardinal Quignonez with the addition of Antiphons. The Collectarius has similar notes dealing with the Collects and Preces, in which the arrangement ultimately adopted in the

Prayer Book is foreshadowed. Also prefixed to the book is an outline of the Services of the first week in Advent with the same arrangement of the Psalter, and a full scheme of lessons to be read at Mattins, with alternative Hymns and Antiphons for various seasons. The whole follows very closely the Breviary of Cardinal Quignonez, and seems to be earlier than the documents previously printed.

Further investigation is necessary to clear up individual points, but of the general nature and importance of the MS. there can be little doubt.

WALTER HOWARD FRERE.

#### ON THE NEWTON STONE.

London: June 25, 1892.

To-day's ACADEMY contains a letter from the Earl of Southesk which, *mutatis mutandis*, might have been written by Sir Arthur Wardour to Mr. Oldbuck immediately after their famous quarrel about the Picts. In this letter, Lord Southesk says that Bishop Graves's paper on the Newton Stone, which I quoted in the ACADEMY for June 4, 1892, appears in the same volume of *Proceedings* as his own paper on the same subject, that "therefore [*sic!*]" Dr. Stokes must have seen both, and that "Dr. Stokes (inadvertently, of course) has appropriated without acknowledgment" Lord Southesk's transliteration of the penultimate word. . . . as well as many of the letters in the word preceding it."

I beg to assure Lord Southesk, firstly, that I quoted the bishop's paper from a *Separatabdruck* which he kindly sent me about five years ago; secondly, that I never saw the volume referred to until after my letter of May 16, 1892, had appeared in the ACADEMY; thirdly, that I did not then, or at any other time, examine Lord Southesk's transliterations, though (or rather because) I had read his wonderful translations of the inscriptions in a copy lent me by Prof. Rhys; fourthly, that I now for the first time learn that Lord Southesk was lucky enough to decipher the penultimate word (*maggi*) of the second inscription, and to read correctly four out of the nine letters of the preceding word; and, lastly, that in case I write again on the subject, I shall give him due credit for these achievements.

I trust that his lordship will not be offended if I say that there is nothing else in his letter that calls for a reply. But I wish to add, with reference to the Ogham, that Prof. Rhys, in a letter dated June 15, 1892, declares that the first word is *iddar*, and that in the copy which he sent me one of the five strokes of the *i* was accidentally omitted. With reference to the other inscription, the *flisi* of *Cassa-flisi*, which I deduced from the root *splid*, may be cognate with the Irish *slissiu*, *sliss* "a chip," "splinter." For initial *s* in Irish from *sp* compare *selg*, "spleen," cognate with O. Slav. *slezena*, Gr. *σπλήν*, *σπλάγχνον*, Skr. *plīhan*, and Bret. *felch*, from *\*spely*. So Ir. *seir* "heel," = Welsh *ffer* "ankle," is cognate with Gr. *σφυρῶν*, and Ir. *sennim* "I play the harp," with Skr. *spand* "zucken." WHITLEY STOKES.

P.S.—In my letter in the ACADEMY for June 18, 1892, p. 593, col. 1, lines 22 and 25, for CC read C.

Aberdeen: June 27, 1892.

Being occupied with other work, I did not observe till to-day the discussion in the ACADEMY about the Newton stone.

I shall take an early opportunity of re-examining the stone, and shall carefully verify Lord Southesk's criticisms of the readings given in Dr. Stokes's letter, for many of which I am responsible. In one case Lord Southesk is right; and Dr. Stokes has been led astray by a clerical error in Prof. Rhys's copy. The first

Ogam (according to Prof. Rhys's and my own opinion), or the second (according to Lord Southesk's), is, as the latter rightly says, certainly *i* not *e*. That was the reading in the copy which Prof. Rhys sent me to verify on the stone, and which seemed to me perfectly clear.

While I should like to re-examine with all possible care the readings which Lord Southesk refuses to accept, before I defend finally my own readings, I may add that I had with me at Newton his pamphlet (lent me for the purpose by Prof. Rhys), with his admirable photographs and careful copies, and that in the few cases where I felt bound to differ from his readings, I did so only after careful scrutiny.

W. M. RAMSAY.

Kinnaird Castle, Brechin, N.B.: June 27, 1892.

Allow me to correct an important misprint in my letter of June 25 (ACADEMY, p. 615, col. 1). In the sentence printed "'Aiddai Qunn,' Bishop Graves concurs in this as far as regards the last digit," for "as regards" read "up to." That is to say, the concurrence extends to nine letters out of ten, not to one out of ten. In same column, for "involves the removal of five scores," read "involves a removal in five scores"; and for "Gaedbil" read "Gaedhil." In col. 1, p. 616, for "Aedh, Gil-echoy" read "Aedh, or Gil-echoy."

The accompanying tabular arrangement of transliterations may be useful for reference. Each author's summary has been compared with his whole text, and important alternatives are noted. My own first paper is in *Proc. Soc. Ant. Scot.*, vol. xvii.; my second and the Bishop of Limerick's are in vol. xx. of the same:

OGHAMS.

Southesk, 1882.

Aiddai Qnean Forrerr I<sup>bb</sup>ua . Iosi<sup>o</sup><sub>i</sub>.

Southesk, 1885.

Aiddai Qunn Forrerr Iphua . Iosii.

Bishop Graves, 1886.

Aiddai Q(=Cu)nnning Orrkonn Ip[ . . . ]rosii.

Dr. Stokes, 1892.

. Eddar Acn<sup>n</sup> Vorrenni PuiH Iosir.

MAIN INSCRIPTION A.

Southesk, 1882.

Aittai Fur<sup>u</sup>r-ingn S<sup>u</sup>ol O Uose.  
y y

Southesk, 1885.

Aittai Fur<sup>u</sup>r-ingn S<sup>u</sup>ol Uose.  
y y

Bishop Graves, 1886.

Ædda E<sup>E</sup>urtri(h)t<sup>n</sup> Atolou Oc(?)  
F<sup>F</sup> r

Dr. Stokes, 1892.

Edde Ecnun-Uaur Huolocoso.

MAIN INSCRIPTION B.

Southesk, 1882.

Urchn Elisi Mazdi Logo<sup>u</sup>-Patr.  
y

Southesk, 1885.

Urchn Elisi Ma<sup>q</sup>q<sup>i</sup> Logo<sup>u</sup> Pat<sup>r</sup>.  
gg n n

Bishop Graves, 1886.

Urkneyri [.] r[.]si Logotriotr.

Dr. Stokes, 1892.

Cassaffisi Maggi Lopou . aita.

SOUTHESK.

#### "UNE PRIÈRE JUDEO-PERSANE."

Oxford: June 27, 1892.

Dr. J. M. Mitchell's letter in the ACADEMY for June 25 raises several interesting points. I venture, however, to ask him to reconsider his criticisms. It is indeed not impossible (though coincidences are often misleading) that the three benedictions in the Jewish morning prayer (second century A.D.), which M. Darmesteter regards as the original of the parallel Parsi formula, are in fact derived, as Dr. Mitchell suggests, from a traditional Greek saying. But how can this create a presumption that the formula in the *Namāzi Ormazd* was also derived from a Greek source? Dr. Mitchell really appears to think that it does. The closing words of his letter are—"From whom did the Jews derive them? Not improbably from the Greeks. From whom did the Parsis derive them? Quite possibly, as Prof. Darmesteter thinks, from the Jews; but no less possibly—must we not say?—from the Greeks." Now I am well aware that there are traces of Hellenic influence upon the later Zoroastrianism (in the *Minokhired*); the learned Dastur Jamasp Asana in vain attempts to prove that Hellenism borrowed from Zoroastrianism (see Casartelli, *Philosophy of the Magdazanian Religion under the Sassanians*). But surely, granting the existence of a large quasi-official Judeo-Persian syncretism in the fifth century A.D., it is very difficult not to believe that the parallel liturgical formulae are historically connected. Has Dr. Mitchell read M. Darmesteter's articles in the *Revue des études juives* (Jan. 1889, pp. 1-15, and July 1889, pp. 41-56)?

Dr. Mitchell further says that "M. Darmesteter's conclusions, if generally acquiesced in, will powerfully affect the criticism of the future." What does this mean? The conclusions referred to have *exclusive* reference to the period of the Sassanid kings, when circumstances were specially favourable to the closest religious intercourse between Judaism and Zoroastrianism. Dr. Mitchell does not seem to be justified in supposing that the question of "possible Zoroastrian influences upon the religion of Israel" (I venture to prefer my own statement of my position to Dr. Mitchell's) is in the least affected by M. Darmesteter's conclusions, which indeed I have expressly adopted elsewhere (*Expositor*, Jan. 1892, pp. 79, 80).

But I thoroughly agree with Dr. Mitchell's implied opinions that the question of the relation between Judaism and Zoroastrianism (or Mazda-worship) is a complicated one. Possibly it cannot be definitely settled, at any rate as regards the pre-Christian period. Dr. Mitchell (whom I only know from an apologetic "Present Day Tract" on Zoroastrianism, published by the R. T. S.) will, I think, more readily grant a (possible) moderate Zoroastrian influence on late Old Testament writers than a Greek philosophical one, though his views on the "higher criticism" (which I assume to be unfavourable to that criticism) may make the concession inoperative. And I may express gratitude to him for his help in drawing the attention of students to a group of subjects connected with the history of religion as interesting as they are difficult. The influence both of Hellenic and of Zoroastrian ideas on Jewish and in general on Oriental religion well deserves a more thorough investigation. If we could only put aside "apologetic" prejudices, we might make more rapid progress!

T. K. CHEYNE.

WILBERFORCE UNIVERSITY.

Armytage, Ashley-road, Bowden, Manchester:  
June 13, 1892.

An incidental mention in the ACADEMY of a paper read at the American Philological Society by my correspondent, Prof. W. S. Scarborough,

induces me to ask for a little space about him and his work.

He was born at Macon, Georgia, in 1852, and graduated at Oberlin College, one of the earliest of the higher schools for the education of the negro people. After declining an offer to go to Africa as a missionary, he received in 1877 his present appointment. He is now professor of ancient languages and literature in Wilberforce University, and has written an essay towards a theory of interpretation of the "Birds" of Aristophanes, and is at work on an edition of Andocides. He takes a keen interest in the welfare of the negro race to which he belongs, and has contributed to various American periodicals in advocacy of a policy of justice. That the negro has a claim upon the equity and generosity both of America and England, no one who knows the history of the race is likely to doubt.

The Wilberforce University is appealing for additional funds. It is an institution for the education of "coloured" youth, and was named after that great champion for the freedom of the negro, William Wilberforce. It is situated at Xenia, Ohio, and since its foundation in 1863 nearly 3000 students have passed through it. It has collegiate, theological, scientific, law, medical, and normal departments. It is chartered by the Ohio Legislature, and has had a grant in aid from that source. In answer to the question, "Why should this school be helped?" the committee answer:

"Because it had been and is proving a successful attempt of the coloured people in efforts at self help in the lines of education, general intelligence, and usefulness. Because education is to be the chief means of solving the race problem in this Republic. The founders of Wilberforce saw in 1863 that, to make secure the results of the war and the benefits of the acts of reconstruction, there must be the second emancipation—that of the mind from the weakening and degrading bondage of ignorance. Because this is a southern school on northern soil, to which the southern parents send their children to be trained in different surroundings and under better conditions. Because they are in this manner striving to arise above that condition for which they are not responsible. Hence upon these grounds we earnestly appeal to all friends of education for their sympathy, their prayers, and for their aid in this good work."

The negro problem is the most difficult that the American people have to face, and it is clear that education will be the most powerful factor in its peaceful and successful solution. Wilberforce University now asks for £3000. Any British friends who are disposed to help may send their contributions either direct to Dr. Scarborough or to the undersigned.

WILLIAM E. A. AXON.

#### AN ANCIENT FORM OF SUBMISSION.

Howrah, Bengal: June 5, 1892.

In the ACADEMY for May 14, Mr. Whitley Stokes draws attention to the custom of grovelling on the ground and eating grass in token of submission. Examples are given from Kashmir and from Spain.

Further examples will be found in the *Indian Antiquary* for September 1891 (pp. 338 and 339).

It is mentioned in a Sanskrit inscription on the Delhi Siwālik Pillar, dated 1164 A.D. So also, when Babar conquered Afghanistan:—

"When the Afghans saw the impossibility of resisting, they presented themselves holding grass between their teeth, as much as to say 'I am your ox.'"

Compare also Major Temple's *Legends of the Panjāb*, ii. 101, 103, i. 37.

GEORGE A. GRIERSON.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 4, 5 p.m. Royal Institution: General Monthly Meeting.  
8.30 p.m. Geographical: "The Physical Geography and Resources of North-West British Guiana," by Mr. Everard F. Im Thurn, illustrated by the Dioptric Lantern.  
WEDNESDAY, July 6, 4 p.m. Archaeological Institute: "Antiquities at Buda-Pest," by Prof. B. Lewis; "Prehistoric Saws versus Sickles," by Dr. Robert Munro.  
THURSDAY, July 7, 5 p.m. British School at Athens: Annual Meeting.

#### SCIENCE.

*The Isthmian Odes of Pindar.* Edited, with Introduction and Commentary, by J. B. Bury. (Macmillans.)

MR. BURY, in the Introduction prefixed to this second instalment of his Pindaric labours (p. xv.), pronounces the Isthmian Odes, "on the whole, perhaps not so striking as the Nemean, Olympian, or Pythian groups, though certainly not less artistic in form than they." With this opinion, I think, most readers of Pindar will concur, except that they will omit his cautious "perhaps." True though it be (p. xvi.) that the Fourth and Seventh are inspired with the pride, which to a Theban was also a pang, of Grecian victory over Persia—

καὶ νῦν ἐν Ἀρείᾳ μαρτυρήσαι κεν πόλις Αἰγῆος ὄρω-  
· θείσα ναῦταις  
ἐν πολυφύλλῳ Σαλαμὶς Διὸς ὕμνῳ  
ἀνδρῶν ἀνδρῶν χαλαζέοντι φόνῳ—

yet even these poems are hardly in the highest sense memorable, though they touch on most memorable scenes. I cannot doubt for a moment that Mr. Bury exercises a wise self-denial in following Pindar upwards, through Nemean and Isthmians to Olympians and Pythians, rather than by the downward course.

Noting that no less than eleven of Pindar's Odes commemorate Aeginetan victors—of which eleven, six are Nemean and three Isthmian—Mr. Bury has wisely inserted in his Introduction a sketch of Aegina (pp. xvi.-xxxiii.) in her historical, social, and artistic aspects. This sketch is, I think, one of the best things in a book where much is good. I am not aware of any other description of Aegina where the glory of the Aeacid sailors is so fully realised, and their rivalry with Athens so vigorously presented. Unfortunately "Aegina, like Sparta, was never productive of literary talent" (p. xxii.): *carens vate sacro*, she had to depend on "her sister Theba;" and, were it not for Pindar's Odes, her naval and artistic glories would be almost entirely eclipsed by those of Athens. And yet, as Mr. Bury shows, "the sculptors of Aegina were in high repute throughout all the Greek world." Working out the allusions of Pindar, Mr. Bury gives an eloquent and attractive, if somewhat fanciful, sketch of the life and art of Aegina (pp. xxxi. xxxiii.), its buildings and "local colouring." If he is right in thinking the last of these Aeginetan odes to be Pindar's latest surviving poem, there accrues to it a pathetic interest, a light as of sunset. Yet he is surely right in saying that this group of odes gives us no adequate idea of the "variety of Pindar's powers as a teller of tales."

A prominent feature of Mr. Bury's edition of the Nemean Odes was, as most

readers will remember, his reliance on the "theory of verbal responsions" or echoes, clews to the arguments of Pindar's hymns. The ingenuity with which Mr. Bury detected and unravelled these clews has not apparently convinced his critics: some think that they do not exist, others that a few are discoverable, but that Mr. Bury finds them everywhere and "carries the method to extremes." Mr. Bury admits the probability of his having taken some fortuitous coincidences for intentional signals, yet on the whole maintains and develops his theory—arguing that these echoes, like the names written under the figures on Greek vases, were "a device intended to assist the study of the odes and as a technical aid to memory, yet not supposed to be there." The interesting but difficult argument by which he maintains this thesis is to be found in the Preface, pp. x.-xi. I call it difficult because the circumstances which, after the poet's death, would make these echoes serviceable in the interpretation of the poem, are not, I think, clearly explained. In judging of the likelihood of such a cryptogram, we are driven to try to divine an intelligible motive for its insertion. Mr. Bury, I believe, divines one—but the passage on p. x., in which he adumbrates the motive, appears to me to be vague. Perhaps I may here say, both with reference to this point and another—Mr. Bury's disposition to see the joyful glory of Pindar's poetry more clearly than its pathos and sadness—that I am sorry to have seemed to Mr. Bury to be "taking him to task" (p. xi). My previous words are not before me now; very likely they were ill-chosen, but they were meant to be "sceptical" or critical, not admonitory—one is fain to abhor the didactic manner, if possible.

In the commentary on these Isthmian Odes, there is very much to admire. The unpardonable sin, in commenting on a poet, is to treat him as if he were a prose writer, and to forget his tone, his imaginative standpoint. Of this fault I have not seen a single instance in Mr. Bury's notes. If he is sometimes over-ingenious—see, e.g., *Isthm.* i., l. 63, note, where he finds in the form *σεσωπαμένον* a wish on Pindar's part to "emphasise an etymology of the name of the victor's father Ἀσωπόδωρος"—he never forgets, either in note or translation, that the poet must be treated poetically, and that the horizon, the atmosphere, so to speak, of his words, must be sought for, if we would grasp his meaning. There is a danger, no doubt, of subtlety and of over-explaining things that bear their truest and simplest meanings on their face; but, compared with the arid prosiness of many commentaries, Mr. Bury's work breathes of the Muses themselves. As one specimen, where many might be given, I would instance the note on *Isthm.* iv., l. 22, p. 26. In the celebrated passage, *Isthm.* ii., ll. 6-8, ἡ Μοῖσα γὰρ οὐ φιλοκερδής . . . ἀοιδάι, thus rendered by Mr. Bury, "For in those days the Muse was not yet mercenary nor hireling, nor did Terpsichora traffic in sweet honey-voiced warbling songs with silvered faces," it is hard to accept his view that "there is nothing bitter or even depreciatory in the phrase ἀργυρωθεῖσαι πρόσωπα." If there is not,

the phrase certainly does not suit the context, which contrasts the old days of unpaid singing—

"The constant service of the antique world,  
Where service sweat for duty, not for meed"—

with the more venal modern practice, to the disadvantage of the latter. Mr. Bury repudiates, though with hesitation (see App. C., p. 166), Mr. Paton's curious idea that there is a reference to a still existing Greek custom, by which the musician, standing in the middle of the dancers, sticks the silver coins, which he receives for his services, *on to his face*, "in order to attract further contributions." But he struggles, not quite successfully I think, with this difficulty—Where songs are compared to maidens, and at the same time depreciated for being "tinged with silver"—i.e., venal—is it possible to apply the epithet, "tinged with silver," to the maidens, in the purely complimentary sense of bright and fair?

Sometimes, though not often, Mr. Bury's notes lean to indecision, as e.g., in the note on *Isthm.* iv., l. xi., κρίνεται δ' ἀλὰ διὰ δαίμονας ἀνδρῶν, certainly a hard phrase, on which one would like a clearer opinion—I do not mean a dogmatic decision—from Mr. Bury. On the other hand, he occasionally discards old views for new with too much facility: e.g., in *Isthm.* i., ll. 67-8,

εἰ δέ τις ἔνδον νέμιε πλοῦτον κρυφαῖον,  
ἄλλοις δ' ἐμπύπτων γελᾷ, κ.τ.λ.

he rejects the ordinary interpretation—that the selfish hoarder insults and derides other and better men—on the ground that ἐμπύπτω by itself, if used for "attack," implies physical violence, and especially the impact of disease (as in *Thucyd.* ii. 49, λυγὲ τοῖς πλείουσιν ἐνέπιπτε κενή), and would take it simply as "laughs when he lights on men of another sort." It seems to me that a word like ἐμπύπτω, even if it be ordinarily used for physical attack, passes by an easy transition to the attack of derisive words by being coupled with γελᾷ, while in Mr. Bury's rendering the word has almost no point whatever; all men, whether they hoard or not, surely "come across" other men: it is a mere superfluity to mention it. Perhaps also, at the end of the same note, the double sense ascribed to τελέων is somewhat far-fetched.

But so far am I from presenting these flaws, if flaws they are, as typical of Mr. Bury's work, that I think them the rare exceptions to its general merit. The annotation is perhaps too copious; but I have not found one note that is not interesting, nor one translation that is not poetic and forcible. Though he strives to match himself with Pindar, as interpreter if not as rival, I trust that the wax may not melt from his wings, nor he himself sink into the sea, before he has given us his commentary on the Olympian and Pythian Odes.

E. D. A. MORSHEAD.

#### CORRESPONDENCE.

"ἵππη" = "WATER."

Indian Institute, Oxford: June 8, 1892.

On comparing the equation *ἀσπὶ* : *ἀσπὶ* : *equus* : *ἵππος* with *ἀσπὶ* : *ἀσπὶ* : *αἶμα* (ACADEMY, November 7, 1891) it would be difficult to urge,

in the face of the first equation, that such a form as *ἵππη* cannot be the complementary Greek form in the latter. But the difficulty of showing that *ἵππη* corresponds to *aqua* in the same way as *ἵππος* does to *equus* is evident. I cannot find a single instance in which this word occurs in what may be termed a "free" state; and the same may be said of the Skt. *āśvā* and the Iran. *aspā*. Hence there is no means of fixing with the least degree of certainty the identity of *ἵππη* and *aqua*, beyond that of indirect evidence afforded by analogy.

I propose to offer two instances. Firstly, the geographical name *Μελανίππιον* is thus defined by Stephanus Byzantinus "*ποταμὸς Παμφυλίας*." Berkel in his commentary says: "Apagē illud *ποταμὸς*, quod in omnibus libris conspicitur, et reponē *τόπος*. Non enim fuit in Pamphylia hujusmodi nominis fluvius." Now, as a matter of fact, there was a river *Μέλας* in Pamphylia, and this may very well have been in the mind of Stephanus when he wrote those words. *Μελανίππιον* in form, however, points conclusively to the name of a town rather than to that of a river, as it seems also to have suggested to Berkel himself. The name of a river would rather be *Μελανίππη*, as will be seen below. If, then, Stephanus has confounded *Μελανίππιον* (or rather *Μελανίππη*) with *Μέλας*, we may conclude that *Μελανίππη* means "Black-water."

I will now attempt to show by another instance that *Μελανίππη* may be a legitimate form of the name of a river. One of the old names of Thyatira in Lydia, Pliny tells us, was Euhippa, "Intus et Thyatira alluitur Lyco, Pelopia aliquid et Euhippa cognominata (Plin. v. 31). Now, the etymology of Lycus, *Λυκος*, is evident, the root *λυκ-* being akin to Skt. *ruc'* ("to shine"), and the name means the "clear or limpid" river; and, since Euhippa stood on its banks, it no doubt took its name from that of the river (cf. Thame, town and river). Further, the first part of the name Euhippa is the Greek *Eu-* (Skt. *su-*, Iran. *hu-*), and means "good." Again, the name *Χοάππη* (Herod. v. 49) is clearly the Greek form of the Iranian "*hu-aspā*," which means the river of "good water"; and, if *-hippa* corresponds to *-aspā*, then Euhippa would also mean the river of "good water," "the clear stream," and in fact would be identical in meaning with Lycus. If *ἵππη* does mean "water," *Μελανίππιον* would mean "Blackwatertown," and would correspond exactly to the name of a town in co. Armagh (Ireland). It is possible that *Μέλας* and *Μελανίππιον* were interchangeable names for the same river. The connexion of *ἵππη* with "water" is also seen in the name of one of the springs in Helicon, *Ἀγανίππη*, meaning perhaps the "great spring." At an early period a confusion between *ἵππη* ("water") and *ἵππος* ("horse") must have arisen, as Poseidon is said to have created the horse (*ἵππος*) by striking it out of a rock, pointing probably to the discovery of water (*ἵππη*) by the same means. These suggestions, among others, may tend to confirm the above theory of the etymology of *ἵππη*.

E. SIBREE.

NOTE ON PLAUTUS, "PERSA," 1.3.40.

"Nihil parasitus est, cui argentum domideste."

So B., save that it has *nihil*. C.D. have *argentum domi idē* (see Schoell).

The reading of this much disputed verse seems clearly

"Nihil parasitus est cui argentum domi Midaest."

"A parasite is a poor creature, if he has the wealth of Midas." A similar corruption occurs in Catullus, long since corrected by Voss.

N. L.

#### SCIENCE NOTES.

MANY of the friends and admirers of the late H. W. Bates—author of *The Naturalist on the Amazons*, and for twenty-seven years secretary to the Royal Geographical Society—have expressed a strong desire to manifest, in a substantial manner, their personal regard for his character. With a view to carry this out, an account has been opened with Messrs. Cocks, Biddulph & Co., in order that a fund may be raised to be presented to his widow, as a suitable memorial to their late friend. Subscriptions may be sent to Mr. S. W. Silver, 3, York-gate, Regent's-park.

We have but recently received the *Journal* of the Straits Branch of the Royal Asiatic Society for June, 1891 (No. xxiii.), the contents of which are almost entirely concerned with natural history. Mr. H. N. Ridley contributes a list, filling thirty pages, of the grasses and sedges (*Gramineae* and *Cyperaceae*) of the Malay Peninsula. The same writer gives an account of a day spent at Christmas Island—a remote islet in the Indian Ocean, occupied by an Englishman, and lately annexed to the Straits Settlements—adding a list of the fauna and flora, and also a bibliography. Dr. A. Keith prints some curious notes on the anatomy of Malayan apes, based upon the dissection of a considerable number of examples of different species. He finds no evidence that they suffer from enlargement of the spleen, as do 80 per cent. of the natives in the same region (the Bangtaphan province of Siam). Finally, we may notice a catalogue of the Chinese and Tamil names of streets in Singapore. It is interesting to learn that Singapore has a Bales-tier-road, called after Joseph Bales-tier, a former consul for the United States, who died circa 1848.

#### PHILOLOGY NOTES.

We have just received the new number of *Hermathena*: A series of papers on literature, science, and philosophy, by members of Trinity College, Dublin, which is now published only once a year (London: Longmans). A feature that we have before remarked upon, is here very conspicuous. Apart from a few original papers, to be mentioned below, the number consists entirely of reviews of the books of Oxford men. And—in view of the honorary degrees that have anticipated the forthcoming tercentenary—it is pleasing to add that the reviews are, without exception, enthusiastically favourable. Of Mr. A. C. Clark's collations from the Harleian MS. of Cicero, 2682, in the "Anecdota Oxoniensia," it is said: "This is a treatise which will mark an epoch in the criticism of Cicero. It is as fine a piece of work as we have ever seen"; of Prof. Peterson's edition of the Tenth Book of Quintilian: "This work . . . ranks with the finest specimens of the scholarship of the day . . . it exhibits great originality, learning, and completeness; of Mr. Furneaux's *Annals*: "His work may fairly be called the most complete and scholarly edition of Tacitus that has ever issued from any Press"; and so on. Among original articles, the most important are those dealing with early Christian documents. Provost Salmon, discussing at length the newly discovered Commentary of Hippolytus upon Daniel, comes to the conclusion that, instead of being one of his earlier works, it was his latest, not finished until A.D. 235, and possibly even published posthumously. The Rev. J. Quarry continues his Critical Notes on the Clementine Homilies and the Epistles prefixed to them; and the Rev. Dr. T. K. Abbott contributes bibliographical information about several MSS. and printed books in the University Library. Finally, Prof. A. Palmer has collected and reconsidered



his emendations on Herondas (most of which first appeared in the *ACADEMY*), in the light of the various editions that have been published, though we regret to see that he does not speak confidently of bringing out an edition of his own, which he had at one time promised. Our readers may be interested in Prof. Palmer's estimate of Herondas as a writer:—

"He has, it seems to me, been very much underrated. Although he has not the charm and grace of Theocritus, he possesses very great and uncommon merit of his own. There is a certain quiet reserve in all his pieces, a calm classicality which never palls upon the reader. His pieces grow in favour the oftener they are read. In dramatic power he is at least equal to Theocritus. His Mimes are so many *genre* pictures, in which the subjects are chosen from the commonest scenes of everyday life, but painted with dexterous touch and in striking colours. His characters are all individual. The staid Mandris, the Penelope of the Mimes; the shameless Battarus, with his coarse jests and reckless self-humiliation; that really noble picture of the women in the temple of Aesculapius, which contains some of the simplest and most dignified lines in Greek literature; the furious, jealous, changeable Bitinna; those lewd, gossiping queans, Coritto and Metro; the chattering, chaffering, bald-headed shoemaker—these are portraits which, once surveyed, live distinctly in the mind. Herondas is the Teniers of Greek literature."

### MEETINGS OF SOCIETIES.

#### METEOROLOGICAL.—(Wednesday, June 15.)

DR. C. THEODORE WILLIAMS, president, in the chair.—Mr. F. C. Bayard read a paper on "English Climatology." This is a discussion of the results of the climatological observations made at the society's stations, and printed in the *Meteorological Record* for the ten years, 1881-1890. The instruments at these stations have all been verified, and are exposed under similar conditions, the thermometers being mounted in a Stevenson screen with their bulbs four feet above the ground. The stations are regularly inspected and the instruments tested by the assistant secretary. The stations now number about eighty, but there were only fifty-two which had complete results for the ten years in question. The author has discussed the results from these stations, and given the monthly and yearly means of temperature, humidity, cloud, and rainfall. His general conclusions are: (1) With respect to mean temperature, the sea coast stations are warm in winter and cool in summer, while the inland stations are cold in winter and hot in summer. (2) At all stations the maximum temperature occurs in July or August, and the minimum in December or January. (3) Relative humidity is lowest at the sea coast stations and highest at the inland ones. (4) The south-western district seems the most cloudy in winter, spring, and autumn, and the southern district the least cloudy in the summer months, and the sea coast stations are, as a rule, less cloudy than the inland ones. (5) Rainfall is smallest in April and, as a rule, greatest in November, and it increases from east to west.—Mr. W. Ellis read a paper on "The Mean Temperature of the Air on each Day of the Year at the Royal Observatory, Greenwich, on the Average of the last Fifty Years." The values given in this paper are derived from eye observations from 1841 to 1848, and from the photographic records from 1849 to 1890. The mean annual temperature is 49.5. The lowest winter temperature, 37.2, occurs on January 12, and the highest summer temperature, 63.8, on July 15. The average temperature of the year is reached in spring on May 2nd, and in autumn on October 18. The interval during which the temperature is above the average is 169 days, the interval during which it is below the average being 196 days.

#### HELLENIC SOCIETY.—(Annual Meeting, Monday, June 20.)

PROF. JEBB in the chair.—The proceedings began with the reading of the report by the secretary (Mr. Macmillan). The report, after an account of the large collections of photographs for the

purpose of giving assistance to lecturers on Greek archaeology which had been made by Mr. W. J. Stillman, Mr. J. L. Myres, Mr. Walter Leaf, and others, stated that the school at Athens had continued its excavations at Megalopolis, and that a full report upon the theatre, with careful plans prepared by Mr. R. W. Schultz, would be published in the course of the present year. The treasurer's accounts showed ordinary receipts during the year of £976, as against £898 during the financial year 1890-1. The total ordinary expenditure had been £767, as against £598. The financial year, which began with a balance at the bankers of £254 12s., closed with an effective balance in favour of the society of £239. Since the last annual meeting, sixty-four new members had been elected. On the other hand, by death or resignation, the society had lost thirty-three, showing a net increase of thirty-one. The present total of members (including twenty honorary members) is 724. The report concluded by urging upon all members the constant duty of bringing new recruits into the ranks.—The chairman expressed the regret which all members would feel at the loss during the last year of two vice-presidents of the society—Sir William Gregory and Prof. Freeman. He was glad to say that the great work on which Prof. Freeman was engaged at the time of his death was in a much more advanced stage than had been hoped. It would be found that Prof. Freeman had raised another enduring monument and claim to the gratitude of all scholars, and especially of Hellenic scholars. There never was a great historian who in the department of Greek and Roman literature was more conscientious. He had hoped that Dr. Waldstein would have been among them to give an account of his discoveries at Argos, where he had been excavating the site of the second temple of Hera, which succeeded the temple which was burnt down in 429 B.C. There was no doubt that Dr. Waldstein had found sculptures of the highest interest. Among them were three heads in the best style of the fifth century, one of which at least Dr. Waldstein was disposed to ascribe to Polyclitus. He asked Mr. Penrose to give them some of the results of his recent labours.—Mr. Penrose said that he had seen Dr. Waldstein's discoveries, of which the quality far surpassed the quantity. The head ascribed to Polyclitus was of extreme beauty. With respect to his own work, his researches, which were confined to the orientation of temples, had been based very much on Mr. Lockyer's labours with respect to the Egyptian temples. In Egypt the temples were orientated with a view to their bearing on stars, and a like object was served in the early Greek temples. He described the temples at Rhamnus to Themis and Nemesis, especially in connexion with their orientation. The importance of this question would be realised when it was remembered that, in the days before the introduction of clepsydræ or water clocks, the sun and the most important constellations were the most accurate timekeepers available. He had been able to examine nearly forty temples in the course of his journeys.—Mr. Theodore Bent gave a short account of his explorations in South Africa, tendering an apology for the introduction of a subject so foreign to the objects of the Hellenic Society. He had come to the conclusion that the people who raised the buildings of which he had examined the ruins were of Semitic race. He had found many indications of gold mining, and there were points of resemblance between objects found in South Africa and others found in Cyprus and in our own country at Falmouth.

### FINE ART.

#### INDIAN ART AT THE IMPERIAL INSTITUTE.

SUMMING up the character of the people of Hindustan, in a bold, comprehensive way which some modern authors also affect, the Emperor Babar said that they had no genius, no mechanical invention, no skill or knowledge in design.

It would be difficult to determine precisely how far the exhibition of Indian art work in metals at the Imperial Institute bears out this assertion. The glowing lustre of enamel from

Jaipur, splendidly exemplified in the Prince of Wales's *atar-dan* and the Countess of Mayo's cup, the grace of form and wealth of decoration displayed in the gold and silver work of Kashmir and Lucknow, the beautifully mounted weapons from Agra and Delhi, the delicate filigree of Cuttack, the damascenes and niello work of the Punjab, the copper ware of Tanjore, the brass chiselled and chased at Benares or hammered by the craftsmen of Upper India—specimens of every variety of metal work are here, which evince an artistic feeling and a skill in expression of a very high order.

But there are two considerations to be taken into account before we can hope to reach definite conclusions as to the value and significance of Indian art. Endless imitation and mechanical reproduction, it has been said, with never a new impulse, is not art, however artistic the first origins; and much of the art here exemplified lacks the vital quality of intelligent progress. There is dexterity and often exquisite taste, infinite patience, and always, in the best workmanship, a true perception of the principles of decorative art, which can adapt the forms of flower and fruit, in symbolic shape, for the ornament either of household utensils, or implements of worship and sacrifice, weapons of war, or the luxuries of wealth and power, with an unerring sense of the fitness of things. But how much of it represents an art that is sterilised and dead? how much, again, was the forced labour of bondsmen? When a grandee, says François Bernier, required the services of an artisan, he sent to the bazaar for one, and compelled him to work; and the fellow was fortunate if he was not beaten as well as underpaid. As likely as not, this is how the beautiful silver-gilt vase, said by the best judges to be the gem of the present collection, was painfully wrought. Its date is about the time of Bernier's visit to the court of the Great Moghul, when he reported that it was impossible the arts should flourish in India "as they flourish in our happier France." Here is the official description of this masterpiece:—

"In the midst of exquisite conventional flowers in slight relief, the artist has delineated birds and animals in the most truly artistic manner; the pyramidal shape and the handle are both in the best taste."

Not that this particular *chef d'œuvre* (it stands in case 12 of the second room) can be taken as a fair specimen of Indian art. Indeed, it points directly to the second of the two considerations mentioned, for it bears obvious traces of foreign influence. Foreign influence has affected, if it has not mainly inspired, Indian art from the earliest ages. Purely indigenous art, it may be, can be seen in the simple, elemental jewellery worn by wild hill tribes and jungle savages; but almost everywhere, and in everything but the rudest ornaments, the decoration or the shape, if not both, has been introduced from outside. One race of conquerors after another has brought in new ideas; trade by land and sea has continually set new fashions from a remote antiquity to the present time. Egypt, Assyria, and Greece on the one side, China and Central Asia on the other, have taught the Indian artist so much, and he has learnt so quickly, that the inquirer soon begins to think Indians never invented anything. Yet until the historians can come to some reasonable agreement as to the origins of the various races of India, it is surely unprofitable to speculate over-much on the early history of Indian art. Only the other day a theory was propounded, and received the *imprimatur* of the Royal Asiatic Society, according to which the Rajputs, of the Solar and Lunar race, instead of being Aryans, or even Scyths, are a Dravidian people who came from Assyria. The early

history of India, as told by Mr. J. F. Hewitt, would indeed explain many things that seem remarkable in the arts of India; but it is no more than a theory, and we are treading on dangerous ground.

Unlike the more elaborate collection of Indian art in the South Kensington Museum, the present exhibition has not been arranged and classified on any systematic plan; nor has any special object been aimed at, it would seem, beyond showing numerous examples of Indian workmanship, most of which are interesting or instructive in some way or other. The handbook compiled by Surgeon Lieutenant-Colonel Hendley will tell visitors what they should be most careful to look at, and will provide them with much solid information concerning the various handicrafts here illustrated; while by noting which tickets are marked by one, two, or three red stars, they will know how to distribute their admiration. In the Royal room will be seen the many precious works of art which have been lent by the Queen and the Prince of Wales, and the Dukes of Edinburgh and Connaught, together with others collected by different viceroys and governors. There are hookahs which were studded with gems for Lord Clive; swords with hilts of subtlest jewellery that belonged to Tippu Sultan; caskets made to contain addresses in which enlightened natives were wont to overwhelm the Marquis of Ripon with their gratitude for the boon of local self-government. To single out the choicest treasures in this room would be only to repeat what has been said before by such a competent critic as Sir George Birdwood, who has described the Prince of Wales's Indian presents in his work on *The Industrial Arts of India*. Many of the Queen's eastern treasures, however, have never been exhibited till now, and the collections lent by the Dukes of Edinburgh and Connaught will also be new to the connoisseur. The Duke of Connaught's shield of carved rhinoceros hide, with enamelled margin, is a wonderful piece of work. Yet while there is much to admire in the room, there is also something to censure. More than one expensive piece of gold or silversmith's work presented to the late Governor of Bombay—notably a casket supported by three figures of Indian women—only shows execrable taste. It is curious, too, that Lord Reay should have sent for exhibition pieces of gold brocade in which aniline dyes have been used.

Of the other rooms, that devoted to Sir Edward Durand's collection of brass work from Nepal is the most noteworthy; containing, as it does, not only an immense number of articles illustrating the peculiar form of Hinduism found in this secluded hill state, but many curious specimens also of Tibetan workmanship. Here and in the adjoining room will be found most of the implements used in Buddhist ceremonial, drums and trumpets, bells and thunderbolts, the triangular nail required in exorcism, vases for holy water, and, I think, the mirror over which the holy water is poured. In room No 2 are some magnificent pieces of Burmese silver ware; and what is still more uncommon, specimens of Shan art. But the things most worth studying both here and in the other rooms are the examples of Indian art before it was degraded by the vandalism of Anglo-Indians and English travellers. One need only compare such things as Sir George Birdwood's copper *lotus*, Dr. Thornton's rose-water bottle of Lucknow silver-work, the Cutch silver-ware lent by Sir Trevor Lawrence, Sir Owen Burne's Benares brasses, or Mr. Seymour King's tea-service of Kashmir enamel, with the beer-tumblers, milk-jugs, inkstands, toddy-kettles, and even dish-covers made to order, to

realise the mischief that has been done by the ignorant patronage of Europeans, who saw nothing incongruous in having the vulgarst shapes of western hardware decorated with eastern ornament.

In the Jaipur room are exhibited the first fruits of a bold but promising experiment. Much has been done, in different parts of India, to stimulate and encourage and even to revive the ancient artistic handicrafts, which, whence-soever borrowed, have become the heritage of the people; but nowhere has such a degree of success been attained as in the Native State of Jaipur. Here, for some years, Dr. Hendley has acted as a kind of unofficial minister of the fine arts; and both the past and present Maharajas have been liberal and munificent patrons. A School of Art has been founded, a museum started, and artisans inheriting the skill of forefathers who wrought for the contemporaries of Akbar and Shah Jehan, have been supplied with models and designs of approved excellence. All the exhibits in this room are of modern workmanship, and may be bought at Jaipur, or ordered through agents in England to-day; but the shapes and the decorations mostly represent Indian art in its prime. There are urns in *repoussé* work copied from pictures in Akbar's own illuminated translation of the *Mahabharata*, which the Mulla of Badaun, to his great disgust, was ordered to make for him. There are salvers with arabesque patterns taken from the old tombs near Delhi, nobly-wrought shields displaying the sun-god and the signs of the zodiac, the sacrificial vessels of polished brass used by the Jains, as well as vases from Isfahan, coffee pots from Bokhara, and tea-pots from Thibet. It may be hoped that, if the effort illustrated in this collection be continued, and wisely directed, a fresh impetus will be given to the artistic handicraft of Jaipur; and in any case a visit to this and other rooms in the exhibition can hardly fail to impress even a novice with some conception of what is excellent in Indian art, and with a dislike of what is vulgar in ignorant adaptations.

STEPHEN WHEELER.

## CORRESPONDENCE.

### ÆGEAN POTTERY IN EGYPT.

London: June 28, 1892.

In replying, on May 21, to Mr. Petrie's letter of May 14, I found that he had limited his defence to four points,\* though many more were raised in my article in the *Classical Review*. And now, in replying to his letter of June 25, I find that he is limiting his defence to three points. He says nothing more about the *Aquaspha* and *Achaean*s.

One of these three points, the dating of the *Kahun* pottery, was practically given up on May 14. Mr. Petrie said then that he had "always particularly stated [the question] to be debatable." In reply, I quoted a statement of his from *Illahun*, p. 9: "the evidence unmistakably shows that [this pottery] must be of the time of Useratesen II." He now quotes from *Illahun*, p. 11: "for the present I feel compelled to conclude," &c., and lays stress upon the words "for the present." I do not think that this mild reservation on p. 11 overrides the round assertion on p. 9, and some others of the same sort. But I will not occupy space with a discussion whether he did, or did not, maintain last year that the question was settled. He admits now that the question is debatable.

Of the two remaining points, one relates to the tomb of Maket. Mr. Petrie gave a very

inaccurate account on May 14 of what I had said about this tomb in the *Classical Review*; and I took care on May 21 to quote some of my own remarks side by side with his version of them, to show beyond all doubt that he had really misrepresented my views. Now, on June 25, he announces that he cannot leave my letter unanswered, as I have charged him with misrepresentation. But he does not meet the charge. He neither justifies his statements nor retracts them.

In this tomb he found nothing that he could assign to the XVIIIth, early XIXth, XXIInd or XXVth Dynasties; and he argued that the absence of objects of the early XIXth Dynasty showed that the tomb was *later* than the early XIXth, while the absence of objects of the XXIInd Dynasty showed that it was *earlier* than the XXIInd. I commented on the inconsistency of such reasoning; remarking that negative evidence was never worth much, and that here it no more placed the date between the early XIXth and XXIInd than it placed it between the XXIInd and the XXVth, or after the XXVth, or before the XVIIIth. Now, in his last letter, he says, "not only is there no inconsistency, but it is so obvious that this is ruled by the nature of the objects, and the historical considerations, that it is fruitless to pursue this as a verbal question." I do not quite know what this means; but I think it means that he takes it for granted that the tomb must be earlier than the XXIInd Dynasty. In other words, he just begs the question. For this is not a case of using negative evidence to confirm a conclusion which has been partially established by positive evidence. In *Illahun*, p. 23, he admits that, for fixing the lower limit of date, the evidence is merely negative.

The remaining point relates to the false-necked vases from Gurob. I showed, in the *Classical Review*, that Mr. Petrie had dated these vases capriciously, and had then deduced the date of the whole class of false-necked vases from the supposed dates of these few, without regard to the dates assigned on surer grounds to others of the same class. He has never attempted to defend his method of dating the vases from Gurob. Yet he seems to think that he is nevertheless entitled to deduce the date of the whole class from the dates which he has assigned to these. In replying, on May 21, to his letter of May 14, I had to remark that he had misrepresented the scope of my argument, and that his rejoinder, so far as it went, was irrelevant. Now, on June 25, he says only this:

"In the next matter Mr. Torr first based his argument upon the ornamentation of certain vases, and now he turns and says, 'I spoke of vases that are very closely related. If he really means patterns, his remarks are irrelevant.' That ornamentation of bands, lines, and dots, means vases, and does not refer to patterns, is hard to be understood."

As a matter of fact, my contention here was that two groups of vases were very closely related, not only in their form, but also in their ornamentation; and that Mr. Petrie ought not to have noticed one group and ignored the other in assigning a date to the whole class, seeing that (upon his own hypothesis) there must be an interval of 250 years between those two groups. In reply, he talked vaguely about the survival of patterns. I apprehend that there is a great difference between the survival of a mere pattern and the survival of a particular system of ornament in combination with a particular form of vase. If he does not recognise this difference, and is prepared to admit that such a combination of form and ornament might continue in vogue for centuries, just like a pattern, he will have to give up all his former generalisations about

\* I am citing letters throughout by date of publication, instead of date of writing, to save the reader trouble, if he should wish to verify quotations.

the dates of vases; for these have all proceeded on the assumption that, if he can anywhere find a vase under circumstances which fix its date, he may then assign that same date to all vases of the same sort.

Cecil Torr.

#### NOTES ON ART AND ARCHAEOLOGY

To commemorate the very successful loan exhibition of pictures at the Guildhall (which closes this week), it has been decided to publish, by subscription, a handsome royal quarto volume, containing colotype reproductions of fifty of the more important works, some of which have never been engraved. Among the pictures selected for reproduction are—Van Eyck's "Madonna and Child" (Charles Weld-Blundell, Esq.), Frans Hals' "Portrait of a Dutch Gentleman" (Antony Gibbs, Esq.), Jan Steen's "The Smoker" (Charles T. D. Crews, Esq.), Claud's "Enchanted Castle" (Lord Wantage), Cuypp's "View on the Maas" (Earl Brownlow), Reynolds's "Lady Elizabeth Foster" (the Duke of Devonshire), Turner's "Wreck of the Minotaur" (the Earl of Yarborough), Mr. G. F. Watts's "Ophelia" (in the artist's own possession), Sir J. E. Millais's "The Vale of Rest" (Henry Tate, Esq.), George Mason's "The Return from Ploughing" (The Queen), and Mr. E. Burne-Jones's "Love among the Ruins" (Frederick Craven, Esq.). All the owners have given their permission; and the volume will be issued, through Messrs. Blades, East & Blades, fine-art printers to the corporation, at the subscription price of two guineas.

The annual meeting of subscribers to the British School at Athens will be held at 22, Albemarle-street on Thursday next, July 7, at 5 p.m., when the Marquis of Bute will preside. All persons interested in the subject are invited to attend.

The Royal Society of British Artists have opened, at the end of this week, a special summer exhibition in their galleries, Suffolk-street.

A CORRESPONDENT writes to us that an ancient causeway, made of transverse pieces of wood, is just now being uncovered, below 40 inches of peat, in Somerset, on the moor that lies between Glastonbury and the sea. He has seen the causeway himself, and expresses the hope that it may be examined by some archaeologist competent to determine its age, before it is entirely destroyed by the peat-diggers and the action of the weather.

#### THE STAGE.

The Independent Theatre will give a performance at the Opera Comique on Friday next, July 8, of Mr. W. G. van Nieuwuijs's "The Goldfish," translated from the Dutch by Mr. A. Teixeira de Mattos.

Miss JANETTE STEER will give a special *matinée* at Terry's Theatre on Tuesday next, July 5, in aid of the East London Hospital. The pieces to be played are "The Idylls of the Heart," and a new version of "The American Bride."

#### MUSIC.

##### "DIE WALKÜRE."

THERE are certain works in which the manifestation of genius is so great that discussion seems impertinent—words hopeless. In presence of one of Bach's Fugues, or Beethoven's Symphonies, who would care to enquire as to whether the fugue or the sonata form was a suitable vehicle for the communication of these composers' thoughts and feelings?

And after hearing "Die Walküre" one is still less disposed to hold a discussion, even though held with sweet reasonableness; for Bach and Beethoven worked on lines laid down by their predecessors, but Wagner on those of his own choosing, and hence with him form and contents were absolutely one. Analysts have dissected his works and revealed the wonderful ingenuity of their structure; philosophic writers have explained to us the limits of the old forms, and the possibilities of Wagner's new art-form; theorists are beginning to discuss the new and bold harmonies and progressions of the master, and to give quotations from his music-dramas; and each and all are undoubtedly doing useful work. But there is a right moment for everything, and while under the immediate sway of the poet-musician, such men are decidedly in the way. The tenderness and pity of the music in the first act of "Die Walküre," the dramatic skill displayed in the second, and the noble and at times impassioned strains in the third, appeal to one with such direct and irresistible power that the means by which that effect is produced are, for the moment, altogether forgotten. Strange, indeed, does it seem that certain critics will acknowledge this wonderful power, will dilate upon the beauty and grandeur of the music, and yet consider the master mistaken in his method. Wagner strikes home, extorts homage and admiration even from the most hostile, and yet we are asked to believe that his new wine poured into old bottles would have had a better taste. One ounce of conviction is, however, worth pounds of argument: the public have felt the power of Wagner, and opposition has been able only to retard his victory, which now appears the more impressive.

With regard to the performance of "Die Walküre" at Covent Garden on Wednesday evening there is not much to say, for the simple reason that nearly everything was so good. Frl. Bettaque as Sieglinde was at first somewhat stiff, but rising with the occasion she displayed unexpected power both as vocalist and dramatist. Frau Ende-Andriessen, in the rôle of Brunnhilde, also did not impress one at the very beginning, but in the closing act she made full amends for any shortcomings. Frau Heink as Fricka sang with marked declamatory power. Herr Alvary as Sigmund acted well; but there was frequently a sluggishness, a holding back in his singing, which made some of the strongest music comparatively tame. Herr Reichmann (Wotan) and Herr Weigand (Hunding) deserve praise. The concerted "Walkyrie" music of the third act was impressively rendered. The orchestra, under Herr Mahler, was admirable. The staging of the piece, with the exception of the first act, was very fine.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

Mlle. CHAMINADE, whose clever compositions have of late found many admirers here, gave a concert, consisting entirely of her own compositions, on Thursday last. Of these, a piano Trio, played by the composer, M. Johannes Wolff, and M. Hollmann, made the greatest impression. We do not remember any work by a female composer showing such breadth of conception and treatment, sustained power, and fertility of ideas. Mlle. Chaminade, who is a pianist of great refinement and charm of style, played a number of her best pieces, both solos and duets—being assisted in the latter by Miss Amina Goodwin—and Mr. and Mrs. Oudin sang seven of her songs. The audience was large and very appreciative.

The programme of Sir Charles Hallé's fifth Schubert Recital contained the fine Sonata in G, Op. 78 (commonly called the "Fantasia Sonata"); that in C minor—the first of those

composed in the last year of Schubert's life; three of the "Clavierstücke," and five of the Lieder. These were sung with customary charm by Miss Fillunger, who had the advantage of Sir Charles's perfect skill in the accompaniments.

Mr. Alfred Reisenhauer, who gave a piano-forte recital at St. James's Hall, on Tuesday, is a pianist of the "sensational" school. In swiftness and strength of finger, in elasticity and power of wrist, he can hold his own with the best; and as regards higher qualities, he phrases intelligently, has passion, and can make his instrument sing very delightfully. Unfortunately he lacks restraint, and is much too fond of violent contrasts. He was heard at his best in Chopin's D flat Nocturne, Schubert's Impromptu in A flat (Op. 90), and some Liszt pieces. In Schumann's "Etudes Symphoniques" and Beethoven's thirty-two Variations in C minor, the virtuoso prevailed over the artist. Neither can the readings given of well-known pieces by Scarlatti, Handel, and Mozart be regarded as successful, the "Rondo alla Turca," for instance, being played with "echo" effects. Mr. Reisenhauer would also do well to occasionally remind himself that an Erard piano is not an anvil.

One of those magnificent choral performances that can be heard only at the Crystal Palace was given there on Saturday, when the London contingent of the Handel Festival, with Mmes. Albani, Patey, and Clara Samuël, Messrs. Lloyd, Santley, and Maldwyn Humphries, set forth the many beauties of "Judas Macabæus" before an audience of over twenty thousand persons. Mr. Manns had, as usual, taken great pains; and the result was a rendering which, if not absolutely faultless, was too good to afford reasonable ground for complaint in any important particular. The work had not been given in its entirety on the same scale since 1857.

The programme of the fifth Richter Concert was more varied than usual, Wagner being represented solely by "Verwandlungs-musik und Graal-Feier" from "Parsifal." As, however, this is a long piece, Wagner lovers had no reason to complain. The excerpt is not particularly effective in a concert room at any time, and on this occasion the vocal portions were inadequately rendered. By far the best performances of the evening were those of Beethoven's Pastoral Symphony and Brahms's "Schicksalslied," both of which—that of the Symphony especially—were on the highest level. Mr. Santley, in capital voice, gave a vigorous rendering of Handel's "O voi dell' Erebo," and Dvorák's "Hussite" Overture, "repeated by general desire," was played at the opening of the concert. Late comers had little to regret.

The wonderful success of Sir Augustus Harris's "Wagner" concert at St. James's Hall on Wednesday morning deserves record, though space is lacking for a detailed notice. The chief members, both of the Italian and German companies, were heard. Herr Mahler conducted the orchestral items with marked ability.

E. F. J.

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SATURDAY, JULY 9, 1892.

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## LITERATURE.

*The Book of Trinity College, 1591-1891.*  
(Belfast: Marcus Ward & Co.)

*The Book of Trinity College* is a fitting memorial of the celebrations held this week in Dublin with pomp and splendour to commemorate the completion of the third century of the foundation of the college. It is the work of many hands, and is produced in the best style of typography by the firm of Marcus Ward & Co., Belfast. It is adorned with numerous illustrations of the college, of its greatest men, and of the rare treasures of its library, such as the Book of Kells, the satchel of the Book of Armagh, and the shrine of the Book of Dimma.

The first four chapters are written by Prof. Mahaffy, "in default of a specialist to perform it." Notwithstanding the necessarily short time at his disposal, Prof. Mahaffy has surveyed the first two centuries of the history of the college in a manner well suited to the work and the occasion. He acknowledges his indebtedness to the recently published work of Dr. Stubbs in the Dublin University Press Series, which is the most painstaking history of the college yet written. Taylor's work is chiefly valuable as giving a review of the parliamentary history of the college, and Heron's was written for a special purpose from a Catholic standpoint.

As early as 1311 an attempt was made by John Lech, Archbishop of Dublin, to found a university in that city; and a bull was issued by Clement V. with this object. Alex. de Bicknor, Lech's successor, founded a college in St. Patrick's Cathedral in 1320, which existed as a theological institution to the reign of Henry VII. The English were subsequently too much occupied with wars and insurrections to attend to such matters as education, and no attempt was again made to found a college until the reign of Elizabeth. Sir Philip Sidney made an effort in 1568; and in 1585 the Lord Deputy, Sir John Perrot, proposed to appropriate the lands and revenues of St. Patrick's Cathedral to that purpose, alleging that "there were two cathedrals in Dublin, of which St. Patrick's, being held in more superstitious reputation than the other, ought to be dissolved." This was strenuously opposed by Adam Loftus, Archbishop of Dublin and Lord Chancellor of Ireland, who had been fellow of Trinity College, Cambridge, and had come to Ireland as chaplain to the Earl of Sussex, Lord Deputy. The men, however, who were instrumental in founding the university were Luke Challoner, formerly of Cambridge, and two Scotchmen, James Hamilton and James Fullerton, who kept a

school in Dublin, and who had been sent over to promote the interests of James VI. to the succession to the throne. The Queen's interests in the scheme were secured through the efforts of Henry Ussher, Archdeacon of Dublin and uncle to the famous James Ussher. Accordingly, in December, 1591, she gave her consent to the foundation of

"a college for learning, whereby knowledge and civility might be increased by the instruction of our people there, whereof many have usually heretofore used to travaile into France, Italy, Spaine, to gett learning in such forreigne universities, whereby they have been infected with poperie and other ill qualities, and so became evill subjects."

The old Augustinian monastery of All Hallows, founded by Dermot MacMurrough in 1166, had been granted by Henry VIII. on the dissolution of the monasteries to the corporation for their loyalty during the rebellion of "Silken Thomas." The buildings were then in ruins; and by a vote of the corporation, at the instigation of the Lord Mayor, the meadows and orchard of the priory were given as a site for the new college, and £400 a year was granted from the Concordatum fund and also some crown rents. These have practically disappeared; but "the modest gift of the corporation of Dublin, consisting of twenty-eight acres of derelict land, partly invaded by the sea, has become a splendid property, in money value not less than £10,000 a year." Over £2000 was subscribed from private sources. The building was commenced in 1591, after the passing of the charter appointing Lord Burleigh the first Chancellor, Adam Loftus first Provost, and Henry Ussher, Luke Challoner, and Lancelot Monie first Fellows. The Lord Mayor of Dublin, Thomas Smith, laid the foundation stone, and Prof. Mahaffy remarks that "for at least 150 years the liberality of the corporation of Dublin was commemorated in our prayers."

James I. generously patronised the new institution. He gave it an annual grant of £388 15s., endowed it with forfeited estates in Ulster, bestowed on it the patronage of eighteen livings, and in 1613 granted the privilege of returning two members to parliament. In 1601, on the defeat of the Spaniards at Kinsale, the English army gave a sum of money for the purchase of books generally estimated at £1800, which Dr. Stubbs reduces to £700. This, as is well known, sent James Ussher (M.A., 1601) to London to purchase books, where he met Sir Thomas Bodley engaged in a similar mission for the University of Oxford. In 1654 Cromwell's army was equally munificent; and as Prof. Mahaffy says, "there is probably no other so great library in the world endowed by the repeated liberality of soldiers." They became the purchasers for £2200 of Ussher's library, which had been confiscated by parliament because he had refused to attend the Westminster Assembly of Divines. The books and MSS. were placed, by order of Cromwell, who wished to reserve them for a new college, in Dublin Castle, where they suffered from neglect and pilfering; but after the Restoration they were removed by an order of the House of Commons to the college library. By 1630 greater accommodation

became necessary for the increased number of students; and the government, responding to an appeal for room, appropriated "two Popish mass houses" and a Jesuit college and chapel in the city, and gave them to the University. The buildings of the Elizabethan college were of red brick and ranged round a small quadrangle; the vast grounds now so splendidly laid out, and from which rise the stately pile of halls, library, chapel, and schools, were mostly unenclosed, undrained, and partly waste.

Prof. Mahaffy gives us an interesting glimpse of student life at that period, chiefly derived from Dr. Stubbs's extracts from the Register of Bishop Bedell. The students were mere boys, who entered at the age of twelve or fourteen. Hence there were rules of the schoolboy order against apple stealing, wall climbing, card playing, ale tippling, town haunting, fighting, and other freaks of hot-blooded youth. Punishments and admonitions were administered for these, as well as for swearing, beating the butler, absence from grace and prayers, keeping a hawk, pig stealing, killing the same and treating friends to roast pork. The boys were birched, put in the stocks, placed standing at the pulpit or against the wall at meals, seated at the foot of the table, making confession for faults on the knees in public, and many other indignities, beside public expulsion. Life, indeed, at the time was dull and monotonous. It was monastic in its strictness, and presents a striking contrast to that of our present universities and public schools, where some consider sports and pastimes to be the serious pursuits and not study and learning, and where the selection for the crews at Henley seems of greater importance than the election to fellowships. Snipe were not allowed to be shot in St. Stephen's Green, or the low-lying lands about the college. Bowls were forbidden in the orchard, and long afterwards marble playing on the hall steps was a privilege reserved for fellows. Plays and cards were allowed at Christmas, following the custom in England.

The early fellows troubled themselves too much about politics; and Laud, when Chancellor, speaking from reports made to him, said that the college was "as ill-governed as any in the kingdom." In 1637 he consequently forced on it the Caroline Statutes, giving to the Provost sole management and taking it from the Fellows. During the Parliamentary wars misfortunes thickened: the estates were in the rebels' hands, the plate was pawned or melted, and Martin, one of the best of the early Provosts, died of the plague. The "Crowd of Geneva" came in under the strong rule of Cromwell, his brother Henry being appointed Chancellor, and Winter, a zealous Puritan, Provost. The period was marked by the foundation of the school of mathematics, since so famous. The Revolution gave the college its most serious blow. Tyconnell stopped the rents, and the Register tells a dismal tale during the subsequent months of terror. The college was broken into, some of the fellows fled to England, their horses were taken away, the place was made a prison for suspected persons, the

chapel was reconsecrated and mass said; but it was afterwards turned into a powder magazine. The college was handed over to the Roman Catholics, and Dr. Michael Moore was appointed Provost, and Teague McCarthy Librarian. Their rule was conducted by moderation and good sense, and they were able to save the college from pillage and destruction. Archbishop King states the college was "damnified" to the extent of £2000.

The first centenary was celebrated in 1694, of which an interesting account is given. An entirely new state of things grew up with the second century. The Provosts no longer held their posts for a few years until they stepped into a bishopric. The buildings as they practically now stand were all erected in the eighteenth century. Provost Baldwin, "the architect of the college," brought his influence to bear on the Irish Parliament, and large grants were then and subsequently given for building purposes—altogether as much as £60,000. Serious internal troubles, however, occurred from time to time. King wrote to Addison complaining of the "nest of Jacobites in it." Provost Brown died from the blow of a brick received in a row, and a junior fellow named Ford was shot and mortally wounded in an attack made upon his rooms. Laxity of rule and bad management were the chief causes of all these troubles.

In 1745 Burke founded the Historical Club, which subsequently grew into the Historical Society. "It has been the palestra of many of the most eloquent speakers of the English tongue," Mr. Dixon rightly says in a subsequent chapter. It has given to the country Burke, Grattan, Curran, Plunket, Bushe, Sheil, Butt, Davis, Archbishop Magee, Lecky, and many another known to fame at home and abroad.

The provostship of Andrews, "the most brilliant in the annals of the college," and that of Hely Hutchinson, are well sketched by Prof. Mahaffy in his closing chapter: the school of music was founded under the former (the Earl of Mornington being the first professor), and the chair of modern languages under the latter. The jobbery, corruption, and nepotism of Hutchinson are considered by Prof. Mahaffy, who comes to the conclusion that until the MS. history of his own time by Hutchinson is thoroughly examined, the case fulminated against him by Duigenan in *Lachrymas Academicas* and others cannot be considered complete. It was of Hutchinson that Lord North said, in reply to George III. for his opinion, that "if his Majesty were pleased to bestow on him England and Ireland, he would ask the Isle of Man for a potato garden." The close of the century saw serious trouble from political causes. Several committees of United Irishmen were discovered within the college walls, one of the secretaries being Robert Emmett. Strong measures were taken, a number of students were expelled, and the difficulty tided over.

Dr. Stubbs gives an excellent historical summary of the affairs of the college down to our own day from the beginning of the century. Dr. Abbott, the Librarian, writes a chapter on the library—the best description we now have of the famous literary

treasures it contains. The catalogue of the library was completed by Dr. Hutton after fourteen years' labour, and printed at an expense of £4,500. The printed books now number 222,648, and the MSS. 1938. Then follow chapters on the College Observatory at Dunsink by Sir Robert Ball, the Early Buildings by Mr. Ulick R. Burke, and the Botanical Gardens by Prof. Wright.

We cannot close without noting that one of the most important chapters in the book, that on "Distinguished Graduates," contributed by Mr. W. Mac Neile Dixon, a very recent graduate of the university. It is admirable in matter and style, and presents in graceful touches a series of medallion portraits from James Usher down to Charles Lever. Mr. Dixon deserves congratulation for his work: the confidence of the committee was not misplaced in giving to the repeated winner of the "blue ribbon" of the university in English verse such a fitting task in English prose.

J. COOKE.

*One in the Infinite.* By George Francis Savage-Armstrong. (Longmans.)

THERE are few living writers of verse who have devoted themselves to the service of the muse with more constancy than Mr. Savage-Armstrong. From the volume of lyrical poems which, in 1869, won a tribute of warm admiration from Sainte Beuve, to the volume just published, we have had from his pen a body of poetic work which testifies at once to his industry and his genius. Industry may seem a curious term to apply to the exercise of a poetic gift, but the poets know better—"great is the glory for the strife is hard." And in Mr. Armstrong's work the evidences of strenuous intellectual activity are very clearly to be perceived—a fact which increases our respect for its abundance.

The present volume is entirely and avowedly philosophic in tone, so much so, indeed, that one might well wish it had concerned itself a little with action as well as with thought. It gives in a series of lyrics the history of a human intellect startled, by the presence of death, from the unquestioning faith of childhood, then traversing the creeds of the world, and the *non-credo* of science, in search of a satisfactory answer to the problems of existence, or trying to forget them in the distractions of sensual delights, and finally returning to a deeper but unformulated belief in the divine guidance of the world, and with it to happiness, hope, and fruitful energy. It is the history of many a human mind in these days, and many a reader will acknowledge that the very problems which oppress him have been vividly and subtly conceived by the poet. The point at which one would have wished a dramatic element to come in is that at which the imaginary personality who forms the subject of the poem turns in his downward course and begins to re-ascend towards the light. One sees no particular reason for this crisis. It would not have taxed Mr. Armstrong's power of invention to have devised some incident which brought home to his hero's mind the

reality of a spiritual force in the world. As it is, we feel at this point a certain want of that natural sequence of thought and emotion which in other parts of the scheme is carefully and justly indicated.

But, perhaps, there really is some subtle link of connexion which I have failed to discover. And, perhaps, many readers can supply the link out of their own experiences. They will be not the less grateful to Mr. Armstrong for the luminous and eloquent expression which he has given to many of the phases of modern thought. Here, from an early section of the book, is a fine utterance upon the "God of Love," whom the seeker finds a transitory satisfaction in substituting for the cruel Deity of the orthodox creed:

"Horrible vision! Weigh the loss and gain,  
And live content to find the deeps left void  
Of such a tyrant; that for thee remain  
The lucid airs of morning unalloyed,  
The azure fields of heaven without a stain.

"Ay, with what different hands these lakes, these  
hills  
Were moulded, and the fleeting shadow sped  
Across the waving meads, and all the rills  
With rapturous music from their mountains  
shed,  
And the woods' wildered with the thrushes' trills!"

"How merciful, how gentle, He who gave  
So much of beauty in the span of days  
Vouchsafed to me, Who gladdens the blue wave  
That, laughing, quivers to my feet, and plays  
Along the glittering sand its waters lave;

"Who lulls my soul in sorrow with the breeze  
That ebbs and flows amid the boughs a-way;  
With many-coloured wings among the trees  
Varies the eye's joy all the summer's day;  
Who strews with dust of gold the bloomy leas;

"Who love hath given and friendship—the soft  
eyes  
That gaze with faith and lounging in mine own,  
And the hand's grasp that speaks the soul's  
replies,  
And all life's sweetness from His Edens blown  
Adown the radiant hollows of the skies!"

It is, of course, impossible for the analytic intellect to rest in this comfortable theology, and Mr. Armstrong shows with great skill and insight when and how it fails us. The reconstructive part of the work offered greater difficulties both to the thinker and the artist—for how is one to express a serene and lofty faith in that which by its very nature is inexpressible? Poetry alone can do this, and poetry can do it only by indirect ways. It can give no account of the "Universal God" as Mr. Armstrong names the Power which he at last finds it possible to adore; but it can paint the soul which believes in such a power, and thus show it to us, as it were, reflected in a somewhat dim and unsteady mirror. Mind, the poet declares, he cannot sever from infinite being nor goodness from infinite power:

"But oh, how far above my childhood's dream  
Towers now the vision of that Life Supreme!"

In how much deeper reverence I frame  
With trembling hand the letters of His name."

To become aware that that name, when formed, has an emotional but not a logical value seems the conclusion of Mr. Armstrong's philosophy. To reason about God is to define the infinite—but to define is not necessary in order that we should adore.

Mr. Armstrong's mastery of various metres and his stately diction will be found as finely illustrated in this volume as in any other that he has published. It shows, too, the philosophic learning and insight necessary for the adequate treatment of such a theme. I may observe, however, that the Buddhist conception of the true goal of mankind hardly receives full justice at the poet's hands. He thinks he has found a logical flaw, an inconsistency, in the system, and cries triumphantly:

"Look to it, Gautama! . . . Sakya-muni, sweet is the bulbul but hollow her egg.

How shall thy gospel suffice for the many If all men are beggars, from whom shall men beg?"

To which it may be answered that if the Buddhist ideal were reached by all men at once, the disease of desire would be wholly cured, and mankind would pass into Nirvana.

T. W. ROLLESTON.

*The Bible, the Church, and the Reason. The Three Great Fountains of Divine Authority.* By C. A. Briggs. (Edinburgh: T. & T. Clark.)

THIS is emphatically a "tract for the times," and addresses itself to those who are too profoundly in earnest to care about the graces of style. When so much is, rightly enough, believed to be at stake, it is difficult, even for that excellent classical scholar, the Bishop of Colchester, to cultivate the amenities of literature. Dr. Briggs's mode of writing is not as well adapted as that of Herder or of Stanley to awaken a love for the Old Testament as a literature; but there is character in it. There is the spirit of a Luther in all his more recent writings, without any of that "snorting" in which the great reformer too often for our tastes indulged, and which, according to a prediction of Eichhorn (p. 277), is still characteristic of the ecclesiastical opponents of the newer criticism. He has no wish to drive his accusers in the General Assembly out of the Presbyterian Church; but he declines to be himself driven out, because he can show that he is, on some important points, much nearer to the mind of its founders than many of his accusers, and because, apart from this, he knows that he defends the cause of Biblical religion. To those, therefore, who pretend that Old Testament scholars are out of sympathy with the Church, we may reply by pointing to Dr. Briggs, who is not only a Biblical critic but a theologian, and not only a theologian but a practical Churchman. In this respect he is a representative man. For whatever Bishop Blomfield in the *Contemporary Review* may assert, the doctrinal and practical bearings of the results of Biblical criticism have long occupied the minds of the leading workers, who are not at all inclined to subside into special scholarship, or to disclaim an interest in matters outside the grammar and the lexicon. It is not often, however, that critics are so manifestly called upon to speak fully on these bearings as Dr. Briggs has been in America. In a former work called *Whither? A Theological Question of the Times* (Edinburgh: T. & T. Clark, 1889), he justified his contention that "the time had come for the recon-

struction of theology, of polity, of worship, and of Christian life and work," and I venture to quote some words from that volume which will, perhaps, be suggestive to some of our own Church leaders.

"Christian churches should go right on in the lines drawn by their own history and their own symbols. This will in the end lead to greater heights, on which there will be concord. Imperfect statements will be corrected by progress. . . . Truth fears no light. Light chases error away. True orthodoxy seeks the full blaze of the noontide sun. In the light of such a day the unity of Christendom will be gained."

Dr. Briggs's former work is, of course, only a small contribution to a great subject, which needs a more public discussion on the lines of progressive thought than it has yet received. It is chiefly for its statement of principles that I commend it—principles which are equally just to the past and to the present, but which admit of a diversity of application according to the circumstances.

The present book will be more generally useful, because it is less intimately connected than its predecessor with the distinctive doctrinal statements of the Westminster Confession. It deals, as the author observes, with "matters which lie at the roots of our common Christianity," and largely, at any rate, "with questions of truth and fact," to be determined, not by hasty and superficial writers in periodicals, but "by patient, diligent, painstaking, exhaustive investigation of truth and fact" (Preface, p. ix.). It appeals, therefore, to men of all shades of churchmanship, provided that they recognise the duty of continually absorbing fresh elements of truth, which both may and must more or less modify the conceptions already adopted by the common consent of past ages. But, if I may say so, it appeals most of all to those who attach the highest value to the principles of the Reformation, and who, therefore, recognise a Bible within the Bible, of which the experience of the Christian life in the community and in the individual is the true test.

One of Dr. Briggs's most characteristic statements is, that the Bible, the Church, and the Reason are historically the three great fountains of divine authority. What he means is that God, or "God in Christ," makes known His presence and will through these three channels. "The Bible alone is the infallible rule of faith and practice; the conscience alone speaks the categorical imperative within the man; the Church alone administers sacramental grace." In the first part of this statement he comes into gentle collision with a recent Anglican teacher of the progressive High Church school.

"When Gore comes to define the Catholic faith, he includes in it doctrines which are now and ever have been rejected by the great mass of Protestant Christians, and which cannot be found in the consensus of the earlier Christians. . . . The rule of Vincent of Lerins . . . is a very weak and inferior rule when compared with the rule set before us in Holy Scripture . . . [It gives us] a meagre body of tradition to be derived by historical criticism from the teachings of the most ancient fathers, in which,

so soon as he begins to state them, Gore stands out in his individuality as a Christian teacher of the nineteenth century, before the background of the ancient Catholic church" (pp. 78, 79).

And he adds this noble aphorism from the Christian Platonist Whichcote, whom Bishop Westcott years ago commended to our study. "The sense of the Church is not a *rule*, but a thing *ruled*. The Church is bound unto reason and scripture, and governed by them as much as any particular person." And he appends this comment of his own, which exactly expresses views put forward by myself in my *Bampton Lectures* (Introduction, pp. xxvi., xxvii.):

"Compare Holy Scripture with the creeds and confessions, the liturgies and the canons of the Christian Church. The best minds in the Christian centuries have constructed them. They are the best fruits of the experience of the Church in its progress during nineteen centuries. But the Bible surpasses them in every way. In each successive age a fresh study of the Bible proves their insufficiency, and then comes the ever-renewed struggle of the Bible with dogma and ecclesiasticism. . . . Compare the Bible with the best systems of doctrine. They are all inadequate. The dogma of the theologian is to the student of Biblical Theology a very small affair. The Bible stretches out in all directions and envelopes it as the heavens the earth. If you are troubled with any dogma taught you, go to the Bible yourself and you may not find it there; or if you do find it, it will be in such a form that its meaning will be transformed to you" (pp. 80, 81).

And so the author continues, comparing Scripture (he does not hesitate to use the singular) with systems of morals and with masterpieces of piety, and showing how much simpler and grander and more inspiring is the rule which it supplies "than any which man can frame." In all this he speaks with a sober enthusiasm, not attempting to forecast the era of prophetic revelation which God may conceivably yet have in store for us, and limiting himself to the enunciation of the plain fact that within the Bible there is a religion and a morality such as no other extant book can present. And generous enough, too, is his recognition of the divine voice speaking in the Church and even in the Reason. If Newman and Martineau claim to have found "divine certitude," the one through the Church, the other through the Reason, why, he asks, should we doubt it?

I do not know whether the logic of these interesting and inspiring chapters is altogether perfect. All eclectic theories are open to objection; but, for practical uses, an eclectic theory of this kind seems at the present day indispensable. Mr. Gore has given, or is giving us, one well thought-out compromise; Prof. Stanton has sketched the outlines of another; why should not Dr. Briggs give us a third? Till that new revelation in science, in philosophy, and in history, of which the author speaks (*Whither?* p. 8), is much more complete, provisional compromises like these deserve grateful acknowledgment. Dr. Briggs certainly does not err in the direction of audacity. He is hardly bold enough for most progressive thinkers in England; may experience prove that he is not too bold for America!

I now pass on from the three chapters on the "sources of authority" to chap. iv., which raises an important question as to the "inerrancy" of Scripture—an idea, he remarks, which has never been accepted by the Church. To members of the Anglican Church this chapter may be unimportant; but not all their neighbours have been born to this freedom. And few indeed of us can claim to meet with serene openness another theological difficulty referred to in chap. v.—the limitation of the knowledge of Christ. Dr. Briggs has already told us that he agrees with Dörner and A. B. Bruce rather than with some of the bolder German advocates of the so-called Kenosis doctrine (*Whither?* p. 114). In this he shows characteristic moderation, and I am unwilling to criticise a view which it would certainly be difficult to replace by a better one. Hard, indeed, will be the task for the theologians of the future to re-interpret the great theological doctrine of the Incarnation so as to adjust it to all the new facts. But Dr. Briggs' reference to this topic is a brief one; the greater part of chap. v. is occupied with less thorny subjects. To a scholar like Dr. Briggs it is easy to give a lucid answer to a question which evidently puzzles the Bishop of Colchester extremely, "What is Higher Criticism?" He then explains the character of its problems, and after noticing the obstacles opposed by reactionary divines shows once more (but not once too often) that criticism as now practised is in the largest sense constructive. Chap. vi. deals with Biblical history. The multiplicity of records is represented as an additional guarantee of historical facts; but though I would gladly see Dr. Briggs' attractive view of miracles and theophanies substituted for that of traditionalism, I should be sorry if it were constituted into a new test of orthodoxy. To say (as Bishop Blomfield does in the *Contemporary Review*) that a certain critic represents "almost the whole of the Old Testament narrative as purely fabulous and legendary," is of course a libellous misstatement; but it must be admitted that on critical grounds alone it is impossible to prove the strictly historical character of all the visions recorded in the Old Testament. Isaiah's vision is of course well attested, but there are critical doubts about the theophanies in general, to which Dr. Briggs himself has in one place adverted (p. 273). Perhaps it is merely want of space which produces a temporary failure of lucidity; Dr. Briggs may merely mean that the theophany-narratives show the current belief in objective visions of the divine Being, and that he personally sees no reason to doubt that visions analogous to those reported were actually experienced at the turning-points in the history of revelation. After all, the main point for Christian Theists is this—Did God make Himself known to certain privileged and prepared minds?—not, How and in what manner did the revelation come? The latter question cannot indeed be evaded; patient critical and psychological study cannot fail to throw some light upon it. But even Church-critics must not commit themselves as a body to the theory which appears to be put forward by Dr. Briggs, any more than Dr. Briggs

or Dr. Driver can be expected to commit himself to every theory on questions of advanced criticism that may have been put forward, say, by Dr. Robertson Smith or myself.

It is, I think, to be regretted that the learned and accomplished author has not emphasised more the distinction between Biblical history and Biblical theology. The two are no doubt as intimately connected as the acts and the words of an individual. But as "disciplines" they are separate, and no one has done more to press the claims of Biblical theology than Dr. Briggs himself. There is no greater reforming agency than Biblical theology. It could not, indeed, live in a church such as many estimable persons affirm the Church of England to be, but its full recognition is a condition of life to all Protestant Churches. The *Presbyterian Review* some years back published a very able lecture upon this subject by the author, which I would gladly have seen reproduced. At any rate, we have in chap. vii. a specimen of Dr. Briggs's treatment of "The Messianic Ideal," which may be all the more useful because it is so elementary. An appendix follows, with many curious and significant details, including a list of "some of those who find errors in Holy Scripture"—the phrase is, perhaps, too repellent—and even of the chief recent scholars who hold more or less completely the modern critical views. "Some of these," he says, "are rationalists, but the majority of them are evangelical Christians." Critical students will also notice Sections 7—9, and 14—15, the former of which show by examples the utility of the critical analysis of the Hexateuch, and the latter expounds a theory of Dr. Briggs respecting the poetic character of the opening chapters of Genesis, which has not yet received sufficient attention.

T. K. CHEYNE.

"HEROES OF THE NATIONS."—*Sir Philip Sidney: Type of English Chivalry in the Elizabethan Age.* By H. R. Fox Bourne. (G. P. Putnam's Sons.)

FORTUNATE in his parents, fortunate in the time of his birth and also in the manner of his death, Sidney was, above all, fortunate in his friendships; and it is to his friends, to Fulke Greville especially, that posterity owes the picture by which it loves best to remember him. Few lives, indeed, are better worth writing; few more difficult to write adequately than that of Sir Philip Sidney. For it was not without reason that his contemporaries accounted him "the president of noblesse and of chevalree"; and yet it is true, as has been said of him by a recent critic, that

"neither his poetry nor his prose, nor what is known of his action, quite explains that singular celebrity which he enjoyed in his own life, and the fame which has attended his memory with almost undimmed lustre through three centuries."

Mr. Fox Bourne's estimate has long been before the public, and his work has long since found recognition as in every way the best and most complete account of Sidney's life and of the circle in which he moved. The

present volume is admittedly based on the earlier and larger work. But Mr. Fox Bourne has taken the opportunity to correct some errors of fact and judgment that had crept into the former; while the illustrations, which in the present instance are both appropriate and excellent, go far to make it, if not indeed so useful to the student as its predecessor, at any rate more interesting and enjoyable to the general reader.

Naturally, in the case of a book belonging to a series of which the motto, "*facta ducis vivent operosaque gloria rerum*," sufficiently indicates the object, Mr. Fox Bourne lays special emphasis on Sidney as a man of action. And, in truth, this seems to be the proper view to take of his career, for poetry and literature were to him, after all, only the occupation of enforced idleness. His whole education and training, the advice of his father and his own inclination, had all gone in the direction of preparing him for an active life in the service of his queen and country. His embassy to the court of the Emperor Rudolf when he was only twenty-two years of age, his connexion with the Earl of Leicester, and the honourable position of his father, all gave promise of more serious employment at no distant date. That this employment so ardently desired by him never came at all, or came too late for him to profit by it, was partly Sidney's own fault. Elizabeth, when she warned Lord Mountjoy against imitating the conduct of "that inconsiderate fellow Sidney," laid her finger exactly on the radical defect in his character; for much as one admires the man for his noble qualities of heart and mind, one is compelled to acknowledge that his conduct was too often marred by culpable rashness. His letter to his father's secretary, Molyneux, his quarrel with the Earl of Oxford, his letter to the queen on the subject of her marriage with the Duke of Anjou, his foolhardiness at Zutphen, are all instances in point. Languet, his old tutor, had early noticed this defect in his character, and warned him against it.

"Do not," he wrote to him, "give the glorious name of courage to a fault resembling it. It is the folly of our age that most men of noble birth think it more honourable to do the work of soldiers than that of leaders, and would rather be praised for boldness than for judgment."

Compared with Elizabeth's vacillating policy and Cecil's prudent statesmanship, Sidney's dream of a Protestant league under the hegemony of England seems great and glorious. Standing apart from the bustle of political intrigue, and with the imagination of a poet, he could see the drift of events more clearly perhaps than either Cecil or Elizabeth; but he lacked that sense of personal responsibility which attaches to government, and which weighed so heavily on Cecil and Elizabeth. With his eye fixed on Europe, he failed to see that the first attempt to realise his dream would be attended with domestic troubles which would in all probability not only have frustrated its realisation, but, what was of more consequence, have seriously imperilled the safety of the State itself.

To touch now for a moment on Sidney's relations with Lady Rich, I am fain to admit



that the ingenuity expended on *Astrophel and Stella* as a serious revelation of his feelings has always appeared to me slightly absurd. Whether the Lady Penelope's marriage took place in 1580 or in 1581 is surely of very little moment. That Sidney loved her after she became the wife of Lord Rich, that he pitied her fate and spoke of her husband as a devil who only wanted horns to make him perfect, is all that we know or need care to know of the matter. Lady Rich, the future mistress of Lord Mountjoy, may have felt for Sidney more than a sister's love, but in that case Sidney was hardly the man to compromise her by his verses. As Mr. Fox Bourne aptly puts it, "Sidney's friends evidently took the poems as works of fancy, with no greater basis of fact than served for the building thereon of an imaginative superstructure." In this respect, at any rate, Sidney's friends were wiser than some of his biographers have shown themselves.

In a biography of Sir Philip Sidney it is almost impossible perhaps not to glance at his father, Sir Henry. But Mr. Fox Bourne's knowledge of Irish history is evidently so imperfect, and his remarks so utterly infelicitous, that it is to be regretted that he did not confine himself strictly to the subject of his memoir, or at least that he did not add to his authorities the second volume of Mr. Bagwell's *Ireland under the Tudors*. Sir Henry Sidney was without question a very great man, and a faithful servant of the Crown; but he was not the *deus ex machina* in Irish affairs that Mr. Fox Bourne believes him to have been, nor were the Earl of Sussex, Lord Arthur Grey, and Sir William Fitzwilliam the bunglers he imagines them to have been. Finally, it seems necessary to remind Mr. Fox Bourne that the Lough Derg in which St. Patrick's Purgatory is situated is in County Donegal, and therefore not on the direct road from Dublin to Galway.

R. DUNLOP.

*The Forest Cantons of Switzerland.* By J. Sowerby. (Percival.)

We gather from the preface that this volume is intended for the instruction of the "superior" traveller, who wants to know something more about the inhabitants of the district than is to be found in the ordinary guide books, and yet does not want to take too much trouble over it. For his benefit Mr. Sowerby has got together a vast amount of information, throwing light on the history and character of Schwyz, Uri, Unterwalden, and Lucerne; and in something less than three hundred pages he resumes their history, their commerce, their language, their geology, their Flora and Fauna, their legends and social customs. His range is no less wide in point of time; for though he fairly starts from the twelfth century, he manages to devote a chapter to such modern achievements as the St. Gothard tunnel and the newly-opened railway up Pilatus. The book is in truth a most laborious compilation, and so packed with heterogeneous facts as to be calculated to satisfy the mental hunger, not to say try the mental digestion, of the stoutest-hearted tourist.

The historical narrative does not flow very smoothly, owing probably to the unequal steps of the authorities from which the compilation is made, and to a like cause we may refer the arbitrary fashion in which the proper names are dealt with. As the book is intended for popular use this is unfortunate; for though uniformity may not be essential in such a case, the least exigent reader may well ask why, if English Christian names are good enough for the Henrys and the Fredericks, the Alberts and Lewises should claim to be called Albrecht and Ludwig. Still less excusable is Mr. Sowerby's practice to speak of Louis of Bavaria in one chapter, and then, without providing any ticket of identification, to bring him elsewhere on the scene as Ludwig IV., and the confusion of tongues fairly reaches its climax when St. Carlo is introduced as "Charles Borromeus." The tale of the winning of Swiss liberty by the Wald-Stätte, their confederates and allies, is however, not inaccurately outlined; but the "spacing" of later events is very capricious, and the war with Charles le Teméraire is only dealt with in a passing allusion. Here and there too we come on passages which will rather puzzle than enlighten the casual reader. Thus (on page 15) we are told that "in 1231 Uri obtained from Henry VII. a charter declaring their immediate dependence on imperial authority." As the person known to historians as Henry VII. is the Emperor Henry of Luxemburg, who was not born at the date in question, this is most misleading, and insufficiently explained by a note fifteen pages later, to the effect that by Henry VII. is meant Henry, son of Frederick II. who was crowned King of the Romans at the age of ten and died in prison some twenty years afterwards. The statement that "the struggle with the Habsburgs was terminated in 1256 by the interregnum" is also far from intelligible; and equally so whether we interpret "the interregnum" as the interval between the death of Conrad IV. and the election of Richard of Cornwall, or, in its more usual sense, as the time from the death of the last Hohenstaufen Emperor to the election of the first Habsburg.

In dealing with matters of topography, architecture, local customs, and the like, the author's industry has had more satisfactory results, being backed up by much fuller knowledge, and an evident familiarity with people and places. The chapter on "Lucerne Canton and Town" is full of curious matter, and the sketch of the trade guilds, with their halls and their quarrels and their junketings, is excellent. The right of these close corporations to control trade was swept away when the first wave of the French Revolution broke on Switzerland. Since then (like guilds in more important cities) they have been chiefly ornamental bodies; but it is curious to note that, backward as they were, they anticipated the action of Lord Bramwell and the serjeants in the division of the corporate spoil. Before 1870, Mr. Sowerby tells us, they realised their property and divided it, each member of the baker and butcher guilds getting 3300 francs and each fisherman 2200.

The cantonal legends and fairy tales

seem to be, as a rule, identical with those common to all Teutonic races, nor does the Swiss version of Jack the Giant Killer differ in any material respect from the English. Some, however, have a purely local colour; and the story of the strife between Uri and Glarus for the Urnerboden, and the death of the runner, takes us as far back as the republics of ancient Greece.

"To settle this question of boundary," says Mr. Sowerby, "it was arranged by the elders of either canton that on the day of the equinox a man should start at cockcrow from either side [the starting-points, unfortunately, are not mentioned, but they were probably Altdorf and Linththal] and run towards the Klausen Pass, and that the point of their meeting should be the boundary. The runners were chosen, and both cantons endeavoured to ensure that the bird to give warning should be an early one. The men of Uri starved their bird, while the men of Glarus stuffed theirs. When the appointed day came the cock of Uri crowed when the dawn was scarcely visible in the heavens, and the runner started. But at Linththal the rosy light had filled the sky, the stars had paled, and still the cock slept. Half the parish with sad faces surrounded him, but it was a point of honour not to wake him. At last he spread his wings and crowed, and the man of Glarus started very much behind time. When he reached the top of the steep ascent above the fall of the Fatschbach, he perceived the Uri runner descending from the Pass and they soon met. 'Here,' shouted the man of Uri, 'is the boundary.' 'Nay,' said the Glarner, 'be just (?) and give me back a portion of the pastures you have won.' At last he consented to take the boundary back as far as the other could carry him up hill on his back. He struggled up a considerable way, but at last sank down and died under his load."

Not the least interesting chapter is one devoted to historic combats; though, as a matter of fact, it only describes two, the victory of Morgarten (the Swiss Marathon) in 1315 and the defeat of the Swiss under Reding on the same holy ground by the French in 1798. We own that we should like to have heard a little more about the fighting that crowned the edifice of liberty, the foundations of which were laid at Morgarten, and Sempach and Nüfels. But as to this final struggle, in which Maximilian yielded to the Engadine peasants, Mr. Sowerby, not unreasonably, is silent; for it took place far away from Schwyz and Uri, Unterwalden and Lucerne, and the brunt of the battle fell on the Switzers of the Eastern highlands, not on the dwellers by the Western lakes.

REGINALD HUGHES.

#### NEW NOVELS.

*A Waking.* By Mrs. J. Kent Spender. In 3 vols. (Hutchinson.)

*St. Michael's Eve.* By W. H. de Winton. In 2 vols. (Hurst & Blackett.)

*Wynter's Masterpieces.* By Frederick Leal. In 2 vols. (Sonnenschein.)

*The Daughters of Men.* By Harriet Lynch. (Heinemann.)

*In Fool's Paradise.* By H. B. Finlay Knight. (Ward & Downey.)

*The Sinner's Comedy.* By John' Oliver Hobbes. (Fisher Unwin.)

*Nada, the Lily.* By H. Rider Haggard. (Longmans.)

*The Bushranger's Sweetheart.* By Hume Nisbet. (White.)

*Mount Desolation.* By W. Carlton Dawe. (Cassells.)

*Elton Hazelwood.* By Frederick George Scott. (Whittaker.)

*A Waking* is a study of one woman, and that a remarkable one, in three volumes. But the title is not quite accurate. For Zina Newbolt has not one awakening, but three. She first of all awakens to the knowledge that her father is a selfish humbug, who has ill-treated her mother, swindled the public, and spent his fortune regardless of his descendants. She awakens in the second place to the knowledge that her lover is a coward, who is not afraid, however, when occasion offers and in her hour of humiliation to offer her the consolations of the seducer. She awakens, finally, to the knowledge that her husband is a commonplace, and indeed coarsish, sensualist, who had a mistress when he marries her, and would not have greatly cared if his union with herself had also turned out to be an irregular one. *A Waking* is in reality the gradual discovery, by a woman of noble instincts and peculiar upbringing, of the evil that is in the world around her and of but little of the good. Mrs. Kent Spender manages this portion of her story with undoubted skill. Zina Newbolt—she never is, except in name, Zina Layton—is one of the most remarkable women that have appeared in recent fiction. Hardly inferior to her also, although in different “styles,” are the earnest Mary Carruthers, who consoles Zina, the frivolous Eva Capern, whose watchword is “compromise,” and George Layton, himself the good-natured and selfish, though not utterly bad, husband. Altogether *A Waking* is the best novel Mrs. Kent Spender has yet published.

A rather commonplace and too tragical tragedy, full of jealousy and “modern unrest”—this is *St. Michael's Eve*. Geoffrey Darell is a poor but aristocratic young man with a conscience and ambitions, who studies at Cambridge for the Church. But he learns to have “doubts”; the theological tripos proves too much for him; and he goes in for politics and private secretaryships. He is very much in love with Lilian Boscawen, who is “a lovely girl, with wondrous depths in her violet eyes, and her pale-gold hair twisted coronal-wise around her shapely head,” and is as simply orthodox as need be. But Mrs. Chandos, a wealthy widow, is still more in love with Geoffrey, and—after he has saved her from drowning—says so in unmistakable language. She makes the most of Geoffrey's “doubts” to Lilian, who becomes a “Sister of Charity.” Finally she marries him, and makes him a politician in a considerable way. At last, “all comes out”; and after two terrible scenes, the first with the Sister, and the second with his wife, Geoffrey gets run over by a brewer's van, after saving a child, is nursed by the Sister, and dies. The writer

shows a fair knowledge of politics—at least, politics in what is called Society—and of the religious movements of the day. He (or she) has written a tolerably readable book—tolerably readable, in spite of its conventionality.

Wynter is a novelist whose “master-piece” is a novel that makes “a boom” in the shortest time on record. He is engaged to be married to Gertrude Farningham, whose father is a fairly cautious man. But he has a rival, the aristocratic Darcy, who stoops at nothing to accomplish his ends, from unfair duelling to hiring a professional burglar to steal MSS., but who is really a very gentlemanly fellow, notwithstanding. But Wynter beats Darcy at his own weapons; and as he is discovered by Gertrude to have secretly befriended the woman who was really (though not in name) her brother Vivian's wife, and is (though not in name) that brother's widow, that young lady not only marries him, but adores him. *Wynter's Masterpiece* seems a juvenile performance, but has not a little of the freshness of juvenility. There is in it some really “good fun”—though thinnish—about Darcy's burglars.

*The Daughters of Men* is one of the cleverest, if not also the pleasantest, stories that have appeared for a long time. It is what it professes to be—a picture of modern Greek society—Parisianised (where it is not Anglicised), selfish, frivolous, sham—cynical. Realistic in a large measure, it recalls, however, the light touch of Daudet, not the large and repellent canvas of Zola. Inarime Selaka, of Tenos—simple, innocent, strong in her simplicity and innocence—who is allowed to attain the perfection of married happiness without being besmirched by the mud of the Athenian “world,” might well have been a member of the Joyeuse family in *Le Nabab*. Miss Lynch seems really more at home when she is with Inarime, and her father, and her Turkish lover, than with the voluptuaries, demagogues, butterflies, and fools of Athens. Yet some of these are very well sketched: in particular, the swaggering Bobadil, Captain Miltiades Karapoulos; his sister, Andromache; Stavros, the superbly impudent politician; Constantine Selaka (a Hellenic Bob Acres), and Agriopoulos, the rich merchant from Trieste—although there is too much of the *moyen sensuel* cockney about the last. But the best portrait in *The Daughters of Men* is Photini Natzelhuber, the pupil of Liszt and the rival of Rubinstein, a genius, a coarse sensualist, half mad and wholly kind-hearted. She ruins the life (at all events, the moral life) of Rudolph Ehrenstein, a simple, impressionable Austrian, and allows him to be entangled in a *liaison* with her, in which cognac plays a far more important part than passion. Still, it is impossible to do otherwise than pity her; she is the wreck of a good woman. Rudolph Ehrenstein is not so successful a portrait: he is too susceptible and disloyal; and his moral declension is a trifle too rapid, although this makes him all the better a foil to Inarime's husband, Reineke. It is difficult to say whether one admires the more in Miss Lynch's book the

chatter and artificiality of modern Greek society, as they are to be found at Athens and Phalerum, or the repose and reality of life on an island in the Ægean.

There is a considerable amount of smartness, though a great deal also of rollicking satire, and surely an unnecessary amount of drinking, in *In Fool's Paradise*. But it is preposterously long and self-conscious. If the awfully funny passages, and the criticism, and the high jinks, and the whiskey debauches, and, above all, the appeals to Miss Smith of Kensington had been kept out at first, or could be taken out now, the tragic love affair of Belhouse and poor Alice would constitute a more than passable story. The author seems also to be familiar with the seamy side of the life led by law students and such like, and can describe it with a humour which is, however, too boisterous and exuberant. He has power, and when he has learned to discipline that power, will probably be able to write a really good novel.

Anything that Mr. Hobbes writes is sure to be clever, and *The Sinner's Comedy* is very clever. But the influence of Mr. Meredith and of some of the younger French novelists, if not also of the New Humourists, on style and thought, is too evident. It is not difficult to indicate the inspiration of “Mr. Digby Vallence was a gentleman of some fame who had translated Theocritus out of honesty into English, discovered a humourist in Jeremy Taylor, damned Rousseau, and in his leisure bred canaries”; or of “mincing sensuality”; or of “a gentleman with strong feelings and a limp backbone.” The story, too, is unnaturally and excessively cynical. Its title is a misnomer, for it is difficult to see where the “comedy” comes in—as we have nothing but tragedy—and quite impossible to say who the sinner is. She can hardly be Anna Christian, the artist saint, who is married to an unspeakable actor, although she is in the first instance *quasi* mistress to Sir Richard Kilcourse, and asks him to say “You don't care a damn,” when he leaves her, and in the second *quasi* mistress to Dean Sacheverell, and calls him “my very dearest” when she is on her deathbed. Some of the minor characters—in particular Anna Christian's landlady, and her uncle Legge, the melancholy professional humourist—are well and easily drawn. But on the whole *The Sinner's Comedy* is a rather unpleasant *tour de force*.

In *Nada the Lily*, we have the dregs of Mr. Rider Haggard's peculiar genius, and it is to be hoped the very last of his South African massacres. As an almost unrelieved story of killing, chiefly by Umslopogaas of the Axe, who is an old friend, it may delight schoolboys, although it would almost seem as if some even of these were wearying for the day when “the Rudyards shall cease from kipling, and the Haggards ride no more.” The sketch of Nada herself is the one redeeming feature of his story, the only thing that is worthy of the artist who drew *Jess*. Genuine, and not merely “bloody bones” power, too, is exhibited in the evolution of the remarkable Othello-Iago who tells the story, and who,



dying in the guise of a witch-doctor, confesses that he accomplished the deaths of two kings and a prince.

Mr. Hume Nisbet is becoming too diffuse and possibly too ambitious. *The Bush-ranger's Sweetheart* covers more ground—at all events in the social sense—than any of his previous works, but it is not such a good literary performance as some of them, and it is not so interesting. Ostensibly it is based on actual facts in Australian history: the true hero, Captain Rainbow, is an idealised Ned Kelly. Very cleverly idealised he is, too: the closing scenes of his life, in which Trooper Thompson plays as important a part as himself, have all the power of true, as distinguished from forcibly feeble, realism. The larikin, impersonated by Stringy Bink, who is the perfection of the *gamin*, and who is fit for anything from running a newspaper to turning head over heels in the gutter, has never had so much justice done him as in this book. But the details of the seamy side of Australian life are too minute and too numerous. Mr. Nisbet has undoubtedly a good deal of Smollett's special power, but *The Bush-ranger's Sweetheart*—by the way, that sweetheart is a mere nonentity—is, in parts, too "Roderick Randomish."

The most that can be said of *Mount Desolation* is that it is a very cruel but also a very clever tragedy. That a young man, of reasonably good principles, and as much in love of the ennobling sort as was Richard Feverel with Lucy Desborough, should take to bank robbery and bushranging, if not murder, simply that he may extricate the father of his intended wife from the clutches of a rival, is too much of a trespass on conceivability. But Mr. Dawe might have been excused the extreme improbability of his story if it had ended well; if, in other words, Tom Stanford had escaped at the end, instead of being struck by the despicable Wingrove's bullet. But Mr. Dawe has a perfect right to write an unmixed tragedy if he chooses, and such *Mount Desolation* unquestionably is. It is distinctly a tragedy, too, of Australia—full of the natural horrors of that great continent, as well as of those which diversify the half-savage, half-civilised lives of its inhabitants. There is not one of the characters that is not well-drawn, although Wingrove, the member, is surely a trifle too brutal. Both Tom Stanford, the amateur bushranger, and Jack Devine, his professional chum, are excellent sketches. *Mount Desolation* is refreshingly well written.

*Elton Hazlewood* is less a novel than the portrait of an essentially noble nature, disciplined by misfortunes into self-sacrifice; and, as such, it is deserving of considerable praise, although the lesson that the book teaches is essentially commonplace. The purpose of the story is given in this sentence which deals with Hazlewood's moral life as a curate: "All his former intellectual powers were there, but they were brought into a healthy proportion and subordination to the sense of duty to God and the personal love of Jesus, which had become the mainspring of his life." There is a trifle too much "purpose" in *Elton Hazlewood*, and a note of Bulwer Lyttonian

excess, alike in the contrasts of Elton's life, and in the sublimity of his final surrender of his own life to save his enemy from a miserable existence worse than death.

WILLIAM WALLACE.

#### SOME CLASSICAL BOOKS.

*Plutarch's Life of Themistocles.* With Introductory, Critical, and Explanatory Notes by H. A. Holden. Third edition, revised and enlarged. (Macmillans.) Dr. Holden's edition of Plutarch's *Themistocles* has been so far rewritten and so considerably amplified that it is virtually a new book. The commentary is hardly perhaps yet as full as in some other of the works which the editor has published of late years. The notes are briefer, and the index (one object of which is, no doubt, to make future research easier to other students) is not quite complete. For instance, the word *φθγγεσθαι*, which occurs in a somewhat obscure phrase in c. 15, is passed over in the index. Not all the passages cited in a note on c. 3 for *πρὸς ἑαυτὸν εἶναι* (*γίγνεσθαι*) belong to the meaning "to be by oneself." On the other hand, the account of *συμφορεῖν* (c. 28) is a model of what a note on the senses and constructions of a verb should be. The introduction, which sets forth how the *Lives* are related to the *Moralia* of Plutarch, and shows at what points this particular *Life* ceases to be credible, is an excellent piece of brief and clear writing. The commentary of course has to touch on a great variety of matters, and Dr. Holden's wide reading enables him to throw light upon a surprisingly large number of points. We should have liked to hear his opinion on the passage of the *Ἀθηναίων Πολιτεία*, c. 22, in which the silver mines of Attica are said to have come to light (*ἐφάνη*) only after Marathon, in 484 B.C. This statement, which appears to contradict Xenophon (*De Vect.* 4. 2), also seems at variance with Plut. *Them.* 4, where Plutarch says that it was "customary" (in or about 494) for the Athenians to divide *τὴν Λαυρεωτικὴν πρόσοδον*; but it is defended by Mr. Kenyon in his third edition of "Aristotle" by drawing a distinction, which is not perhaps worth much, between the mines of Laurium and those of Maroneia. In the *Life of Themistocles* c. 4, l. 9, we are not sure that Dr. Holden is right in understanding *οἱ ἡσιώται* to mean the Coreyreans especially. The statement of Plutarch is that *κατεῖχον οἱ ν. πλῆθει νεῶν τὴν θάλασσαν*, when Athens was at war with Aegina, and therefore Athens must build ships. The Coreyreans have not been named, and why need we suppose them to have been in the mind of Plutarch—or of Themistocles? Athens did not build ships to face the Coreyreans, and we should think that Plutarch meant the only islanders whom Athens had to fear, namely, the Aeginetans. As to c. 18, l. 43, "a good neighbour" is surely an advantage, not a disadvantage. But, in spite of slips, from which no one ever was or will be free, the study of Plutarch in this country owes a great deal to the energy and the scholarship of Dr. Holden.

*Plutarch's Lives of the Gracchi.* Edited with Introduction, Notes, and Indices, by G. E. Underhill. (Oxford: Clarendon Press.) Mr. Underhill's edition of Plutarch's *Gracchi* will scarcely make so favourable an impression as his *Hellenica* of Xenophon. The introduction is the best part of it; for here we have a very careful comparison of what is told us about the Gracchi by Plutarch, by Appian, by Cicero, and by minor writers, and Mr. Underhill shows a most judicious caution in his conclusions. It appears, he says, that "All efforts to trace back any considerable portion

of Plutarch's *Lives of the Gracchi* to their original sources are from the very nature of the case futile. In the absence of any direct evidence, one hypothesis is as good as another."

He follows, too, the excellent plan of quoting in full the authors whom he compares with Plutarch. But the commentary is somewhat thin and superficial, and not altogether free from mistakes. It may only show want of finish that p. 3 speaks of Ptolemy Euergetes and fails to point out that, while there was more than one king of that name, it is the less famous one who is meant. But we cannot find that there is any discussion of the disputed dates of the births of the Gracchi; and the notes on *Tib. G.* avoid all discussion of the question what sort of voting-urns are meant by *ὄβριαι*. On p. 28 the uses of *ἐξέμνησθαι* and *εἵurare* are apparently confused. In *G. G. i.*, *ἡσυχὴν διέφαινε*, κ.τ.λ., is mistranslated "quickly allowed his real character to be seen." In c. 12 Gaius' colleagues did not "refuse" to declare him elected tribune for the third time. They cheated, *ἀδικῶς καὶ κακοῦργως ποιησάμενοι τὴν ἀναγόμευσιν* (cf. *κακοῦργήσαντος* in c. 17). In the same chapter also *αὐτοῖς* does not signify "by means of the laws," but is dative after *ἐπέλεον τὴν ψήφον*, "to put them to the vote." An exactly similar phrase occurs in *Tib. G. ii.* Is it true, again, as a note on p. 74 implies, that Gaius had seen much military service in Italy? On p. 75 "little inferior" is probably a misprint, for the Greek is *οὐκ ὀλίγω ὕστερον*.

*The Crito of Plato.* With Introduction and Notes by St. George Stock. (Oxford: Clarendon Press Series.) A serviceable little book, in which Mr. Stock, not aiming at a very high class of scholars, has been content to take the text of the Zürich editors and explain it as he finds it. His notes are brief, plain, sufficient in number, and seldom misleading. It is not, however, as sure as Mr. Stock seems to think it, that Plato's final judgment was that *γυμναστική* has for its true end to wake up the spirited element in the soul. The *Republic*, p. 521e, may give him pause on that point. In the *Crito* again (p. 53b), the laws are made to address Socrates and say, "If you break prison, *βιβαιοῖς τοῖς δικασταῖς τὴν δόξαν*," where Mr. Stock translates, "You will be establishing the reputation of the jurors." No doubt the words, taken alone, would bear this rendering; but the connexion of thought in the passage is distinctly in favour of making them mean, "You will confirm your jury in their belief that you are a law-breaker"—in which way, we notice, Mr. Church takes them in his spirited translation. On the whole, the new edition may be recommended to the younger students at our universities.

#### NOTES AND NEWS.

MESSRS. HUTCHINSON & Co.—to whose enterprise as publishers of colonial books we have repeatedly borne witness—now have in the press a *Life of the doyen of colonial statesmen*, Sir George Grey, whose long career has been almost co-extensive with the growth of British rule in the Southern hemisphere. Not only was he governor successively of South Australia, of the Cape, and of New Zealand, at troublous times in the history of those colonies; but by making his home in New Zealand, he has identified himself with its politics of to-day. The natural history, the ethnology, and the languages of each of these colonies have also been the subject of his special study, the memory of which will ever be preserved by his valuable donations to the public libraries and museums at Cape Town and Auckland. The authors of the forthcoming book are Mr. and Mrs. W. L. Rees, who have had

the advantage of access to Sir George's papers, including letters from Humboldt and Darwin, Sir John Franklin and Colenso, Livingstone and Speke, Carlyle, Huxley, and Frowde.

WE are informed that the old-established business of Messrs. W. H. Allen & Co., publishers to the India Office, has passed into new hands, and will be continued under the same name at the same address (13, Waterloo-place). It is understood that the issue of Oriental works, for which the house has long been celebrated, will remain a special feature of the business.

THE new volume of the "Badminton Library," on *Mountaineering*, will be published before the end of the present month. The greater part of it is written by Mr. C. T. Dent; but Mr. Justice Wills contributes an introduction, and there are also special chapters on the early history of mountaineering by Sir Frederick Pollock, on maps and guide books by Mr. W. M. Conway (who is now mountaineering in a part of the world where there are neither, on mountaineering beyond the Alps by Mr. Douglas W. Freshfield, on climbing without guides and hill-climbing in the British Isles by Mr. Charles Pilkington, &c. The volume will be illustrated with thirteen plates and ninety-five woodcuts in the text, by Mr. H. G. Willink and others.

AN edition of the earliest English and the first printed translation of the *De Imitatione Christi*, by Dr. Ingram, of Trinity College, Dublin, will appear as one of the volumes for 1893 in the extra series of the Early English Text Society.

MESSRS. ARCHIBALD CONSTABLE & Co. will publish shortly an authorised translation of a work that created some stir when it appeared two years ago at Vienna—*Antagonismus der Englischen und Russischen Interessen in Asien*, with a map embodying the latest information.

MR. ELLIOT STOCK announces for immediate publication a volume of country sketches in the Cumberland Lake district, by Mr. Samuel Barber, under the title of *Beneath Helvellyn's Shude*.

MR. J. A. FROUDE's latest book, *The Story of the Spanish Armada and other Essays*, will be re-issued immediately in a cheaper edition.

THE next volume of the "Scott Library" will consist of a reprint of *The Biglow Papers*, with a prefatory note by Mr. Ernest Rhys.

MESSRS. HAZELL, WATSON & VINEY have in the press a new and enlarged edition of Mr. W. P. Treloar's *Ludgate Hill, Past and Present*, with numerous illustrations.

THE efforts of Mr. W. A. Copinger, of Manchester, to promote the recognition of bibliography as an exact science, by the foundation of a Bibliographical Society, have at last borne fruit. A public meeting will be held in support of the proposal on Friday next, July 15, at 4 p.m., in the rooms of the Library Association, Hanover-square. Among those who have issued the invitation to this meeting are—Dr. Richard Garnett, Chancellor Christie, Prof. John Fergusson, Prof. Henry Morley, Mr. Charles Welch, Mr. H. B. Wheatley, Mr. W. C. Hazlitt, Mr. Sidney Lee, and Mr. J. R. Dore.

THE Shelley centenary will be celebrated at Bedford Park on Thursday next, July 14, at 3 o'clock p.m., by a vocal recital, and also by a performance of some scenes from "The Cenci," in which Miss Florence Farr, Miss Ella Dresser, and Mr. Orlando Barnett will play Beatrice, Bernardo, and Camillo. As the performance is a private one, admission can only be gained by early application to Mr. Pitney, the Club House, Bedford-park.

THE committee which undertook the purchase and maintenance of Dove-cottage, Grasmere, in which the Wordsworths lived for so long, report that the experiment has been in every way a success. The number of visitors during the summer months averages about eighty a week, a figure which will be largely increased as soon as the facts about the cottage become better known. But already the money obtained from admissions is sufficient to make the scheme self-supporting. Various interesting gifts have been received by the committee, among others two portraits of Wordsworth and one of De Quincey, some chairs with wool-work seats bearing Dorothy Wordsworth's initials, a four-post bed said on good authority to have been used by Wordsworth.

WEDNESDAY last was the occasion of a numerous gathering of Muhammadans at the mosque of the Oriental University Institute, Woking, including representatives from India, Turkey, Arabia, and Persia, who assembled for the purpose of celebrating the 'Id uzzuhâ. The Ottoman embassy was represented by its Imam, who conducted the prayers.

THERE is at present in the library of St. Paul's school, on loan, a MS. volume consisting of Latin speeches delivered by the boys during the last years of the seventeenth century and the early years of the eighteenth, when Dr. Postlethwayte was high master. Those of the speeches that were delivered to the examiners throw light upon the curriculum of the time. In the highest class, special mention is made of Hebrew, and there is even an allusion to Arabic. The next class read Homer, Theocritus, Virgil, and Cicero. Lower down the authors studied appeared to have been Hesiod, Eutropius, Lucian, and Terence. But the most interesting passage of all is to be found in the speech delivered by the captain of the school at the Apposition of 1702. After the mention of other old members of the school, we read: "Hic Malburius denique ab ipso Caesare Gallos domare et a Gallorum injuriis vicinas gentes tueri didicit." This is said to be the only contemporary evidence for the tradition that the great Duke of Marlborough was a Pauline.

THE new edition of the "Cambridge Shakspeare," edited by Mr. W. Aldis Wright (Macmillans), has now progressed as far as Volume VII., which contains the following plays: "Timon of Athens," "Julius Caesar," "Macbeth," and "Hamlet." In a note to the original preface, Mr. Aldis Wright re-affirms his opinion with regard to the 1603 quarto of "Hamlet," which he expressed in the Clarendon Press edition of that play (1871):—

"That there was an old play on the story of *Hamlet*, some portions of which are still preserved in the quarto of 1603; that, about the year 1603, Shakspeare took this and began to remodel it for the stage, as he had done with other plays; that the quarto of 1603 represents the play after it had been re-touched by him to a certain extent, but before his alterations were complete; and that in the quarto of 1604 we have for the first time the *Hamlet* of Shakspeare."

In the notes to this edition, use has been made of MS. annotations by Warburton in a copy of his edition (1747), and also of a scarce anonymous edition of *Hamlet* (12mo, 1718), which is now in the Shakspeare Memorial Library at Birmingham.

#### UNIVERSITY JOTTINGS.

DR. JAMES SULLY has been appointed to the Grote chair of mind and logic at University College, London, vacant by the resignation of Prof. Croom Robertson.

PROF. T. H. HUXLEY has accepted the presidency of the Association for Promoting a Professorial University for London, and Sir Henry E. Roscoe has been requested to act as a vice-president. Subscriptions towards the necessary expenses of the executive committee may be sent to the treasurer, Prof. T. E. Thorpe, Royal College of Science. Among those who have joined the association, we may mention the following from Oxford: The Rev. Dr. Franck Bright, Prof. R. B. Clifton, Prof. A. H. Green, Prof. E. Ray Lankester, Mr. R. W. Macan, Prof. F. Max Müller, Prof. Henry Nettleship, Prof. H. F. Pelham, Mr. E. B. Poulton, Mr. York Powell, Prof. Sayce, Prof. Storey Maskelyne, and Prof. Joseph Wright; and among those from Cambridge: Mr. Arthur Berry, Mr. Oscar Browning, Dr. A. R. Forsyth, Dr. R. T. Glazebrook, Dr. S. J. Hickson, Dr. Alexander Hill, Mr. J. N. Langley, Mr. J. Larmor, Prof. J. H. Middleton, Mr. Adam Sedgwick, and Dr. James Ward. The Londoners and representatives of provincial colleges are too numerous to mention here; but the staff of King's College, London, is conspicuous by its absence.

THE recent tripos lists at Cambridge contain the names of no less than ten natives of India, of whom three are Muhammadans and one is a woman. It is still more noteworthy that one appears in the first class in classics, and another among the Wranglers.

AT Dublin the week has been given up to tercentenary festivities. Upon Tuesday morning the Provost received the guests at 10 a.m.; and as soon as the presentations were finished, the delegates marched in their robes to St. Patrick's Cathedral to attend the commemoration service. The anthem, "I beheld, and lo! a great multitude," was the same as that used nearly two hundred years ago at the centenary in 1694. In the afternoon the Provost entertained the guests at a garden party, when Miss Salmon planted a new mulberry tree near the old one, which is famed for its age and historic associations. The ode written by Prof. Armstrong, and set to music by Sir Robert Stewart, was performed at 9 p.m.; and many of the guests finished the evening at a ball and reception at the Mansion House.

AT noon upon Wednesday a special Commencement was held for the conferring of the honorary degrees, which were offered to more than eighty of the guests. The new degrees of Doctor of Letters and Doctor of Science, being intended solely as special marks of distinction and not obtainable by examination, were most largely distributed. The former was given to thirty-four, including Prof. Max Müller, Prof. Arminius Vambéry, Mr. Leslie Stephen, Dr. James Martineau, Mr. Henry Irving, and Sir Frederic Leighton. The latter to thirty, including the Rev. H. W. Dallinger, and Baron Nordenskjöld. Lord Armstrong and three others obtained the degree of Master of Engineering. The two other professional degrees in Law and Medicine granted amounted to fourteen, and there was one Doctor in Music. In the afternoon there was a garden party at the Viceregal Lodge, and the evening was devoted to the college and students' banquets.

UPON Thursday the delegates of other universities marched in procession to the Leinster Hall, and presented their addresses of congratulation to the Chancellor. A dramatic performance was given in the evening by a company of students, assisted by the ladies of Mr. Compton's Comedy Company. "The Rivals" was preceded by a farce written for the occasion, under the appropriate title of "Botany Bay" after a well-known college quadrangle.

UPON Friday the students were to be addressed by several of the guests. Prof.

Waldeyer, of Berlin; Prof. F. Blass, of Kiel; M. Léon Say, of the French Institute; Prof. A. Vambéry, of Buda-Pesth; Prof. Max Müller, of Oxford; Prof. L. Cremona, of Rome; Prof. B. Stockvis, of Amsterdam; and Gen. F. A. Walker have promised to speak.

MR. WILLIAM URWICK, a graduate of Trinity College, Dublin, who has previously produced valuable contributions to the history of Non-conformity, has taken occasion of the tercentenary to put together some notes on the foundation and early years of his Alma Mater (Fisher Unwin). He bases himself largely upon original documents at the Public Record Office and elsewhere, which he affirms have not been consulted by the Rev. Dr. J. W. Stubbs; and his main object is to prove the Puritan character of the original foundation. The most interesting document that he prints is one of the Cromwellian MSS. in the possession of Mrs. Prescott, showing the intention of Henry Cromwell, when Lord Deputy, to found a New College, with endowments equal to those of Trinity, and also public professorships and a public library. It was for this proposed public library, as it would seem, and not directly for Trinity College, that Archbishop Usher's books were purchased by the English army of the parliament in Ireland. Mr. Urwick's attitude is controversial; but the facts that he brings forward cannot be ignored by any future historian of Dublin University.

#### ORIGINAL VERSE.

BY THE NORTHUMBERLAND ARMS.

Tartarean blackness! Moon and starshine bright,  
Blurred by a thousand chimneys' murderous  
fumes;  
There a great factory through the darkness  
looms—  
A hideous, half-seen monster of the night.  
Here a gaunt prison human souls entombs,  
And down the dreary street, to left and right,  
The flickering gas lamps throw a feeble light,  
And every alley poisonous scents exhumes.  
Noises there are of waggons lumbering on,  
Of whips cracked over horses weak and lean,  
Of children's voices—all their sweetness gone—  
Laughter of hungry men at jests obscene  
Hurled at a woman—drunken, pale and wan—  
Striving to earn a kiss with smile unclean.

PERCY ADDLESHAW.

#### OBITUARY.

DR. VILHJÁLMBR FINSON.

THIS learned Icelandic jurist died at Copenhagen, on June 24, from the results of a street accident about a month earlier. Born at Reykjavík on April 1, 1823, he was educated in the Latin School at Bessastaðir and at the University of Copenhagen. After leaving the University in 1846, he entered the government service, and was appointed to judicial office in Iceland, sitting as judge extraordinary of the High Court (1854-59), and as royal member of the Icelandic Althing. In 1860 he left Iceland, and successively held the positions of judge of the Viborg High Court, judge in the Copenhagen High Court (1860), and finally judge in the Supreme Court from 1871 to 1888, when he retired to devote the rest of his life to the study of the old Icelandic law.

He was member of the Arna-Magnæan Committee and of the Danish Academy of Sciences, gold medallist of the University of Copenhagen (1878), and Doctor Juris *honoris causa* at the fourth centenary of the same university (1879). It is much to be regretted that our English universities should have been oblivious of his claims to honour at their hands, as one of those who had done most to promote the scientific and historic study of Teutonic law.

His chief fame will probably rest upon his admirable and correct editions of the Grágás MSS.; Codex Regius (1850-70), Codex Stadholtensis (1879), Codex Skalholtensis (1883). These were supplemented by his clear and forcible dissertations on Family Law (1848), on the Icelandic Law of the Commonwealth (1873), on Certain Institutions of the Commonwealth (1888).

Finson was a man of singularly fine presence and serene address, tall and handsome, with a good voice and beautiful enunciation; and he was worthy in every way of the respect in which he was held, and of the noble family to which he belonged. He did his work with quiet simplicity and correctness, never wasting a word or neglecting any means that might secure the exactness he laboured to attain. He was well acquainted with English, and with much literature beside that relating to law. He was the friend of every distinguished Icander of his day, and engaged the confidence of his countrymen no less than that of the Danish Government, of whose Supreme Court he was so notable a member. He will be remembered with Unger and Vigfússon, as one of those who have placed the MS. treasures of their country's past beyond risk of accidental destruction and within reach of students; as an historical lawyer his place is beside Konrad von Maurer, Schlyter, and Sigurdsson, the veteran pioneers of the study of Scandinavian legal antiquities. His many friends will long deplore his loss, and regret his calm kindly presence.

TH. P.

#### MAGAZINES AND REVIEWS.

In the *Antiquary* for July the Rev. Samuel Barber, though, as he honestly tells the reader, he has been but three weeks in the neighbourhood, has written an interesting account of Shelton Church, Nottinghamshire. It would seem that there was once a Norman Church, which was "restored" in the Early English time. Mr. Barber thinks that the round columns are probably remains of the older structure. The church contains a noteworthy object in the shape of a grave slab which we will provisionally call Saxon. It is covered with interlaced work, seemingly of very bold character. Much doubt exists in the minds of experts as to the date of objects bearing this kind of ornament. They are common in Ireland, have been found in many parts of England, and Miss Stokes, in her recently-published work on the Apennines, draws attention to the existence of stones bearing almost identical ornamentation in Italy. By whom ever made, there cannot be a reasonable doubt that the Shelton stone represents the wattled work of willow wands by which the newly-made graves in the sculptor's day were protected. We wish Mr. Barber had not given the engraving of an inscription in the church wall, as we feel quite sure that it is not an accurate reproduction of the original. The marks given in the engraving do not represent characters used in any language living or dead. Mr. W. H. St. John Hope has a very short paper on the Romano-British church, which he believes to have been found at Silchester. His conclusion seems to us correct, and if it be so it is not easy to exaggerate the importance of the discovery. Mr. Ward continues his "Notes on Archaeology in Provincial Museums." He deals on this occasion with Shrewsbury, where are stored many Roman relics from the dead city of Uriconium. Viscount Dillon has contributed a gossiping paper on "Funeral Baked Meats," which does not much increase our stock of knowledge; and Mr. Peacock has a paper on "The Eagle," a local name on the Ouse and the Trent for the tidal wave which

on the Severn goes by the name of the "bore," and on the Seine by the seemingly kindred word *la barre*.

#### THE HONORARY DEGREES AT DUBLIN.

THE following are the Latin Speeches that were delivered at the tercentenary on the occasion of the conferring of honorary degrees at Trinity College, Dublin, on Wednesday, July 6.

The speeches were delivered by Mr. R. Y. Tyrrell, the Regius Professor of Greek, in the much-regretted absence (through illness) of the Public Orator, Prof. A. Palmer:

#### GENERAL ADDRESS TO DELEGATES AND RECIPIENTS OF HONORARY DEGREES.

"Nolo occasione tam faustae rem lugubrem ingerere, sed facere non possum quin hic requiram facundiam ingenitam et sales natos Oratoris nostri Publici. Deus faxit emergat ex aegrimonia salvis illis qui in medullis ac visceribus eius haerent. Utinam ille adesset dignus cui hoc opus tam suave mandaretur.

"Tam pericundum nobis quam honorificum officium praestitistis, viri clarissimi, quos tot tantaeque Universitates legaverunt laetitiae nostrae acceptos socios et laudis benevolentissimos propagatores. Cum hunc concessum intueor a quo paene nihil eruditi abest nihil exquisiti nihil laudati et vere laudandi, sive contemplor illos qui in litteris et artibus excolendis grandia sibi monumenta exegerunt, sive quibus Natura ipsa tanquam sub iugum missa genubus minor arcana sua occultissima patefecit ac reddidit; sive philosophos qui veri vias indagant; sive pictores poetas histriones qui falsis fictisque rerum animos delectant; video in omni parte viros quos palmam meritis ferre uno ore omnes fatentur. Inexhaustam mehercule confectionandi materiam consideranti commodum mihi in mentem venit decantati illius apophthegmatis quo quis dicitur *sileam prae arboribus videre non posse*.

"Adsunt salutatrices Oxonia et Cantabrigia, gemini Angliae oculi, duae litterarum arces, scientiae faces. Adsunt Academiae Londini et Dunelmi et Walliae et illae quibus nomen indidit eadem Regina (quam Deus salvam faciat!) in Hibernia Reginae et Regale, in Anglia Victoriae. Adest Caledonia, alitrix terra exuperantem virum. Manus trans mare amicissimas porrigunt Germania Gallia Italia, fontes illi venerandi doctrinae artiumque. Porrigit trans Oceanum America. A Sarmatis, ab Herculis columnis, ab Indis mittunt Europa Africa Asia gratulatores; ab ultimis terrae partibus veniunt in communionem gaudii nostri Universitates toto orbe divisae, toto corde coniunctae.

"Hoc mihi solum scrupulum iniecit quod minutatim ita quemque virum ornare ut singulas praestantiae partes persequar vetant angustiae temporis limites. Ipsa materiae ubertas hunc finem statuit. Viros singulares utinam singulos decorare licuisset, quod cum fieri non possit in uniuscuiusque generis laudatione mihi acquiescendum est."

#### MASTERS OF ENGINEERING.

"Praehonorabilis Cancellarie totaque Universitas libenter sane ad vos duco viros summates arti machinali deditos et in hac provincia plane principes. Quis nescit fulmina tormentorum illorum quibus nomen dedit ille *Armstrong*? Quis aestuarium illud ingenti pontis mole iunctum? Quis artis ingeniariae tot domi militiaeque tropaea? Aemulos nunc habent illi

*'Bron tesque Steropesque et nudus membra Pyracmon.'*

Horum sub manibus Daedaleis vera evadunt

*'Velificatus Athos et quidquid Graecia mendax  
Audet in historia.'*

#### DOCTORS OF LETTERS.

##### I.

##### Classical Scholars.

"Antiquitatis Graecae et Romanae admiratio cognitio tractatio perpetua silvestrem animum exuere homines praecipue docent et ad summum usum cultumque vitae producunt. Haec res praecipue in omni libero populo maximeque in

pacatis tranquillisque civitatibus semper floruit semperque iusto dominatu regnavit. Illorum qui hic adstant virorum in explicandis exemplaribus illis antiquis quanta vis sit et ubertas, quantum lumen et acumen in emendandis, in imitandis quanta ars et elegantia—haec omnia si persequi explicatio nunc aggrediar, vereor ne videar doctos edocere velle. Ante oculos habemus fontes ipsos et quibus redundavit in hanc Academiam doctrina—criticos, interpretes, Musarum omnium cultores, quorum libros legendo contrivimus, quorum dicta ut aurea arripimus, viros quos tota haec Academia suspicit, summisque laudibus efferendos censet.”

## II.

*Theologians, Historians, Oriental Scholars, Metaphysicians, English Scholars, and Men of Letters.*

“In hosce viros egregios, Praehonorabilis Cancellarie totaque Universitas, cadere arbitror paene omnia illa quae de litterarum antiquarum cultoribus iam praedicavi. Studiorum viam eandem affectant, sed studia alii alia ornant. Alii rebus divinis facem praefertunt, alii vel litterarum nostratum origines indagant, vel ipsi illas litteras libris exquisitis ditant, alii papyris avaris abditos thesauros extorquent, alii linguas Orientales exponendas vel historiam conscribendam cum omnium laude suscipiunt. Alii denique cordi est.

*rerum cognoscere causas,*

et Favorini illius vestigia insistere qui grande hoc praeconium de Mente fecit:

*‘Nil Hominem praeter magni tenet Orbis, et in se Nil magni Mentem praeter Homo ipse suam.’*

## III.

*Artists.*

“Salutavimus eos qui doctrinae ipsos fontes adierunt et qui mentis humanae penetralia rimati divinas rationes hominibus commendaverunt. Nunc eos accipiamus qui vitae hodiernae deliciis voluptatibusque inserviunt. Adstant alter Apelles alter Parrhasius *Leighton* et *Alma Tadema*; hic cuius arte reviviscit nobis orbis antiquus novisque se deliciis induit; ille

*coloribus*

*Sollers nunc hominem ponere nunc deum.*

Sed quid dico? Non solum pictorem insignem Academiae Regali praepositum sed

*‘quemvis hominem attulit ad nos’*

oratorem, sculptorem, poetam, fidicinem.

*‘Paullum severae Musa Tragoediae Denit theatris.’*

Paullum requirat Lycaeam illud Londinense histronum principem, dum nostra laurea dignus sane donetur. Quam singulari ingenio quam nova arte quam spectabili existimatione *Henricus Irving* ad tantum fastigium escenderit noster omnes. Hoc tamen libet in memoriam vobis revocare hanc Academiam primam, vel certe in primis, agnovisse eius inter Tragoedos principatum. Numquam, quod memini, magis fervebat *Theatrum Regale* quam cum ille *Hamlet* agens omnium animos et oculos rapuit. Nunc iterum cum eadem alacritate salutantium Roscium nostrum

*‘concurrat dextra sinistram.’*

## DOCTOR OF MUSIC.

“Ad salutandum hominem modos musicos componendi tam peritum ipsius arte adeo, et Musicam virginem caelestem ut caelo descendat rogo atque oro.”

## DOCTORS OF SCIENCE.

## I.

*Anatomists, Physiologists, Botanists, Zoologists, Geologists.*

“Ut fornix pulchra geminis pilis sic duabus scientiis subtilibus Anatomia et Physiologia tota Ars Medica innititur. Sed his duabus adjuvandis et ornandis praesto sunt quasi promptae ancillae vel sorores bene morigerae tres sollertes scientiae quae Crystallorum, Herbarum, Animalium cognitioni se dicant et dedunt. Harum artium et scientiarum ipsa decora, ipsa lumina, ipsos flores duco ad vos novi Doctoratus purpura decorandos, quam felicissime auspiciantur.”

## II.

*Chemists and Physicists.*

“Artes Chemicæ et Physicæ paene in nostra memoria in auctus immensos progressæ sunt vel potius profluunt. In Astronomiæ fines irruptione facta arcana vel ipsis Astronomis abstrusa detexerunt. Paene moribundus Comptius ille questus est nihil nos ullo tempore de sole et stellis praeter motus scituros esse. Vix mortem oblerat cum spectroscopium ipsa ignium caelestium elementa et ipsam concretionem nobis patefecit, quam cum explicasset—rem ad id temporis penitus absconditam et plane desperatam—etiam de motibus nonnihil addocuit.”

## III.

*Mathematicians.*

“Mathematicæ cultores insignes ad vos duco. Mixta cum pavore mihi verecundia subest hanc vim excogitandi hanc notionis immensitatem contemplanti.

*‘Maris et terræ numeroque carentis harenæ Mensores’*

qui stellas in trutinam iaciunt et solem ipsum ad aequum pondus examinant, quo modulo aequem, ego qui litteris antiquis deditus Mathematicæ vix ad limen primum adii? Quid agam? Quo me vertam? Heia! Animum recipio. Ad Graecam linguam provoco. O infinitas linguæ Graecæ opes, per quas etiam vobis, Geometrae, spero me memet approbaturum, cum commendam fontem unde fluxerit commentationibus vestris tam comoda notatiuncularum copia.”

## IV.

*Astronomers.*

“Astronomi eximii quos nunc ad vos duco alii siderum cursus et motus numeris persequendo et positus ac spatia dimetiendo, alii caelum ipsum spectando, considerando, observitando omnes optime de scientia meriti sunt. Praeclaro sane studio se dederunt et splendidis poetae verbis non indigno:

*‘Felicis animæ quibus haec cognoscere primis Inque domos superas scandere cura fuit! Credibile est illos pariter vitiaque locisque Altius humanis exscrivisse caput. Admovent oculis distantia sidera nostris, Aetherae ingenio supposuere suo. Sic petitur caelum.’*”

## DOCTORS OF MEDICINE.

*Physicians and Surgeons.*

“Ad Doctoratum Medicinæ accipiendum praesto sunt viri fama omnes super aethera noti. Utinam omnes laudibus idoneis efferre vacaret. Sed Hippocratem illum, huius artis saluberrimæ et venerandissimæ paene auctorem, videor mihi videre adstantem et admonentem iucundo hoc munere esse supersedendum, brevem enim esse vitam longam artem.”

## DOCTORS OF LAWS.

*Jurists and Political Economists.*

“Gradum doctoratus in legibus, qui olim apud nos longe latius patebat, nunc ad ornandos homines iuris peritos et scientiæ illi gravi deditos quam nonnulli lugubrem temere dicunt repositum conservamus. In his studiis viros qui omnium consensu familiam ducunt libenter vobis in conspectum propono.”

## GENERAL ADDRESS.

“Nunc, viri illustres qui in Album nostrum nomina vestra honoratissima relaturi estis, hoc tantum mihi restat ut nostrae Academiae gratuler tantis opibus hodie ditatae, et vos hortor ut laetae rei laeti aditis. Meministis sine dubio nomen quondam inditum esse huic Academiae *Sorori Tacitæ*. Sit nunc tacita, sit loquax, sit qualiscunque; saltem hoc fausto die, cum tam electum gratulantium chorum sui honoris causa confluisse videt, ut *Latona* apud *Virgilium* sic nunc illius

*‘TACITUM pertentant gaudia pectus.’*

Gratum opus explicem poetae verbis:

*‘Tantum est: valeat, bene rem gerite, et vincite Virtute vera, quod fecistis antithac.’*”

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## CORRESPONDENCE.

## ON THE NEWTON STONE.

Kinnaird Castle, Brechin, N.B.: July 4, 1892.

In my last letter (ACADEMY, July 2, 1892, p. 14, col. 2), in Dr. Whitley Stokes's version of the Oghams, for “Vorrenni” read “Vor Renni”; and in my own 1882 and 1885 versions of the same, for “ $\frac{1}{ph}ua$ ” and “Iphua,” read “ $\frac{1}{ph}Ua$ ” and “Iph Ua.” I may here note that the version I at present incline to is given in my second letter (ACADEMY, June 25, 1892, p. 616). In the same letter, in col. 1., p. 615, line 14 from foot, for “stem-line angles” read “stem-line angle.”

Dr. Whitley Stokes trusts that I will not be offended at his dismissal of my queries as unworthy of reply. I am not offended—nor am I surprised. Allow me, in this my final letter, to comment very briefly, and in all good-humour, on some of his other remarks. The Bishop of Limerick's paper appeared in the *Proceedings* along with mine, and I could only suppose that Dr. Stokes had seen both. I need hardly say that I do not charge either of those eminent scholars with consciously borrowing from my humble stores. If I owed my decipherment of the penultimate word to luck,



I can only wish plenty of similar luck for Dr. Stokes—and that speedily. I am glad that in future Dr. Stokes intends to give me due credit for my “achievements”; may I venture to invite him to do so in Prof. Ramsay’s genial style? SOUTHESK.

“L’HISTOIRE DE GUILLAUME LE MARÉCHAL.”

London: June 25, 1892.

There are several points in this interesting poem—for which we are indebted to the scholarly labours of M. Paul Meyer—that will arrest the attention of English antiquaries, genealogists, and historical students.

For the present, I will only call attention to one, which bears on the authority of the work. Dugdale assigns to John the Marshal two sons only, John, “his son and heir,” and William, the famous “Earl Marshal.” The poem, on the other hand, assigns to John two sons, Gilbert and Walter, by a first marriage, and four, John, William, Anselm, and Henry (afterwards Bishop of Exeter) by a second. Now, a careful examination of the Pipe Rolls reveals that John the Marshal (whom Eytton’s *Itinerary* represents as still living in 1166) was dead before Michaelmas 1165, while we know from other sources that he was alive at Michaelmas, 1164. On his succession we have double evidence. The Pipe Roll of 1166 shows us his son Gilbert charged with £100 for relief on succeeding to his father in Devonshire, and his son John charged with £100 on succeeding to his father in Wiltshire. Gilbert, however, was already dead, having not long survived his father; and we accordingly find that next year (1167) his relief of £100 is charged to his brother John as his heir. This enables us to understand the entries in the *Cartae* of 1166, our other source of evidence. John the Marshal had held under the Abbot of Abingdon, the Bishop of Exeter, the Bishop of Winchester, and the Earl of Essex. In the two former holdings he was succeeded by his son Gilbert (as “Gilbertus Marescallus” and “Gilbertus filius Johannis” respectively); in the fourth by his son John; and in the third by his “son,” whose name is not mentioned. It is thus clear, from both sources, that John’s succession was divided between these two sons, of whom Gilbert was unknown to Dugdale, though mentioned in the poem. Now I would suggest that this division, which would otherwise be difficult to explain, may be accounted for by the statement in the poem that Gilbert and John were the eldest sons respectively of his two marriages. One must, perhaps, go further still, and suggest that Gilbert received the inherited and John the acquired portion of his father’s lands. But though the evidence favours this view, it is not sufficient to prove it.

So far, the records we have seen harmonise with the statements in the poem. But in making Gilbert and Walter die, not only in their father’s, but in their mother’s lifetime, the poem is at variance with the evidence of our records. This is characteristic, I think, of its earlier portion, which combines in a very singular manner accurate and unique information with chronological impossibilities of a glaring kind, together with some error and exaggeration. As family tradition it has its value, but its evidence for this period requires to be carefully checked.

J. H. ROUND.

THE PEDIGREE OF “JACK” AND SOME ALLIED NAMES.

London: June 11, 1892.

Mr. Nicholson deserves much praise for the vast amount of information which he has collected concerning the pedigree, I will not say of “Jack,” but of John, and his letters

ought to be of great value to those wishing to study the history of this latter name. But I myself have to do with the name “Jack” only; and, so far as this name is concerned, every letter which Mr. Nicholson writes confirms me still more strongly in the belief that “Jack” has, etymologically, nothing whatever to do with John. Mr. Nicholson, however, expresses the hope that these two letters of his will put an end to the controversy in his favour; and yet he has not so far succeeded in finding in old times the intermediate forms, such as Jakkyn, and Jacky, which are indispensable to his case. In my case, not a single intermediate form is wanting; so how can he suppose that I shall abandon a view based upon such firm foundations, and such a general consensus of opinion, until, at the very least, he is able to show the existence of his, at present, merely hypothetical intermediate steps?

His quotation from Thomas of Elmham he looks upon as a perfect godsend. To me it appears to prove no more than that, in or about 1414, Jakke already was equivalent to Jankin, an undoubted derivative from Jan, another form of John. But I was always of opinion, though I had no documentary evidence to prove it—and so far Mr. Nicholson’s quotation is of value—that Jack (supposing it to = Ja(c)que) perhaps never meant James in England, and even if it did, did not preserve that meaning long. I have already, in my other letters, quoted several instances to show that in former times Christian names frequently became confounded. I will now quote another. Isabel is the Spanish equivalent for Elizabeth, and so much so that our own Queen Elizabeth is always called Isabel by Spaniards; yet few etymologists, I should say, believe that they are the same name. Gesenius and Pott, at all events, consider Isabel to be the Jezebel of Scripture, and between this and Elizabeth no one who knows Hebrew believes that there is even the remotest etymological connexion.

The substitution of Jack (in Jack and Jill = Gill) for Jenken (in Jenken and Julyan) by no means proves, as Mr. Nicholson seems to be of opinion that it does, that Jack is an abbreviated form of Jenken. It proves merely what we already knew from other sources (see last §)—viz., that Jack was looked upon as the equivalent of Jenken; though in those days of no etymology there may well have been many who believed that Jack was derived from Jenken. Yet, curiously enough, a true instinct presided over this substitution of Jack for Jenken. For Julian = Juliana was admittedly of French origin (see Skeat’s *Dict.*, s. v. Gill, and Bardsley, p. 61), and = Juliane and Julienne, and so it was right and fitting that a name also of French origin, such as Jack, should be associated with it.

In my last letter (ACADEMY, March 19) I gave Mr. Nicholson a long list of Christian names in *kin* in the hope that he might study it, and learn therefrom how these names in *kin* came to be formed. I endeavoured to show him also that the *n* of the *kin* never seemed to disappear unless the *s* of the genitive had been first added, and that this *s* once added never disappeared again. I pointed out also that it seemed to be in the same case only, that the *n* of the abbreviated Christian name, to which the *kin* had been added, ever disappeared. Jenkin, therefore, with *s* added, might become Jenkiss, and ultimately Jenks, and this might possibly become Jacks (Jax); but Jenkin could not become either Jenk or Jeck, the *s* being never again got rid of. Jankin, in the same way, might possibly have become Janks and Jaks (= Jacks), but it could not become Jank or Jak (= Jack). But Mr. Nicholson does not pay the slightest heed to what I have said, and proceeds in the most cool manner to cut off an *n* whenever it seems to him to be in the

way. In this way he has not the slightest difficulty in producing two pedigrees, or filiations, for “Jack.” One is Jankyn, Jakkyn (with the first *n* cut out or assimilated), Jakky, Jakkë (with the *e* pronounced), Jak (= Jack). The other is, Janken, Jankë (with the second *n* cut off), Jakkë, Jak (= Jack).

Yet he might have seen from my list that the way in which names in *kin* are formed is this. The original Christian names are first abbreviated as much as possible, and then *kin* is added. Thus Robert first becomes Rob and Hob, and then Robkin and Hobkin (= Hopkin); and he might have learned also that from these names in *kin* no secondary Christian names are ever formed. If Mr. Nicholson’s view is correct, and “Jack” really comes from Jankin, then there ought to be many other Christian names formed in the same way from names in *kin*; but I shall be very greatly surprised if he can show me one. The names in *kin* when *s* is added, may, as I have already shown, become contracted; but the result is always a surname, and not a Christian name.

The form Jakkyn, which Mr. Nicholson would like to find but cannot, might well have existed; but, in my opinion, it would not have been a corruption of Jankyn, but merely = Jak (= Jack) + kyn. And so I take the Jakyn which Mr. Nicholson really does seem to have found (Jakin he will find in Kelly’s London Directory) to be either = Jak + kyn (one *k* having dropped, as possibly in Dickin, Luckin, Nickin = Dick + kin, Luke + kin, Dick + kin, see my list), or = Jak (or Jake) + in (cf. Robin), or = Jake + kin, one *k* again being dropped.

Another objection to Mr. Nicholson’s view is that Jack (= Jakke or Jak) is a great deal too old. It would surely have taken some time, perhaps two or three centuries, for Jankyn to have passed through Jakkyn, Jakky, and Jakkë to Jak (Jack); but, so far as I can see, Mr. Nicholson cannot find Janekin (which he considers to be older than Jankin) earlier than a little before 1250, whilst he finds Jakkes as a surname (and this pre-supposes an antecedent Jakke, unless, indeed, it is an English form of the French Ja(c)ques) in 1279, and Jake as early as 1270. In fact, Jak (or Jakke) seems to be at least as old as Jankin; and, according to my view that Christian names were first abbreviated as much as possible before the *kin* was added, it might well be older and rank with Jan, rather than with Jankin.

It is really amusing to see how inveterately attached Mr. Nicholson is to his own view. If he anywhere meets with forms which were undeniably used in France in the meaning of James, such as Jake, Jakes, Jaque, Ja(c)ques, he resolutely refuses to allow that they can possibly have come in from France, and derives them all from poor Jack, which must have been wonderfully corrupted in the Middle Ages, so that it is a real marvel that it should have triumphed over all of them, and should have come down to us in its pristine form. But Mr. Nicholson could not help himself, unfortunately. He was obliged to do what he has done. He finds these very inconvenient forms, with the meaning of John or John’s; and if he once admitted them to be French, and to originally = James, his whole case would tumble to pieces at once like a house of cards. A more unbiassed person would find, in the Jaqueson quoted by him as the name of an Oxford graduate, whose name was also written Jakson, strong evidence that Jak (Jack) had been formed from the French Jaque, and that, in Jaqueson, the older spelling had been maintained; not so Mr. Nicholson. He sees in it a proof that Jak had degenerated into Jaque! Will anybody but himself be willing to accept this?

With regard to Jakke, a coat of mail, rather

than admit that it is the English form of the French *jaque*, Mr. Nicholson maintains, in opposition to Scheler, Littré, Skeat, and all who have considered the question, that "the contrary is more probable," and that the *Jakke* originated in England, and having gone over to France, there acquired the form *Jaque*. It is, indeed, true that the earliest instance given by Ducange is spelled *Jacke*, and is borrowed from an English writer, Thomas Walsingham (1379), while in a note on *Jakke* in the *Prompt. Parv.* it is shown that the word was in use in England as early as 1375. But if Mr. Nicholson will refer to Ducange, s.v. *Jacobus 2*, he will find that this word (which presupposes an earlier *Jaque(s)*, as we cannot suppose that the word was first formed in Latin) was used in the same sense as early as 1374. Nor was there any special reason why just at that time such an article of military attire should have come into use in England. But in France there was such a special reason. In 1358, a rebellion arose in France among the peasants, and was called *la jacquerie* from the nickname Jacques Bonhomme, given to its leader. These peasants seem to have manufactured some cheap defensive article of dress, originally probably of leather, or some quilted material, which was also called *ja(c)que(s)*. For the fact that, later on, these rebellious peasants obtained the name of *Jaquiers* (from wearing this *jaque*, says Ducange, s.v. *Jaquel*, cf. our *Jakeman*, or *Jackman*, Bardsley, p. 187), is certainly in favour of the view that the word originated in France with these peasants.

It is quite useless for me to say any more. It is evident from what I have said that I cannot accept any derivation of *Jack* from a Christian name ending in *kin* until, at any rate, Mr. Nicholson shall have shown me that it is possible, by pointing out to me undoubted instances in which a secondary Christian name has been formed from a name in *kin*.

F. CHANCE.

P.S.—Since writing my last note I have met with a few additional names in *kin* which may be added to my list. These names are: *Aisken* (*Daily News*, March 30, 1892, probably = *Aikin*, see *Benskin*); *Baskin* (*Times*, June 20, 1892, p. 3, from *Basil*? or is it connected with the surname *Bass*?); *Benskin* (Kelly, London Directory, probably = *Ben + kin*); *Calkin* (*St. James's Gazette*, June 17, 1892) can it come from *Charles*? cf. *Swedish Kalle* (*Miss Yonge*, ii. 357); *Felkin* (*Times*, June 20, 1892, p. 7, from *Philip*? cf. *Span. Felipe*); *Gifkin* (*Dulwich Directory*, no doubt = *Jifkin*); *Hodgskin* (*Times*, April 4, 1892, probably equals *Hodgkin*, cf. *Aisken* and *Benskin*); *Jakin* (Kelly, see what I have said above); *Nutkin* (seen, but I do not know where, perhaps = *Natkin*, unless derived from the fruit or tree); *Sinkin* (Kelly, perhaps = *Simkin*); *Tilkin* (*Times*, May 14, 1892, from *Matilda*, Lower would, no doubt, say from *William*); *Tymkyn* (*Mätzner, English Grammar*, p. 432); *Whiskin* (*Daily Telegraph*, June 17, 1892), origin unknown; *Wynkyn* (I forgot to note where I found it, I do not know the origin; was *Winifred* ever spelled with a *y*? it surely cannot come from *William*, cf. *Sinkin*).

A source of fallacy in these names in *kin* is that names in *kin*, *in*, and *en* seem to occur in Irish, and perhaps in Gaelic also. Compare *Millikin*, *Milliken*, *McGuckin*, *Mullin*, *Mullen*, *Nevin*, *Niven*. These names may not, indeed, all of them be Irish or Gaelic, and if they are, the native endings may be differently spelled. For I also find *Milligan*, which may well be the original form of *Millikin* and *Milliken*. *Baskin*, then, and *Calkin* (given above) may possibly be Irish, for I found the former in a list of Irish Nonconformist ministers given in the *Times*, and the latter had, as a Christian name, *Patrick*.

F. C.

## SCIENCE.

### THE KAPPADOKIAN CUNEIFORM INSCRIPTIONS.

*Vingt-quatre Tablettes cappadociennes de la Collection W. Golénischeff.* (St. Petersburg.)

ABOUT three years ago I stated in the ACADEMY that Mr. Golénischeff, the well-known Russian Egyptologist, had been kind enough to allow me to examine his collection of Kappadokian cuneiform tablets, and that the problem of their decipherment was solved. The collection was sufficiently large to allow the peculiar forms of the Kappadokian characters to be compared with corresponding but well-known forms which occurred on one or two of the tablets, and in this way it became possible to determine the values of the former. The character, for instance, which Mr. Pinches and myself had supposed to be the determinative of "women," Mr. Golénischeff found to be really identical with the Assyrian ideograph which signifies "in the presence of." The discovery of the value of this character threw a flood of light on the texts, as it showed that the words which followed it were the names of witnesses to legal documents.

Mr. Golénischeff has prefixed to his book a very useful and instructive introduction, in which he gives the results of his researches into the language and writing of the tablets. To this he has added a list of the signs which occur in them, together with their values so far as he has been able to make them out. This list it will, of course, be necessary to correct and supplement as our knowledge of the Kappadokian inscriptions advances. Thus, he has grouped under one heading characters which should be distinguished as *ti* and *din*, and under another heading the two characters *khi* and *akh*, while the character *gur* is identified with *si*. The second character, again, in the list of those which he has left undetermined, is the ideograph of "month." The names of several months are, in fact, mentioned in the tablets; among them are "the month of sowing" (*zaratum*) and the month *Kuzallu*, which is also mentioned on the famous cylinder of Tiglath-pileser I.

With Mr. Golénischeff's conclusions I generally find myself in agreement. In one point, however, we are at variance. He regards the language of the tablets as Kappadokian mixed with Assyrian elements; while I consider it to be an Assyrian dialect, into which a number of foreign words (and perhaps also forms) have been introduced. The dialect is distinguished by the same phonetic peculiarities as those which mark the letters from Northern Syria in the Tel el-Amarna collection; and the number of proper names mentioned in the tablets which are compounded with the name of the god Assur—to say nothing of the formulae employed in them, as well as the custom of dating time by the name of a *limmu*—makes me believe that the dialect was that of one of those Assyrian colonies which we know to have been established in early times in the far North. I may add that the place in which the tablets are found is now known to be only a few hours distant from Kaisariyeh.

As I pointed out in the ACADEMY three years ago, it is probable that the Kappadokian tablets belong to the same early age as those of Tel el-Amarna. A letter of the King of Assyria found at Tel el-Amarna tells us that Khani-rabbat, the country which stretched eastward from Malatiyeh, was already within the circle of Babylonian influence and culture. I have noticed above that the phonetic peculiarities of the Kappadokian texts resemble those of the North Syrian letters in the Tel el-Amarna collection; I may add that the forms of the characters also are not dissimilar. The formulae are those which we find at Tel el-Amarna, and are, as Dr. Winckler has remarked, an indication of antiquity, while both groups of cuneiform records agree in adding the ideographic representative of a word to its phonetic expression. This may be an usage borrowed from Egypt. The use of a wedge to divide words from one another in the Kappadokian texts reminds us of the separation of the words in the Aramaic inscriptions of Samahla discovered at Sinjirli.

I will conclude with my translation of one of the tablets (No. 11) published by Mr. Golénischeff. It will serve to indicate the nature of their contents:

"(Twenty) manehs of silver Garia, A(sa)zu, and Mer-esu the prince have given to Iqib-il (Jacob-el). Supuna his brother asks for the 20 manehs of silver, and Rab-Adadinnim, who is chief of the *Zikitim*, has joined their hands (?), the month Napisti-Zuim (the life of the god Zu), the *limmu* being Suwa. He shall pay 10 manehs of silver at harvest-time; he shall pay 10 more manehs at the second harvest, and the whole amount, 20 manehs, Supuna his brother shall restore to the brothers Garia, Asazu, and Mer-esu; and as for the 20 manehs of silver, they shall weight it, even the silver, on the head of Garia, his brother. Witnessed by the man who binds their cities and their houses together, witnessed by the Rab-gimelti, witnessed by Kumri, of Din-kisa."

A. H. SAYCE.

## CORRESPONDENCE.

GREEK ἄκρη = LATIN "AQUA."

Oxford: July 2, 1892.

I am afraid that there are grave difficulties in the way of our accepting Mr. Sibre's very ingenious suggestion that a Greek ἄκρη, supposed to be found in certain river-names, may possibly be equated with Latin *aqua*, just as Greek ἄκρος is generally assumed to be the equivalent of Latin *equus*. It may be observed, by the way, that ἄκρος and *equus* are not regular phonetic equivalents, both the spiritus asper and the initial vowel of the Greek word remaining up to this time obscure and unexplained. But, assuming that ἄκρος = *equus*, this equation would not give the slightest support to the equation of a Gr. ἄκρη with Lat. *aqua*, for the two words *equus* and *aqua* correspond neither in the original quality of the initial vowel nor in the character of the guttural. It is not easy to account for the *i* of ἄκρος as compared with the *e* of *equus* (= Indo-European *ekuos*). It would be still more difficult to account for the initial of ἄκρη as compared with *aqua* (from an Indo-European root *aq-*). But a still graver difficulty arises from the fact that the guttural in *equus* is proved by the cognates in Sanskrit, Zend, and Lithuanian, to have been originally a palatal explosive, and the *κ* of Gr. ἄκρος points to an original *ku*. On



the other hand, the guttural of *aqua* was originally a velar explosive (see Brugmann, § 444; Feist, *Gothic Etym.*, § 11; and my *Synopsis of Old English Phonology*, §§ 510, 514). Now this velar before an *o*-vowel became medially *ʷ* in Greek, and not *ʷ*, and in Sanskrit and Zend was represented by *k* (*c*), not by *g*. Consequently, there could at no time have been forms like Skr. *apā*, Zend *apā*, Gr. *\*ἄπῃ*, corresponding to Lat. *aqua*, as Skr. *apva*, Zend *apva* (and irregularly Gr. *ἄπῃ*), correspond to Lat. *equus*.

I hope that Mr. Sibree may be able to show that, after all, my objections are not serious, as there appears to me to be much brought forward in his very interesting letter to make his explanation of *\*ἄπῃ* plausible.

One word more. Mr. Sibree seems to equate Gr. *ἄ* with Skr. *su*. He may only intend to imply that the meanings of the two words are equivalent. Of course they are in form quite unconnected, *ἄ* being probably equivalent to Skr. *āyī*.

A. L. MAYHEW.

### SCIENCE NOTES.

THE council of the Royal Geographical Society has passed a resolution to admit women as members henceforth on the same terms as men. The names of Lady Franklin and Mrs. Somerville are already on the list of medallists of the society.

DR. M. C. COOKE now retires from the editorship of *Grevillea*, the journal dedicated to cryptogamic botany, which he has conducted ever since its foundation twenty years ago. He will be succeeded by Mr. George Massee.

MESSRS. LONGMANS have issued a comprehensive index to the *Alpine Journal*, edited by Mr. F. A. Walroth. The index covers not only the fifteen volumes from the foundation of the Journal in 1863 but also the three volumes of *Peaks, Passes, and Glaciers*, which preceded it. It is divided into four sections; (i) the names of authors of signed papers; (ii) a list of maps and illustrations; (iii) a special index for each mountain group in the Alps, twenty-four in number, as set out in an introductory map; and (iv) a general index, which alone fills seventy pages.

THE July number of *Natural Science* (Macmillans) seems to us less interesting than usual. Prof. Grenville A. J. Cole tells the story of the trilobite *Olenellus*; Mr. J. W. Gregory explains the physical features of the Norfolk Broads, with illustrations; Mr. T. Hick and Prof. W. C. Williamson discuss the question whether *Stigmara* is a root or a rhizome; and Mr. A. C. Seward writes about the fossil plants, &c., found in amber. The "Notes and Comments" at the beginning, and the "News of Museums," &c., at the end, are useful, but might easily be made still better.

### PHILOLOGY NOTES.

WE have received the first number of the *Journal of the Polynesian Society* (Wellington, New Zealand), which was founded in January last—

"to promote the study of the anthropology, ethnology, philology, history, and antiquities of the Polynesian races, by the publication of an official journal . . . and by the collection of books, MSS, photographs, relics, and other illustrations. The term 'Polynesia' is intended to include Australia, New Zealand, Melanesia, Micronesia, and Malaysia, as well as Polynesia."

The patron of the society is the Queen of Hawaii; the president is the chief judge of the native land court in New Zealand; and the joint hon. secretaries and editors of the journal are Mr. E. Tregear and Mr. S. Percy

Smith; the total number of members is already about 120. This first number contains several good papers. Mr. Elsdon Best describes the aboriginal races of the Philippines, mainly from Spanish authorities; Mr. S. Percy Smith summarises three French books upon Futuna or Home Island; some genealogies and historical notes from Rarotonga are printed in the native dialect with translations; and Mr. Tregear writes upon causative prefixes in the Polynesian languages, and also upon the possible use of the bow and arrow by the ancient Maoris.

*Harvard Studies in Classical Philology.* Vol. III. (Boston: Ginn; London: Edward Arnold.) Two of the contents of this volume have already been noticed in the ACADEMY when they appeared in another form—"The Date of Cylon," by Mr. J. H. Wright, which is a valuable contribution to the constitutional history of Athens before the time of Peisistratus, in the light of the newly-discovered *Ἀθηναίων Πολιτεία*; and Mr. C. L. Smith's ingenious, but not altogether successful, attempt to prove that the *phaselus* of Catullus was not the boat in which the poet himself had returned from Asia Minor, but the laid-up yacht of some older owner. Of the other papers, the most important is that of Prof. T. D. Seymour, of Yale, on "The Homeric Caesura and the Close of the Verse, as related to the Expression of Thought." He argues, with abundant illustrations, that—

"In the Homeric poems much which at first sight seems tautological, and is often explained as such, is really in opposition to what has preceded, and is marked as an appositive by the verse. These appositive additions do much to make a picturesque scene and to mark emotion. We find also that the true construction is often indicated by the pause at the close of the verse, and by that in the third foot. The caesura is in many cases the most immediate clue that the verse affords to the construction. The beginner is repeatedly saved the comparison of different passages by noting the rhythm of the verse. We find, moreover, that the right contrast is marked clearly again and again by the caesura."

The other article is a Doctor's thesis at Leipzig, by Mr. W. A. Hammond, entitled "The Notion of Virtue in the Dialogues of Plato, with particular reference to those of the First Period and to the Third and Fourth Books of the *Republic*."

### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 21.)

DR. E. B. TYLOR, president, in the chair.—Dr. R. Wallescheh read a paper entitled "An Ethnological Inquiry into the Basis of our Musical System." In the course of the paper he pointed out that harmony is not a modern European invention, but known to many savage tribes, and even to the Hottentot and Bushmen. A regular bass accompaniment (to distinguish it from songs in harmonious intervals) is far more seldom to be met with, as the extreme simplicity of primitive songs does not admit of much variety in accompaniment. On the other hand, some savage tribes (Hottentots, Malays, Negroes) show an astonishingly great talent in accompanying European tunes by ear. Both keys, the major as well as the minor, occur in the songs of primitive races. Minor chords also occur occasionally. There is no internal connexion between a peculiar key and a peculiar mood or disposition of mind. The diatonic scale does not seem to be a more recent invention than the pentatonic. The most ancient diatonic division is to be met with in instruments (pipes, flutes) of the stone period. This early occurrence seems to be due to the fact that the diatonic scale is the most natural for the players' fingers, while it is at the same time the most effective. The diatonic system is neither an "artistic invention," nor a "scientific discovery," nor is it "natural" for the voice, or the ear, nor based upon the laws and con-

ditions of sounds; but it is the most natural for the hand, and the most practical for playing instruments.—Prof. Basil Hall Chamberlain then read a paper on "Some Minor Japanese Religious Practices." After mentioning miscellaneous usages and superstitions, the author treated chiefly of Japanese pilgrims and their ways, illustrating his remarks by an exhibition of a large collection of charms, sacred pictures, pilgrims' dresses, &c., brought together partly by himself, partly by Mr. Lafcadio Hearn. The collection included articles from the Shinto shrines of Ise and Izumo, from the Thirty-three Holy Places of Central Japan, from the Eighty-eight Holy Places of the Island of Shikoku, from the temple to Asakusa in Tokyo, &c., &c. The most curious was a sacred fire-drill from the great Shinto shrine of Izumo. This, together with a few of the other articles, has been presented by Prof. Chamberlain to the Pitt Rivers Museum at Oxford. Another feature of the paper was the translation given of a Buddhist legend, explaining the origin of the pilgrimage to the Thirty-three Holy Places, and of some of the hymns intoned by the pilgrims.

ROYAL ASIATIC.—(Monday, June 21.)

LORD NORTHBROOK, president, in the chair.—A paper was read by Surgeon-Major Oldham on "The Saraswati and the Lost River of the Indian Desert." After remarking upon the discrepancy between Vedic descriptions of the Saraswati and those given in the *Mahabharata*, Surgeon-Major Oldham proceeded to show that each of these was probably an accurate account of the conditions existing at the time to which it referred, great changes having taken place in the rivers of this part of India. Thus, the Sutlej, instead of turning nearly due west on emerging from the hills, as it does at present, once took a much more southerly course, and was joined by the Saraswati between the ancient fortresses of Sarauti (Saraswati) and Bhatnair. This was the state of things in the Vedic period. Then the waters of the Saraswati, mingled with those of the Sutlej, flowed on to the sea. When, however, the Sutlej changed its course to the westward, the Saraswati was left in possession of the deserted channel, in the sands of which its waters were swallowed up. This is the condition described in the *Mahabharata*, and it does not greatly differ from that existing at the present day. The subject has, however, been complicated by the name Gaggar having, in later times, been applied to the lower part of the course of the Saraswati. Surgeon-Major Oldham then pointed out that several other old channels are traceable from the immediate vicinity of the Sutlej at the point where that river enters the plains. These, with the old bed, which has just been referred to, unite to form what is now called the Hakra, or Wahind—the dry bed of a great river. This, which is in many places several miles in width, traverses the northern part of the desert, and enters Sind. Here it joins the Narra, which is considered to have been at some remote period the bed of the Indus. It is evident, however, from the descriptions given by early Mahomedan writers on Sind, that for centuries after this channel had been deserted by the Indus, and, indeed, after the Moslem occupation of the country, a navigable river continued to flow in the Narra, or Hakra, to the Rann of Kach. This river, tradition asserts, was the Sutlej.—In the discussion which followed, it was pointed out by Mr. A. Rogers, that the geological formation of the country bordering upon the Rann of Kach showed that the drainage of the Punjab once flowed into the Rann, and that this estuary communicated with the Gulf of Kambay.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 22.)

THE MASTER OF ST. JOHN'S COLLEGE, Cambridge, vice-president, in the chair.—Dr. William Knighton read a paper on "Greek and Latin Wit." Having given a definition of wit, and described man as a laughing animal, who laughs at proper times and under reasonable conditions, Dr. Knighton proceeded to show that the *αἶψα*, or fable, was the earliest vehicle of wit and humour in Greece. Examples were given from Hesiod and Archilochus. The "Battle of the Frogs and

Mice," attributed to Homer, and described by Samuel Wesley as "perhaps the best as well as the oldest burlesque in the world," was then referred to, and extracts given from Wesley's translation. Passing on to the dramas of Aristophanes, the author gave humorous extracts from the "Acharnians," the "Knights," the "Frogs," and from the "Ecclesiazusae" or Parliament of Women, pointing out that the Old Comedy in Athens supplied the place of the newspaper in London, the review, the pamphlet, the pantomime, and *Punch* particularly. There was also a high motive in the plays of Aristophanes, which were evidently written with the intention of reforming the government of Athens, and diminishing the influence of the demagogues and sophists. Passing on to anecdotes and apothegms from Plutarch and Stobaeus, from Athenaeus and Lucian, all illustrative of Greek wit, Latin literature was next put under contribution, and extracts read from Horace and Ovid, from the plays of Plautus and Terence, as well as the *Noctes Atticae* of Aulus Gellius. But it is in the Epigrams of Martial that we have, perhaps, the truest examples of Latin wit, properly so called; for the dramas of Plautus and Terence were all founded on Greek models, and full of Greek characteristics, "adapted," in fact, from the Greek, according to the modern signification of the term. In the thirty-second epigram of his first Book, addressing Sabidius, Martial exclaims:

"I love thee not, Sabidius; ask you why?  
I do not love thee, let that satisfy."

In imitation of this epigram, an Oxford wit wrote relative to Dr. Fell, Bishop of Oxford, who died in 1686, the well-known lines, too familiar to quote; and thus has Dr. Fell been immortalised. It is useful to learn what people were amused at in various epochs in history; the knowledge gives us an idea of the standard of taste and the progress of civilisation. There is a cultivation of wit, as well as of all other human sentiments, and this cultivation goes on successfully from age to age. Nor will it do to affect to despise wit and humour as beneath the study of the philosopher or the learned man. The wit of ancient Greece was coarse, licentious, vindictive, and vituperative, although intermingled with the noblest aims. In the wit of ancient Rome we find more appreciation of the refinements of social life, a greater regard for progress and development, combined also with much that was objectionable. The correction of abuses and the ridiculing of vices and follies were aimed at in both. Comparing *Punch* and his brethren of modern London with the wits of the old classical ages, we have much reason to be proud. It is no longer considered necessary to be indecent in order to be witty, or profane in order to be pungent. Wit may be consistent with propriety and decorum.—A short discussion followed.

## FINE ART.

### THE SOCIETY OF PORTRAIT PAINTERS.

ALTHOUGH it is possible that the large public may not find in an exhibition of portraits that which will most completely satisfy it, there is little question that portraiture, to be judged fairly or favourably, must be judged by itself. Not so much a monotony as a certain restfulness belongs to walls devoted to the exposition of this single branch of painting. There is on them quite enough variety for the real student, and there is afforded the best occasion for fruitful and instructive comparisons.

The present exhibition of the Society of Portrait Painters is at least as good as last year's. M. Carolus Duran is indeed missing, and the Whistler portrait—the "Princesse des Pays de la Porcelaine," from the house of Mr. Leyland—is (unlike the "Carlyle" and the "Portrait of My Mother") far less notable as a record of character than as an arrangement of hues. It is a gay and well-ordered harmonious canvas, but, as a portrait, it is quite insignificant. The lady is hardly more than an excuse for the painting of a pretty robe, a

screen, a carpet, and a Japanese fan. By M. Bonnat, on the other hand, there is that which is really notable as a portrait: the sturdy figure of Barye, the sculptor, as he appeared in robust old age some twenty years ago—a being whose attire qualifies him for assuming the part of Cousin Pons himself, a "glorieux débris de l'Empire." By M. Chartran, too, there is a good representation, on a very different scale, and in a very different method, of Mlle. Brandès, of the Français, though I fear that M. Jules Leroi would feel bound to classify it as among that "peinture porcelaineuse" in a production of which Poelemborg, two hundred years ago, was so chief an offender. M. Boldini, with his unquestioned talent and most obvious mannerisms, with his inexplicable fascination and his unrelaxed *parti-pris*, is represented by a single full-length standing figure, less desirable, I think, as a possession, than that portrait of a lounging, slender-legged child (her name escapes me, and it is of no importance) which was the best contribution of M. Boldini last season. Coming to accepted Englishmen, there should be noted, while yet there is the chance, Sir Frederick Leighton's masculine and admirable portrait of one of the most original, if eccentric, personalities of our time—the late Sir Richard Burton; and Sir J. E. Millais's frank vision of Mrs. Bischoffsheim, equipped with all the resources of nature and art to face the world with cheerful countenance. Again, there is Mr. Watts's portrait of Mr. Calderon, and Mr. Orchardson's golden-brown canvas that depicts the amiable babyhood of his son.

The contributors of new work are mostly to be found in the ranks of our younger men, few of whom—if they deal with portraiture at all, and deal with it with talent—absent themselves from the show. Nor are women absent—Miss Maud Porter distinguishing herself to right hand and to left; Miss Sarah Harrison sending a well-painted portrait of Carlos Bovill; Mrs. Lea Merritt a portrait of Sir Colin Scott Moncrieff—a fine and forcible piece of colour, seen, I believe, under Egyptian skies; Mrs. Jopling a charming little vision of Miss Ridpath, and a manly portrait of Mr. George Rowe, and, in the black and white department (where the refined drawings of Mr. Henry Hudson are so noticeable) contributing a penetrating likeness of the Bishop of Limerick. Let me here make amends for an omission which some may have noticed in the few lines upon the foreign contributions. How is it that I can have omitted from its proper place all mention of the distinguished and delicate work of M. Boutet de Monvel? Some of it—in water colour—hangs near to that charming "portrait of a lady," by Mr. Greiffenhagen, which is almost as notable for the seizure of some subtleties of human expression as for its dainty and well-considered harmonies of silver grey; but elsewhere hangs the admirable, the considered, the studiously naive vision of Miss Beatrice Rogers. Mr. Vos has an obviously strong portrait of the custodian of a town hall of an out-of-the-way place by the Zuyder Zee. Mr. Shannon paints Mr. George Hitchcock, the painter, busy copying nature; Mr. Percy Bigland has, among other things, a portrait of Lord Strafford. No one could be more graceful than Mr. Shannon in his figure of "Iris," or more direct than the same painter in his presentation of "Mr. Beach." Mr. James Guthrie and Mr. Lavery represent adequately the most recent manifestations of Franco-Scottish art. Where portrait painters are gathered together, Mr. W. Llewellyn and Mr. Mouat London cannot in fairness be forgotten; Mr. Fantin-Latour is, as is customary, reticent and sober, sterling rather than immediately attractive; Mr. Kennington merits attention; Mr. Henry Hudson (showing here

and there the influence of Mr. Shannon) is engaging when he works in colour, and I have already paid tribute to the refinement of his conception and handling when he works in black and white. Austerity is not the characteristic of Mr. Markham Skipworth, who paints prettiness rather than character. For the Cutlers' Hall at Sheffield, Mr. Stuart-Wortley—occupied in other portraits with a sympathetic presentation of the fair and of their accessories—has executed what is at once a sturdy and agreeable portrait of Archdeacon Blakeney, in the surroundings proper to him. Even in a day when exhibitions multiply so absurdly, and nearly every shop in Bond-street is a refuge for the incompetent who can order a picture frame—there is here at the "Portrait Painters" a show that does honestly merit to be seen.

FREDERICK WEDMORE.

### A CUNEIFORM TABLET FROM PALESTINE.

WE quote from the *Times* the following letter, written by Mr. James Glaisher, chairman of the executive committee of the Palestine Exploration Fund:—

"I ask permission to place on record a note on a discovery recently made in the course of excavations conducted at a mound in Palestine named Tell-el-Hesi. The excavations were commenced two years ago by Dr. Flinders Petrie, and have been continued during the last six months by Mr. F. J. Bliss, of Beirut. The Tell has been identified by Major Conder and Dr. Flinders Petrie with the ancient city of Lachish, an identification which is now amply confirmed.

"Mr. Bliss has found among the *débris* a cuneiform tablet, together with certain Babylonian cylinders and imitations or forgeries of those manufactured in Egypt. A translation of the tablet has been made by Prof. Sayce: it is as follows:—

'[To] the Governor. [I] O, my father, prostrate myself at thy feet. Verily thou knowest that Baya (?) and Zimrida have received thy orders (?) and Dan-Hadad says to Zimrida, "O, my father, the city of Yarami sends to me, it has given me 3 *masar* and 3 . . . and 3 *falchions*." Let the country of the King know that I stay, and it has acted against me, but till my death I remain. As for thy commands (?) which I have received, I cease hostilities, and have despatched Bel (?)-banilu, and Rabi-ilu-yi has sent his brother to this country to [strengthen me (?)].'

"The letter was written about the year 1400 B.C. It is in the same handwriting as those in the Tell-el-Amarna collection, which were sent to Egypt from the South of Palestine about the same time. It will be remembered that of this remarkable collection about 80 tablets were acquired by the British Museum and double that number by the Berlin Museum. The forms of the characters are the same and the peculiarities of the grammar.

"Now, here is a very remarkable coincidence. In the Tell-el-Amarna collection we learn that one Zimrida was governor of Lachish, where he was murdered by some of his own people, and the very first cuneiform tablet discovered at Tell-el-Hesi is a letter written to this very Zimrida.

"The city Yarami may be the Jarmuth of the Old Testament.

"Even more interesting," writes Prof. Sayce, "are the Babylonian cylinders and their imitations. They testify to the long and deep influence and authority of Babylon in Western Asia, and throw light on the prehistoric art of Phoenicia and Cyprus. The cylinders of native Babylonian manufacture belong to the period A.C. 2000-1500;

the rest are copies made in the West. One of these is of Egyptian porcelain, and must have been manufactured in Egypt, in spite of its close imitation of a Babylonian original. Others are identical with the cylinders found in the prehistoric tombs of Cyprus and Syria, and so fix the date of the latter. On one of them are two centaurs arranged heraldically, the human faces being shaped like those of birds. European archaeologists will be interested in learning that among the minor objects are two amber beads.

"It must be remembered that the Babylonian language and the Babylonian characters were the common medium of communication between the natives of the East at this time. A cuneiform scribe was kept at Tell-el-Amarna, and probably there was one at every important place in Palestine. The find is one which throws light upon many points of interest, as, for instance, the influence of Babylon, the authority of Egypt, and, as Prof. Sayce points out, the prehistoric art of Phœnicia. I should like to add that it is now fifteen years and more since Prof. Sayce called our attention to the probability of finding the libraries and archives of the ancient cities in the Tells which he has unceasingly urged us to excavate."

### CORRESPONDENCE.

#### "THE GRAMMAR OF THE LOTUS."

In the *ACADEMY* of May 21, I find a very kind notice of my *Grammar of the Lotus*, by Dr. E. B. Tylor. His review, however, conveys the impression that I have confined my proofs, that the so-called ivy leaf of Greek art is a lotus leaf, to personal assertion. Allow me to point out that this is not the case. It is undoubtedly within Dr. Tylor's province to consider my evidence insufficient, but I do not like the impression to get abroad that no evidence has been offered.

The following points are undoubtedly pertinent; they are all presented in my work, and they are passed by him without mention:—(a) The so-called ivy leaf of Greek art has many exact counterparts in Egyptian patterns which join this leaf with the lotus plant. (b) There are two published examples of Greek vases where this leaf is attached to a lotus (plate xxii. 2, 10 of my work); (c) one example of a Celtic relief in Bologna where this leaf is attached to a lotus (fig. 103); (d) one example of a Cypriote coin where this leaf is connected with a lotus (plate xxxii. 5). (e) The stems of this leaf on a Celtic Bolognese relief are the long pliant stems of the lotus (plate li. 7). (f) There are many examples in early Mediterranean art of a sphinx bearing a lotus on the head (plate xxxiv.). There is one known example (fig. 129) of a sphinx having attached to the head a long stem bearing a leaf which has many exact parallels in Egyptian pictures of the lotus leaf. It is the same leaf which is called ivy in Greek art. (g) We can quote at least two Egyptian amulets of the lion crowned with the lotus, and several examples of the lion and lotus in Egyptian pictures. We can quote one relief in Bologna of a lion surrounded by long, pliant stems bearing the debated leaf. No one can suggest why a lion or a sphinx should be associated with the ivy leaf, whereas the associations of lion and sphinx with the lotus are solar. (h) Dr. Tylor cites the supposed ivy berries which are found with the pattern on Greek vases, but I have shown that the wave line ivy pattern is not original to Greek art. The earlier originals cited by me are Oriental, and on "Mycenae" vases. The supposed berries never appear in these cases. (i) We know that the lotus bud of Egyptian necklaces was mistaken for an amphora by Italian art. We know that the infant Horus was mistaken by the

Greeks for a god of silence. It is quite possible that this leaf pattern was mistaken by the Greeks for ivy when they copied it. There could be no more grotesque perversion than the egg-and-dart moulding, which Dr. Tylor concedes to have been a lotus border.

Dr. Tylor suggests that my imagination has carried me away regarding the association of the lotus with lions and birds. It appears to me that the oriental imagination and not mine is in question. I have published the monuments; many of them, like the reliefs from Denderah and the Cypriote vases in New York, were hitherto known. Let the monuments speak for themselves.

Dr. Tylor considers my imagination at fault regarding the art of ancient America; but Sir George Birdwood, whom he quotes with respect, concedes foreign influences on the art of ancient America, and they have been asserted to exist by many European scholars. If such influences be conceded, it requires no imagination to conceive that the commonest Mediterranean patterns may have made their way thither. It is not I who invented the Egyptian winged disk of Occocingo. It is not I who wrote on the Aztec Zodiac for the ninth edition of the *Encyclopaedia Britannica*.

Finally, regarding the papyrus—I should be the last, here as in all other cases, to thrust new views down the throats of students. I neither expect nor desire sudden conviction on so grave a matter. I have pronounced the forms in question to be lotuses because they are found associated with lotus leaves (figs. 22, 30), and because they are found with tabs attached to the stems, plainly showing the original to have been an amulet lotus staff to which artificial lotus leaves and lotus buds were artificially attached (figs. 31, 32). There is nothing in the papyrus to explain the phenomenon of these tabs; and in the amulet lotus staves, as shown in pictures, we can trace every transition to the tabs. I consider the question regarding the amulet original of the hieroglyph called "papyrus" to be definitely settled by Papyrus No. 10 of the Turin Museum (figs. 22, 24 and the lotus leaf association here found). Moreover, this amulet, originally called papyrus by Brugsch, is called lotus by Maspero.

W. H. GOODYEAR.

We are also asked to print the following, which was addressed in the first instance to the Editor of the *Saturday Review*.

"I have just seen your critic's notice of my *Grammar of the Lotus* (March 26), complaining that my design of the Osiris at Philae misrepresents the original. The fault, in so far as it exists, lies with Champollion, not with myself, and I have referred to his work in my citation for this picture. Since the drawing was printed, I have, however, seen the original at Philae. It is not exactly like Champollion's drawing, but I shall distinctly take issue with Mr. Frazer in presuming that wheat is here represented, as I am perfectly familiar with the representations of wheat in Egyptian pictures. One would imagine from your critic's attitude that the associations of Osiris with the lotus had been hitherto unknown to Egyptology, whereas they are established by Egyptian texts, as noted by my work (p. 10, note 42).

"Your critic hurls Dr. Tylor's theory of the palm and the Sacred Tree at me as though I had not given this theory respectful mention in my work. In fact I have quoted it at full length (p. 178). I have probably the same privilege to differ respectfully with Dr. Tylor as your critic has to differ, less respectfully, with me.

"W. H. GOODYEAR."

### NOTES ON ART AND ARCHAEOLOGY.

SIR J. E. MILLAIS has been elected to the Prussian Order of Merit, a distinction already possessed by Mr. Oulless. Among the other Englishmen that share it are Lord Kelvin, Sir Richard Owen, Sir Henry Rawlinson, and Sir G. G. Stokes.

IN the course of next week Messrs. Sotheby will be selling two very interesting collections, each of a special character: on Tuesday, the unique series of typographical medals, &c., brought together by the late William Blades, to illustrate his *Numismata Typographica*; and on Thursday, the prints, drawings, &c., belonging to the late William Bell Scott. Among the latter are engravings on wood and copper of the early German school; etchings by modern Englishmen, including one by Sir J. E. Millais, intended for *The Germ*, but never published; original water-colour drawings by Blake and David Scott; paintings in tempera and in oil by Blake; and a picture by Walter Deverell, of the pre-Raphaelite Brotherhood, containing a portrait of Rossetti.

THE *Journal* of the Ex Libris Society for July (A. & C. Black) contains nothing particularly notable; except we are glad to see that the number of members continues to increase, and that it is proposed to hold a second meeting in London in October, for the reading of papers and the exhibition of bibliographical curiosities. Apart from reprints (which we would not for a moment be supposed to object to), the most interesting paper is that by Mr. Walter Hamilton on "Some French Ecclesiastical Ex Libris," reviewing a pamphlet by Father Ingold, an Oratorian.

WE ought to have noticed before *The Carlton Head Catalogue*, issued by Mr. and Mrs. Tregaskis, of High Holborn. The paintings, drawings, prints, antiques, and curios, which are here described, are in themselves sufficiently interesting, especially as many of them come from well-known collections. But the work is made permanently valuable by the illustrations with which it is embellished. These include a frontispiece by Mr. Walter Crane, and several old engravings printed from the original plates or blocks. In these days of the revival of the interest in *ex libris*, we may mention that there are a few blank book-plates designed by Chippendale in the middle of the last century, with his characteristic scroll-work and grotesques.

AT a recent meeting of the Académie des Inscriptions, M. Héron de Villefosse exhibited four painted plaster busts from El-Kargeh, in the Great Oasis, which have recently been sent to the Louvre by M. Bouriant, director of the French School at Cairo. They have been taken from the lids of sarcophagi; but the peculiarity about them is that the heads were not in the same plane with the body, but as it were erect. The features have been modelled with extraordinary verisimilitude; the eyes are of some glassy material, in black and white; the hair was modelled independently, and afterwards fitted to the plaster head; the painting is in simple colours—various shades of red for the skin, and black or brown for the hair. M. Héron de Villefosse maintained that they were certainly portraits. The physiognomy of one is Jewish; another recalls a bronze head from Cyrene in the British Museum, which Fr. Lenormant considered to be of Berber type; the third might be Syrian, and the fourth Roman. The date is probably about the time of Septimius Severus. M. Maspero declared that he had never seen anything of the kind in any museum.

PROF. F. BARNABEI has reprinted from the *Monumenti Antichi* (Rome: Accademia dei Lincei)

his report to the Minister of Public Instruction upon the excavations on the site of Falerii and neighbouring Etruscan towns, which have produced the objects now to be seen in the new Museo di Villa Giulia. Prof. Barnabei claims that among these are to be found traces of the primitive Italic population which contributed to the founding of Rome.

*Die antiken Cultusstätten auf Kypros.* By Max Ohnefalsch-Richter. (Berlin: Hermann.) There is no one who has so extensive a knowledge of the ancient sites of Cyprus as Dr. Ohnefalsch-Richter, or who has done so much towards discovering and excavating them. The handsome volume before us, with its numerous plans and illustrations, contains a list of the numerous centres of ancient culture which once existed in Cyprus, and a brief account of the chief results which the excavator and explorer have obtained from each. In this account Dr. Ohnefalsch-Richter's own excavations naturally occupy the first place, his important discoveries at Idalium and Tamassus being more especially dwelt upon. His description of the sites upon which monuments have been found is accompanied by a short sketch of the general archaeology of the island, in which reference is made to its bearing upon the Old Testament, on Homer, on the Phoenicians, and on the Hittites. There is no other work in which the student can find an equally good or exhaustive *resumé* of the results of archaeological research in Cyprus during the last few years; and its value is much enhanced, not only by carefully drawn plans, but also by a map in which all the places where antiquities have been discovered are carefully marked. We should add that an English translation of the work has also been published under the title of "Ancient Places of Worship in Kypros."

## MUSIC.

### OPERA AT COVENT GARDEN.

A new opera always arouses curiosity: a new symphony or cantata attracts notice only within a limited circle, but an opera, if successful, becomes known far and wide. On Tuesday M. Bemberg's "Elaine" was produced at Covent Garden in presence of a large and well-disposed audience. The cast was a strong one, and the performance good, and at the close the composer was summoned to the footlights; but a first night is not always a true test. How is this new venture to be judged? It comes to us just at a moment when Wagner's powerful music-dramas have taken hold of the public, and the "Ring" dwarfs everything that comes near it. But in discussing "Elaine," Wagner impressions must be set aside; and this, after all, is not so difficult. M. Bemberg has, it is true, made some use of representative themes; but Gounod and Massenet, rather than Wagner, have been his models. His taste and style have, evidently, been formed in the French school; and for one who, like M. Bemberg, has, as yet, but little to say, the flowing melodies and striking mannerisms of a Gounod were easier to imitate than the bold declamation and strokes of genius of a Wagner. There are some passages in "Elaine" which seem to show that the composer possesses dramatic instinct, as, for example, the death-scene of Elaine, and the interview between the Queen and Lancelot in the closing act. Again, throughout the opera there is plenty of writing which shows a practised hand. But taken as a whole it is decidedly dull; for the composer evidently wrote the opera for the sake of writing, and not because the story of the unhappy maid of Astolat had so worked upon his feelings that he felt moved to utter the thoughts prompted by those feelings.

There is no power of characterisation in the music; and in itself, considered as abstract music, it has no true ring. There is one fine motive in it connected with Elaine, but M. Bemberg has not turned it to the best advantage. In the first and second acts there are some fairly pleasing numbers, but the third act (the Tournament scene) is so weak that, while looking at the brilliant scene on the stage, one almost forgets that music is going on; it is "theatre" music—just makes a certain noise and bustle to enliven the show. Afterwards, as mentioned above, there are one or two interesting moments, but the close of the opera is tame. Mme. Melba sang and acted well as Elaine, and Mme. Deschamps was an excellent Guinevere. Messrs. Jean and Edouard de Reszke (Lancelot and the Hermit) sang well, though the former was not in good voice. M. Jehin conducted with spirit. The piece was well mounted.

The performance of "Fidelio" on Saturday evening was of interest, for Frau Klafsky, who enjoys a great reputation in Germany, was the Leonore. She was admirable both in her singing and acting: sympathetic, yet dignified; earnest, yet not exaggerated. She was well supported by Dr. Siedel as Florestan, Herr Wiegand as Rocco, and Frä. Traubmann as Marcelline. Beethoven's great opera did not draw a full house. Was it an accident?—or have the impassioned strains of Wagner and his rich and glowing orchestration spoilt the public for the calm sublimity and, comparatively speaking, modest orchestra used by Beethoven? It were a pity for art's sake if musicians cannot serve both masters.

"Siegfried" was performed in its regular course on Wednesday evening with Frau Klafsky as the Brünnhilde. She gave a singularly fine rendering of the part, representing with wonderful skill and feeling the double nature of the fire-girt maiden. She seems to have the power of showing her whole strength without any trace of over-emphasis. Her voice is of fine quality. Herr Alvary and Herr Lieban (Siegfried and Mime) repeated their parts, and with marked success. The orchestra, with one or two exceptions, was exceedingly fine. Herr Mahler conducted.

J. S. SHEDLOCK.

### CONCERTS OF THE WEEK.

At the Portman Rooms, on June 30, the pupils of Mr. Arnold Dolmetsch gave an interesting performance of seventeenth and eighteenth century music. The programme included pieces, for various combinations of strings, by John Jenkins, Corelli, J. S. Bach, and Handel, the overture and incidental music to "Boducca" by Purcell, and Pergolesi's "Salve Regina," sung by Miss Florence Monk. The executants, some of whom were very young, numbered about twenty; their intonation was remarkably correct and the unanimity of their expression deserves great praise.

AN interesting coincidence: on July 1 Sir Charles Hallé ended his present series of Schubert Recitals, and entered on the fiftieth year of his public career in London. The curious in such matters will find the programme of his first concert at the Hanover-square Rooms in the *Musical World* for July 6, 1843. On Friday, Sir Charles played the Sonatas in A and B flat (composed in 1828) and three Clavierstücke, and accompanied eight of the Lieder, sung with even more than customary charm and power by Miss Fillunger. He has never played better, and his audience showed very plainly that they thought so. Let us hope that their applause will induce a repetition of the series at no very distant date.

AN orchestral concert was given at St. James's Hall on the same evening by M. Emile Sauret, who played Max Bruch's G minor Concerto, Mackenzie's original and charming "Pibroch," and two smaller pieces, in his usual artistic and vigorous style. The orchestra—that of the German Opera from Covent Garden—gave an admirable account of itself in the accompaniments, but was not heard alone—for what reason did not appear. The omission was all the more to be regretted on account of the conspicuous ability of the conductor, Herr Feld. M. Sauret also had the assistance of Miss Marguerite Hall, whose exquisitely refined singing was much appreciated; and of Dr. A. C. Mackenzie, who conducted his own work and was recalled to the platform at its close.

MR. GEORGE GROSSMITH'S Recital drew the usual crowd to St. James's Hall on Saturday, and was accompanied by the usual symptoms of success. The lash so deftly handled by this clever satirist is still applied with unabated vigour; and still as effectually is the severity of its strokes mitigated by a balm of the richest humour. Mr. Grossmith's musical sketches included, besides the inimitable "Old Organ Man" and "The Dances of Years Ago," an amusing account of "The Trials of a Comic Singer," and a capital parody of the conventional love-duet of Italian opera.

THE last Richter Concert of the season opened with a fine performance of Beethoven's Overture (Op. 124), and closed with one scarcely less admirable of the "Symphonie Fantastique" by Berlioz. Between these came the opening scene from "Das Rheingold," well sung by Mme. Amy Sherwin, Mme. Minna Fischer, Miss Girtin Barnard, and Mr. Andrew Black; the Overture to "Tannhäuser," and the closing scene from "Götterdämmerung," in which Mme. Nordica revealed powers hitherto unsuspected even by her warmest admirers. Three recalls testified to the enormous success achieved—a success of which, in such a piece, and before such an audience, any artist might well feel proud. We are glad to hear that, financially, this has been one of the best of the Richter seasons.

ON Wednesday Sir Augustus Harris gave the last of his four operatic concerts. The hall was not well filled. That the loss was theirs who stayed away will be gathered when we say that among the artists who appeared were Mmes. Nordica, Eames, and Deschamps-Jehin, Miles G. and S. Ravogli, Macintyre, and Arnoldson, and Messrs. Maurel and Lasalle. Though not large, the audience was very appreciative, and encores were accordingly numerous. They were all thoroughly well-deserved. Messrs. Mancinelli, Bevignani, Randegger, and Jehin accompanied.

E. F. J.

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## LITERATURE.

*Memoirs of the Prince de Talleyrand.* Edited, with a Preface and Notes, by the Duc de Broglie. Vol. II. translated by Raphaël Ledos de Beaufort; Vols. III.-V. translated by Mrs. Angus Hall. (Griffith, Farran & Co.)

IN the ACADEMY for April 18, 1891, in a notice of the translation of the first volume of Talleyrand's Memoirs, some remarks were made on their authenticity and general scope. The translation of the fifth and last volume has now been published, and it is possible to give an account of the Memoirs as a whole, and to point out their importance to historical students. The original sense of disappointment experienced when it was made manifest that the cynical diplomatist had left no autobiography, but only some detached memoranda on particular men and particular epochs, and some copies of official despatches and private letters loosely strung together, has been deepened. It may be possible to accept the Duc de Broglie's view that Talleyrand merely meant to leave behind him an "apologia pro vita sua," in which he laid weight only on the two periods of his political career, his conduct at the Congress of Vienna in 1814, and in London from 1830 to 1834, when he rendered undoubted services to France. But in that case it is difficult to understand why he should have made the stipulation in his will that his Memoirs should not be published until thirty years after his death, or why his literary executor, M. de Bacourt, should have prolonged the period for another twenty years. There is not a word in the Memoirs likely to offend any one, no state secrets are revealed, no political intrigues unravelled; and if they had been published at the time of Talleyrand's death, they would have created but little sensation. If the old statesman wished to play a joke on posterity, he has certainly accomplished his end: public expectation has been kept awake by the mysterious secrecy preserved; and when the vaunted Memoirs appear, they are found to be entirely devoid of anything requiring secrecy. Some reviewers, relying on Talleyrand's reputation as a malicious wit, have held the view that the whole affair was intended as a posthumous witticism, and that the old cynic delighted in the idea that historians, who would wait expectantly for his memoirs for the keys to many riddles, which he alone was known to hold, should be utterly foiled. But such an idea is too subtle for ordinary minds; and if Talleyrand might have been capable of such a design, it is not likely that M. de

Bacourt, who was above all things *un homme sérieux*, should have lent himself to it.

Fierce has been the controversy over the authenticity of the five volumes, which have been published almost simultaneously in France and England during the last year under the title of "Talleyrand's Memoirs." No one has the slightest suspicion that the Duc de Broglie tampered with the text placed in his hands for publication: his high personal character and his conscientiousness as an historian forbade the faintest thought of such conduct on his part; and his offer to place his text at the disposition of inquirers is quite unnecessary. It may be added also that no better editor could have been found, and that his notes are models of brevity and accuracy. But the Duc de Broglie himself admits that he has printed only the copy made by M. de Bacourt, and that the original has disappeared. Where is this original? Until it has been found and examined, an opinion will continue to exist that M. de Bacourt expurgated the papers committed to his charge. It is not probable that M. de Bacourt made interpolations; but it is probable that he made considerable excisions for the purpose of defending the reputation, as he thought, of the illustrious statesman. This view is strongly held by M. Aulard and M. Jules Flammarion, both scholars of repute, the latter of whom has had special opportunities of judging the capacity and trustworthiness of M. de Bacourt as an editor. For it must be remembered that M. de Bacourt has up to the present time been mainly known as the editor of the *Correspondance entre Mirabeau et la Marck*, and M. Jules Flammarion is the editor of the valuable *Correspondance secrète du Comte de Mercy-Argenteau*, the Austrian ambassador at Paris, who was La Marck's friend and political adviser. The arguments of the two most distinguished opponents of the completeness of the Memoirs can be read in M. Aulard's article in the *Révolution Française* for April 14, 1891, and in that of M. Flammarion in the *Revue Historique* for January-February, 1892.

In reply, the Duc de Broglie has published a preface to vol. v. of the Memoirs, in which he defends the reputation of M. de Bacourt, and asserts the probability that Talleyrand purposely omitted to describe his motives and his conduct during the Revolution, the Directory, and the Empire.

"When he took up his pen after the Restoration to which he had so powerfully contributed" says the Duke, "the Prince de Talleyrand, representing as he did legitimate monarchy at Vienna, in the presence of assembled Europe, must have retained but few ideas and traits in common with the Abbé de Périgord, sitting on the left in the Constituent Assembly, and he could scarcely have recognised this almost effaced likeness of himself after so distant a past. He had learned much and perhaps also forgotten a little. Many resolutions which he had taken during times of hope, of disappointment and of anxiety, must have appeared to him, if not the result of influence against which he was not proof, at least necessities to which he must submit. Would he not then have hastened to turn over this page of his history, in order to arrive rapidly at that on which were inscribed the eminent services he had just rendered to his country? How could he linger to recapitulate with complacency for

the benefit of posterity impressions which he perhaps no longer retained, which did not even affect him, or in any case revive their memory."

Still more striking is the defence of the completeness of the Memoirs given by M. Pierre Bertrand in the *Revue Historique* for March-April, 1892. He too defends the honesty of M. de Bacourt; and after an analysis of Talleyrand's manner of composition, which according to him consisted of dictating fragments when he felt in the humour, he declares that there never existed any regular MS. of the Memoirs. He states that M. de Bacourt came into possession of a number of loose sheets, written from dictation in this fashion, and of a mass of correspondence, and that he sorted, arranged, and copied all this material in its existing form, as handed over to the Duc de Broglie. But even if this were the case, and there is no reason to doubt M. Bertrand's statements, it would be, to put it moderately, more satisfactory if M. de Bacourt had also carefully preserved these fragments. Who knows but that they might include an interesting account of Talleyrand's relations with Mirabeau, whose posthumous speech he read at the tribune of the Constituent Assembly, or of his communications with Danton during the latter months of 1792, when he undoubtedly inspired that great statesman's foreign policy? With all due deference to the Duc de Broglie, it does not seem likely that Talleyrand purposely passed over the important part he played during the Revolution when writing his Recollections in however loose a manner. He speaks of "those liberal and wise principles, of which the Revolution of 1789 had shown the practical possibility" (vol. iii. p. 226); and it does appear far more probable that M. de Bacourt, possessed with the horror of his generation for the events of the Revolution, suppressed his patron's fragments concerning this period of his life, with the idea that they would throw discredit on the reputation of Talleyrand. And the greatest argument of all in favour of M. de Bacourt's having done this is the entire absence of any justification for the delay in publication, directed by Talleyrand's will. Talleyrand must have known that his conduct in 1814 and in 1830-34 was wholly honourable to him, and that it was not necessary to await the judgment of posterity on it. But his share in the history of the Revolution and the Directory stands on a different footing: it had been hotly blamed in his lifetime; the contemporaries of his later career could not hear of the Revolution without shuddering at the memory of the Reign of Terror; and he may well have desired to appeal to the impartiality of posterity in writing an apology for his behaviour during those years of his political life.

Whether complete or not, all historians should be thankful for what they have got. Half a loaf is better than no bread; and it is well to have Talleyrand's views of certain epochs in his career, even if the most interesting are left untouched. The division of the Memoirs into twelve parts makes it easy to give a rapid summary of their contents, and a mention of the number of pages devoted to each will give an idea of the proportion allotted to the different subjects.

Part i. of vol. i. is entitled "The Years Preceding the Revolution," and covers in 104 pages the first thirty-seven years of Talleyrand's life, until the dissolution of the Constituent Assembly in 1791. It is bright and sketchy, but contains nothing of historical importance. Part ii., on the "Duke of Orleans," in 56 pages, contains an attack on that unfortunate prince and an exposition of his character and policy from an unfavourable point of view. Part iii. treats, in 78 pages, "The Convention, the Directory, the Consulate, and the Early Years of the Empire," from 1791 to 1807. That is to say, it professes to describe Talleyrand's exile during the Convention, his tenure of the Ministry of Foreign Affairs under the Directory, his share in the *coups d'état* of 18 Fructidor and 18 Brumaire, the negotiations leading to the Treaty of Amiens, and the whole of his administration of foreign affairs during the early years of the Empire until he was replaced by the Duc de Bassano in 1807. As can be well imagined, these were the most important years of Talleyrand's life and those of his greatest political importance. Yet they are briefly dismissed with a few trifling anecdotes and remarks. Parts iv., v., and vi., on "Spanish Affairs, 1807," "The Erfurt Interview, 1808," and on "Napoleon's Marriage, his Brothers, and his Struggle with Pope Pius VII., 1809-1813," contain 49, 50, and 95 pages respectively. They treat of events which occurred while Talleyrand was out of office, and though interesting enough, and occasionally throwing new light on the causes of Napoleon's downfall, are quite inadequate to the subjects discussed. Perhaps the most useful pages are those devoted to the Emperor's quarrel with the Pope, which exhibits the weakness of the great man after he had become infected with the idea that he was a new Charlemagne. Part vii., on "The Fall of the Empire and the Restoration," in 101 pages, is far more valuable. It contains an elaborate account of the proceedings which led to the summoning of Louis XVIII. to the throne of France, and Talleyrand's defence of the Restoration, as the one means possible for saving France and giving her an intelligible attitude towards the victorious European powers. Part viii., on the "Congress of Vienna," occupies 322 pages, and fills the latter part of vol. ii. and the beginning of vol. iii. It consists mainly of Talleyrand's official despatches and private letters from Vienna to Louis XVIII., and its interest has been somewhat discounted by the publication of Pallain's *Correspondance inédite de Louis XVIII. et M. de Talleyrand* some years ago. The Duc de Broglie has carefully collated this publication from the archives with the copies retained by Talleyrand, and has marked all the variants, which, as he says, are sometimes very instructive. The Congress of Vienna was Talleyrand's great diplomatic campaign. In it he proved himself the Napoleon or rather the Wellington of diplomatists. Arriving in Vienna the representative of a defeated and discredited nation, and at first excluded from the private conferences of the ministers of the four great powers—Austria, Russia, Prussia, and

England—he managed, by posing as the champion of the smaller powers, and then by skilfully taking advantage of internal dissensions, to become the arbiter of the Congress, and eventually, by a secret treaty, united England, Austria, and France against Prussia and Russia. The history of the great Congress cannot be too minutely studied, and a fresh perusal of Talleyrand's letters and despatches only confirms the high opinion generally held of his extraordinary skill in managing men. Part ix., in 78 pages, discusses the Second Restoration in 1815 after the final defeat of Napoleon at Waterloo. It is cleverly written, and ends with Talleyrand's final resignation of the ministry of foreign affairs.

Parts x., xi., and xii., which fill the latter half of vol. iii. and the whole of vols. iv. and v., treat in 762 pages of Talleyrand's embassy to London in 1830 to 1834. This is far the longest and far the most important portion of the whole. It is not too much to say that it can never be neglected by any student of the period of the Revolution of 1830. Both the official documents and the private letters it contains are of the greatest value, and they are most admirably edited by the Duc de Broglie. Europe was at the time in a state of commotion, which was far more widespread than during the days of the Revolution and the Empire. Civil war was raging in Spain and Portugal; Belgium had torn itself away from the hated union with Holland; and France had just replaced Charles X. by Louis Philippe. The attitude of the monarchs of the Holy Alliance was doubtful; and it was expected that the concert of 1814 and 1815 would be renewed, and that an effort would be made by the great powers which had overthrown Napoleon to restore order and the arrangements of the Congress of Vienna. At this juncture, Talleyrand was sent as ambassador to London, and shortly afterwards the Reform ministry was formed in England with Lord Palmerston as Secretary of State for Foreign Affairs. The position of affairs was critical, and a great European war seemed imminent. But the diplomatic skill of Talleyrand, and the sound common sense of Palmerston, averted the danger, and when the former left in London in 1834 all fear of a general war was at an end. The monarchy of July in France was recognised everywhere; Leopold of Saxe-Coburg-Gotha was firmly seated on the throne of Belgium; Dom Miguel was driven from Portugal, and Spain was for a time at peace.

In addition to the twelve parts just summarised, Talleyrand's Memoirs contain a note in vol. iii. (pp. 206-223) defending himself from the charge of being responsible for the murder of the Duc d'Enghien, and an appendix in vol. v. (pp. 337-392) on the character and administration of the Duc de Choiseul. This appendix is in point of style the gem of the work. It is exquisitely written, and loses some of its charm in the process of translation. The cynical abbé of the *ancien régime*, the malicious wit of the last century, is to be seen in every line, and the political reflections suggested are wise and well considered. The account of the intrigues by which Choiseul rose to power

and of those by which he was driven from the ministry through the influence of Mme. du Barry, is suggestive of the profligacy of the times of his youth; while the comparison of the two famous mistresses of Louis XV. is characteristic of the pungency of his style, and deserves quotation if only on account of its contrast with the usual descriptions of the two women.

"Mme. de Pompadour," he says, "had very little mind; her blue eyes, possessing neither brilliancy nor vivacity, betrayed the emptiness of her head. Although she had been brought up and had lived in the financial society of Paris, which at that time was rather distinguished, her style was bad, and her language was vulgar—faults which she was not able to correct even at Versailles. She differed in every way from Mme. du Barry, who, though less well educated, had succeeded in acquiring a sufficiently pure style of conversation. Mme. du Barry's eyes were not so large, but they were intelligent; her face was well formed, and her hair was extremely beautiful; she liked conversation, and had caught the art of telling a story brightly. They both possessed the art of lying to perfection" (vol. v., p. 388).

H. MORSE STEPHENS.

*The Naulahka. A Story of West and East.*  
By Rudyard Kipling and Wolcott Balestier. (Heinemann.)

MR. KIPLING has fallen for the time a victim to a disease that has proved fatal to many modern novelists—namely, overproduction. It is not many years since he first became known to the Anglo-Indian public, and it seems but a few weeks ago that Mr. Andrew Lang was extolling in *Longman's Magazine* a little book called *Departmental Ditties* by the young writer. Yet during the last two or three years volumes of stories, collections of verse, and newspaper articles have succeeded each other with such startling rapidity that, even allowing for the fact that some of these were but republications of earlier work, Mr. Kipling's sincerest admirers have feared for the great reputation so suddenly acquired. *Barrack Room Ballads* and half-a-dozen stories in *Life's Handicap* in some measure restored the confidence that had been not a little shaken by *The Light that Failed*, a novel which, in spite of several striking passages, betrayed signs of hurry and what looked like carelessness.

But the rough-hewn journalistic style that gives Mr. Kipling's short stories their power and grip is not suited altogether to longer and more intricate narrative. The qualities that go to make a novel of 400 pages interesting and admirable are, in fact, different in many ways from those which enable a man to strike out a brave story in a few swift and telling paragraphs; and Mr. Kipling does not yet possess them. Even M. de Maupassant, king of the short story, is but a skilful amateur at the regular novel. Moreover, in *The Naulahka* Mr. Kipling has hampered himself by taking Mr. Balestier into partnership. Literary partnerships are seldom happy, and this last is no exception to the rule. Indeed, it is almost time that an authoritative edict were issued against these unfortunate combinations. Mr. Stevenson has suffered severely



more than once by admitting another to share his labours. The delicate style and fantastic humour of the *New Arabian Nights* degenerated into careless English and farcical extravagance in *In the Wrong Box* and *The Dynamiter*. Collaborators in literary work should be something more than kin. They must think and speak and feel alike; they must be in all things as necessary to each other as were the brothers De Goncourt: then there is some chance of the partnership succeeding. But Mr. Balestier, though not destitute of a certain merit and distinction, is by no means the *alter ego* of Mr. Kipling; and a novel, in the composition of which each of them was to have his fair say, was necessarily doomed to be in part a failure.

Yet *The Naulahka* contains passages of great merit. There are descriptions scattered through its pages which no one but Mr. Kipling could have written, while the early chapters giving the history of Topaz City and the aspirations of its inhabitants are well done and have the touch of the novel rather than the tale. The main idea, too, "dealing with the dead East from the standpoint of the living West," that living West being Western America, is both clever and original. Possibly either Mr. Balestier (who would seem to be a more minute and painful workman than Mr. Kipling) or Mr. Kipling might have done full justice to it separately. But as their joint book comes to us, it is a succession of brilliant scenes interlarded with scenes that are far from brilliant.

Without betraying the writer's effects, one may give the outline of their story. Nicholas Tarvin is swayed by two great wishes, one to marry Kate Sheriff, the other to bring a line of railroad (known as the Three C's) to Topaz, his native city. Kate feels called upon to minister to the women of India; and while Tarvin debates with himself whether he shall follow her there, he discovers that if he can win the Naulahka, a necklace of fabulous beauty and value, for the wife of the president of the Three C's, she will persuade her husband to make Topaz its terminus, and so for ever destroy the claims to superiority put forth by the neighbouring city of Russler. As Kate's new home is also the home of the Naulahka, he determines to go to India and win them both; so that, on her arrival at Gokral Seetarun, she finds him already settled at the rest house. At last Kate, who has been managing the native hospital, consents to marry him and return to Topaz, for a wild fakir has cheated her of her patients, and the favourite wife of the Maharaja has several times tried to poison her and the little Maharaj Kunwar, who has been placed under her care. The climax of the story is reached when Tarvin who, after many perils has possessed himself of the string of jewels, has to choose between Kate and the Naulahka.

The most fascinating and not the least important person in the drama is the little Indian prince. Few authors understand children so well as Mr. Kipling, few enter further into their thoughts and whims, for even Mr. Stevenson's interest in childhood is mostly autobiographic and personal. The

strange, almost pathetic, blending of pride and simplicity in the royal child is vividly suggested. Tarvin himself is not nearly so successful. He is living and forcible and commands attention, but scarcely respect or liking. Throughout the book it is difficult to tell whether he desires more to win Kate or the Naulahka, so that the scene in which he promptly decides between them is a little unconvincing. Kate is even more unsatisfactory than Tarvin, for after the opening chapter she dwindles into a tearful shadow, and one longs to get back to the railroad president's frivolous but charming wife, who "always threw her head back when she laughed; it showed her throat."

It is fair to add that whoever reads this novel will find much of it hard to forget. There is a wonderful meeting of Tarvin and Sitabhai at the tank, when the cunning woman, jealous of the plain queen, whose son's life she covets that her own may inherit the throne, is conquered by the quiet deliberation of the "strange Englishman who is not an Englishman." There are good scenes between Tarvin and the opium-sodden Maharaja; and the story of the exodus from the hospital will rank among the best passages in modern fiction.

That the novel is not wholly good is due in part to those excellences which are also Mr. Kipling's limitations; in part to the fact that the authors have stultified themselves by collaboration; but chiefly because it has lacked that careful and sustained labour without which no story of this length can ever be completely successful.

PERCY ADDLESHAW.

*To the Snows of Tibet through China.* By A. E. Pratt. (Longmans.)

NEITHER by a noble rage for geographical research, nor by the hope of finding new markets and unbeaten tracts for trade, nor yet by the special inducement which according to Marco Polo makes the adjoining region a very pleasant place for young fellows to go to, was Mr. Pratt impelled to set forth on a long and difficult journey to the Tibetan frontier. He is a naturalist; and a country to be interesting to him must be a good collecting ground, must be what he says the neighbourhood of Wan-nien-su is—rich in species. As a collector he seems to have been extremely successful. The birds and fishes, reptiles and insects, he brought back with him will occupy the attention of naturalists for a long time to come. A list of them, all but the Lepidoptera which are still being classified, is printed as an appendix. This magnificent accumulation is the reward of more than three years' toil in the heart of China and on the borders of Tibet. The arduous conditions under which it was got together may be learnt from the traveller's narrative, wherein also will be found much interesting information about the Fauna and Flora of South-Western China. But while, on the one hand, the book does not profess to give a complete and properly digested summary of the author's scientific researches, its value from a geographical point of view is lessened by the fact that Mr. Pratt's predecessors

have written better and more detailed accounts of the country he traversed. The Yang-tse Kiang to its highest navigable point has been minutely described by a long series of travellers, from Captain Blakiston down to Mr. Archibald Little. Of the country onwards to Ta'tsien-lu or Darchendo, one may read in half a dozen other books of travel. Excepting for a few miles, all Mr. Pratt's routes had been trodden by either Mr. T. T. Cooper, Capt. Gill, Mr. Baber, or Mr. Alexander Hosie. This of course is not Mr. Pratt's fault, but it may abate a reader's enthusiasm.

Mr. Pratt twice visited the now famous mountain not inappropriately called O-mi, the wonders of which were first described by Mr. Baber. A few slight divergencies in the accounts given by the two travellers may be noted. Near the "Temple of a Thousand Years," which Mr. Baber calls the "Myriad Year Monastery," Mr. Pratt took a photograph of a very large Buddha. The image, he says, was made of clay and gilt; but it was probably the same one seen by Mr. Baber, and believed by him to be pure copper. Mr. Pratt, who for a scientific man is singularly vague in his descriptions, merely says it was a very large statue. Mr. Baber estimated its height at 25 ft. or more, adding that it is in a rude and archaic style, and is reputed to be the oldest image on the mountain. Unfortunately Mr. Pratt's photograph has not been engraved. A full and particular account of the various colossal figures to be seen in different parts of China would be interesting. Opposite Kia-ting-fu Mr. Pratt saw a seated Buddha, at least 150 ft. high, cut out of the red sandstone. Mr. Baber, however, says that only the face of this figure shows traces of the sculptor's hand, being roughly rounded from a projecting rock, and furnished with a plaster nose six feet long. Mendez Pinto avers that, on the journey from Northern China to Tongking, he saw an iron statue upwards of thirty fathoms high. Not far from the gilt or copper Buddha mentioned above, Mr. Pratt saw the bronze elephant with six tusks also described by Mr. Baber. "Who the workmen were," Mr. Pratt writes, "it is, I believe, impossible to find out, and also why the elephant has been introduced." His predecessor quotes the Chinese Topography in which this remarkable monument is said to date from the third century of our era, and he concludes that the artificers were Indian Buddhists. As regards the figure seated in a huge lotus flower on the elephant's back, Mr. Baber was told by the monks that it was not a Buddha, as Mr. Pratt thinks, but an image of the patron saint of the mountain, the patriarch P'su, also called, according to Dr. Edkins, Samantabhadra. Like Mr. Baber, Mr. Pratt was regaled with the wonderful tea found on Mount O-mi, a tea which has a natural taste of sugar. He seems, however, to have overlooked the fact recorded by Mr. Hosie, that it is not tea at all, but *Viburnum phlebotrichum*. Where Mr. Pratt has the advantage over Mr. Baber is in the sight he obtained of the "Glory of Buddha." Mr. Baber heard of this marvel; but although he ascended to the "Golden Summit," and standing on the edge of the



"Cliff of Suicides"—a tremendous precipice a mile and more from brow to foot—gazed into the abyss below, he saw only floating clouds of mist. Mr. Pratt is more fortunate, for he has seen the Fo-kuang, the "Glory of Buddha." On his second visit to the Golden Summit, the Glory was revealed to him twice. He believes it to be a reflection of the sun thrown upon clouds half way down the precipice; and describes it as a golden disc surrounded by radiating prismatic bars, which scintillate and change colour as they revolve. All this, however, and a good deal more besides, may be found in Mr. Baber's pages; for though Mr. Baber did not see the Glory himself, he had an account of it from two missionaries. It is Mr. Baber, too, and not Mr. Pratt, who relates various local traditions about O-mi: how pilgrims lost in the forest come on a sudden to spacious halls wherein are golden images on jewelled thrones, and where they themselves are feasted by ministering priests; how others wander mile after mile through a measureless cave, lit up by no earthly light, and at length fall asleep to find themselves on awakening transported to the "Golden Summit."

Another remarkable mountain, in the "Province of the Four Waters," which was visited by Mr. Pratt, is Mount Wa, described by Mr. Baber as a flight of thirteen steps each 180 feet high by 30 feet broad. But Mr. Pratt does little else than quote his predecessor's description. Mr. Pratt, too, was told that the wild ox is found in the neighbourhood, and he supposes the animal to be the Budorcas of Père David. He might have noticed Mr. Baber's suggestion, accepted by Sir Henry Yule, that these wild oxen are the Beyamini, "the very wild and fierce animals" Marco Polo speaks of.

Further information would also be acceptable concerning the ancient cave dwellings on the banks of the Min river. Mr. Pratt, indeed, did go ashore and examine them. "These caves," he writes, "were made for dwellings by a race which inhabited the country before the Chinese drove them out, and are probably very ancient;" but this is hardly more satisfactory than Mr. Baber's tentative suggestion that they are of unknown date, and were made for an unexplained purpose by a people of doubtful antiquity. If, however, as some authorities hold, they were Buddhist monasteries, it would be worth while to compare them with the cave dwellings at Panjdeh on the Afghan frontier, said by Sir Henry Rawlinson to date from the first century A.D., and to be the work of Buddhist ascetics; and with other cave dwellings of a similar kind in Central Asia and Baluchistan.

Regarded merely as a story of adventure, to be told with the aid of a magic-lantern to some not over critical audience, to whom the names of Gill and Baber are scarcely known, Mr. Pratt's narrative is admirable. Doubtless, too, the general reader would rather be amused than instructed, and will derive more entertainment from the anecdote of the artful native who tried to palm off on the traveller some boars' tusks and porcupines' quills as the teeth and whiskers of a monstrous tiger, or from the account of the Tibetan race meeting at Ta'tsien-lu, than

he would find in learned and abstruse dissertations. Mr. Pratt was not to be taken in with the tusks and quills, but the Chinese skipper of his boat got the better of him. This man persuaded his employer that it would be as well to fly a flag, and accordingly procured a "number one piece" flag, which, it turned out afterwards, bore the device of a British Ambassador. Under its protection the guileful Chinaman smuggled large quantities of salt, musk, and medicines past the Customs' posts.

The book is well illustrated; but, in addition to the map of the route from Kia-ting-fu to Ta'tsien-lu, there should have been a general map of the Yang-tse Valley. The absence of an index is an even more serious defect.

STEPHEN WHEELER.

*Studies at Leisure.* By W. L. Courtney. (Chapman & Hall.)

A REPRINT of scattered articles from the magazines always appears to need some apology for its existence. Unless they are held together in a unity of common subject, of new and fruitful critical method, of special and delightful style, such collections often fail to charm: they have an air of bookmaking; they irritate the reader more than they profit him. Mr. Courtney's new volume is exceptionally discursive: you have here a study of Ibsen or of Anatole France, there a series of philosophical essays, the fine flower of many Greats lectures; in this corner a sketch of "Old Oxford Revels," in that a contribution to the solving or perhaps the darkening of the perpetual problems of religion. And for prelude to them all comes a bit of drama, an attempt at a one-act play on the death of Christopher Marlowe. Amid this quaintly-assorted fellowship the unfortunate critic moves rather aimlessly: his shafts wing themselves against isolated points; he cannot, if he would, see the book steadily and see it whole.

And yet, after all, there is something in the character thereof, in this very heterogeneity, consonant to the mind of the author. Mr. Courtney, like some other critics, is for ever "wandering between two worlds," shifting on strange diagonals from one of two independent lines of culture to the other, from the mental attitude of the scientist to that of the man of letters. At one moment he breathes the proper academic spirit: amorous of method, of precise truth, of exact and subtle definition; at another there sounds suddenly a note of the literary temper, with its tendency to the picturesque, its love for the presentment rather than for the matter presented. The first mood, for instance, is dominant in the analysis of Locke, the second in the paper on the irony of Descartes. Or again, it is the philosophy tutor who writes the essay on "Personality," the student of literature who discusses Ibsen and modernity as reflected in the art of Ibsen.

With regard to this essay on "Personality," I should like to offer a few criticisms. It is a somewhat inconclusive handling of a well-worn theme. But it

seems only fair to add that, as the problem of personality is obviously insoluble, it is perhaps the better course to state it rightly and to leave it there. Mr. Courtney's statement is eminently lucid and just. At times, however, there is a certain superficiality about it, which recurs elsewhere in his philosophic work, and recalls the famous definition of another writer as "a philosopher amongst journalists, and a journalist amongst philosophers." Thus, in dealing with the relations between brain and mind, Mr. Courtney writes:

"In a few years [i.e., during child-life] the mind has suddenly blossomed forth in a marvellous way, but there has been but little change in the so-called physical basis. No new organs have been formed within the cranium; there is an increase of the brain substance, but it is a gradually diminishing increase which by no means corresponds with the enormous mental growth."

Surely it is crude to suppose that brain development must needs mean increase of size.

"It is not growing like a tree  
In bulk, doth make men better be."

It is rather growth in complexity of organisation that is in question—the setting up of new and manifold paths of connexion between the cortical areas, in correspondence with that aspect of mental growth which the laws of association are an attempt to express. Mr. Courtney is more happy when he goes on to insist on the importance of attention—that is, will in a rudimentary form—as a psychical factor in personality.

I cannot profess to be greatly fascinated by the dramatic sketch included in this volume, "Kit Marlowe's Death." In poetry, in style, in imaginative intensity, it is as far inferior to Horne's play as it probably excels it in acting capabilities. And it was at least audacious to borrow for a "curtain" the same quotation—effective enough—from "Doctor Faustus," which Horne had already made use of for a similar purpose. The character of Marlowe is well sustained, and the dialogue, if a little stiff, is adequate—for the stage. But by printing the piece, Mr. Courtney claims for it to be something more; he presents it as an experiment in the literary drama. The chief quality entitling it to this description is the flavour of reminiscence, of allusion, which hangs about it. The introduction, for example, into Marlowe's dying speech of quotations from his plays is fairly impressive. Unfortunately, such touches only appeal to Elizabethan scholars, and these cannot fail to take amiss the inaccuracy of many of them. The play is a revel of anachronisms. Let me lay a finger upon some. The date of Marlowe's death is rightly given as 1593; yet one may count four or five phrases manifestly suggested by passages in "Hamlet," of which even the first imperfect version cannot well be earlier than 1601. Mr. Courtney does not, I suppose, wish to hint that the primitive revenge-play, bought probably from Lord Pembroke's men, and vitalised by Shakspeare, is to be set to the credit of Marlowe. There are certainly no grounds for such a theory. Then, again, the "mighty line" of Marlowe, of which the poet is

made to speak, is surely taken from Ben Jonson's lines to Shakspeare, published in 1623. Finally, there is no record of any "young school-boy essays of mistranslating Virgil" to be attributed to Marlowe. He translated or paraphrased Ovid, Lucan, the pseudo-Musæus, and probably Coluthus, but not Virgil. On the whole, Mr. Courtney's book must be dismissed as more suggestive than satisfactory.

EDMUND K. CHAMBERS.

*The Sabbath in Puritan New England.* By Alice Morse Earle. (Hodder & Stoughton).

*Social and Present Day Questions.* By Frederic W. Farrar. (Hodder & Stoughton.)

AN HISTORICAL account of Puritan worship in New England comes to hand at the same time as a volume of Archdeacon Farrar's sermons. Those eminently practical Puritans spending the "Lord's day" in their meeting house under the most uncomfortable conditions can have little in common with the congregation which assembles for a brief service in Westminster Abbey or St. Margaret's Church and listens for half-an-hour to the Archdeacon's rounded periods. In the Puritans, with their hard heads and hard hearts, we have one extreme of Christian worship, while latitudinarian Episcopalians, with an overplus of sentimentality, are almost at the other.

The story of the Puritan Sabbath is told with much humour, notwithstanding that it is good history, well based on solid fact. Naturally enough, the Puritans themselves failed to perceive the humorous aspect of their situation and surroundings. Whatever Dr. Watts may say to the contrary, their form of religion *was* designed to make their pleasures less, or to annihilate them if it were possible. We are not to suppose enjoyment really was stamped out; but it existed in spite of religion, and not in concert with it, and was unauthorised and unofficial even when not actually unlawful. There could be no enjoyment during those long Sabbath hours spent in the uncushioned and unwarmed meeting house. Even the sweet oblivion of sleep was denied to the tired worshippers, for the tithingman was over on the alert and ready to apply the hard end of his long wand to the heads of the men and the feathered end to the faces of the women to bring them back to consciousness. Yet the proposal to introduce a little comfort in the shape of a stove was regarded with as much horror as the Free-Kirk men felt about the "kist o' whistles." In one parish a good anti-stove lady fainted from the excessive heat on the first Sunday the new stove appeared; ignorant, until too late, of the fact that the stove had not been lighted. Out of the very endurance of these miseries of life, a certain grim enjoyment may have been drawn; but of intentional aids to enjoyment there was none, and for many generations efforts merely for the relief of misery were not entertained.

With a keener sense of humour the Puritans would probably have gained in moral uprightness as well as in bodily ease. The incongruity between the extravagant self-renunciation of their religious pro-

fession and the very worldly character of their actual lives would then have struck them as an absurdity. As things were, the desperate necessity for keeping up pious appearances led to a good deal of hypocrisy. Social and Church recognition being their measure of virtue, the unpardonable sin consisted not in sinning, but in being found out. Coercive and repressive measures do something to improve behaviour; but if virtue is to be served, men must be put on their honour, and imbued with a sense of their personal responsibility; and here the Puritan system failed.

The New England Puritans of two centuries ago made it unlawful for a woman to kiss her child "on the Sabbath or fasting day," fined lovers for "sitting together on the Lord's Day under an apple tree," and placed Captain Kemble in the stocks for the "lewd and unseemly behaviour" of kissing his wife "publicly" on the Sabbath day—the occasion being that when, returning home after a three years' voyage, he met her on the doorstep of his house. Yet they were heavy drinkers of rum and "flip," and their hearts were not in their religion but in their business, so that even in the noon-house, between the services, they transacted it whenever minister, deacons, and tithing-men were out of hearing. Nevertheless, beneath the appearances, where the true nature of the men and women could assert itself, the rugged integrity and sturdy independence with which they are popularly credited, may assuredly be found. In non-Puritan religious circles to-day there may be less hypocrisy, but it is not certain there is more or as much earnestness. Hard benches, cold rooms, the denial of luxury in general, served in some cases, no doubt, as tests of sincerity. The Catholic Church, with its fasts and penances has always recognised a similar necessity. But from the modern Episcopal system discomfort and humiliation have been carefully eliminated. The sermons are made as comfortable as the cushioned pews. Even general allusions to modern sin—much more direct personal allusions to persons present—are in bad form. The judicious preacher contents himself with denouncing Jezebel and Jacob, or if he be exceptionally bold, in condemning such vague abstractions as "Unbelief" and "Atheism." The congregation do, indeed, at each service confess themselves "miserable sinners," but only collectively, in a musical way, which removes the sting; and the sin continues while the misery is shirked.

No divine of the present day is more popular than Archdeacon Farrar. He has a talent for saying popular things in a bold and fearless way. He has the courage of his opinions, which, however, are never very eccentric. It requires courage of a kind to grapple even with bogies of one's own creation. Did he not win himself a name by boldly attacking the doctrine of eternal damnation amid the plaudits of the multitude? In the present volume he makes an equally heroic attack on what he names "atheism," and it is safe to say nine out of every ten of his hearers and readers will admire him for it. He is the master of a flowing style which in pulpit discourses

makes a little thought go a long way. The present volume will do nothing to injure his reputation; for, whatever he discusses, be it citizenship, social amelioration, national duties, General Grant, General Garfield, or Dean Stanley, if he does not enlighten much, he certainly does not shock. He belongs to the "liberal" religious school in the Church of England, to which Dean Stanley and Robertson of Brighton belonged; but his liberalism and theirs are not precisely the same thing, while his writings, unlike theirs, are not virile. Yet he has this advantage over them, that his books are more popular. As there is a demand for such work as his, it is as well it should be supplied. We do not think it can do any harm. It may do a little good: milk and water nourish babes where meat would kill. And to those who do not admire it, it is a significant sign of the times.

WALTER LEWIN.

#### NEW NOVELS.

*That Wild Wheel.* By Frances Eleanor Trollope. In 3 vols. (Bentley.)

*No Compromise.* By Helen F. Hetherington and the Rev. Darwin Burton. In 3 vols. (Griffith, Farran & Co.)

*Westover's Ward.* By Algernon Ridgeway. In 3 vols. (Bentley.)

*For God and the Czar.* By J. E. Muddock. (Newnes.)

*The Poison of Asps.* By R. Orton Prowse. (Methuen.)

*My Stewardship.* By E. McQueen Gray. (Methuen.)

*A London Cobweb.* By Christian Lys. (Trischler.)

If the mantle of Jane Austen were awaiting a suitable recipient in the present generation, there would be a difficulty in finding anyone with a better claim to its reversion than Frances Trollope. Admitting what it is perhaps heresy to dispute, namely, that the author of *Pride and Prejudice* was as profound an exponent of human character, and altogether as exceptionally great a writer of fiction, as Macaulay has described her, we may yet allow that there is room for humble imitation, to say nothing of absolute rivalry. Frances Trollope has never yet written a weak or uninteresting novel. This of itself is something, in an age when every germ of incipient genius is pounced upon by the enterprising publisher and submitted to a hothouse régime, productive for the most part of quickly developed but flabby tropical growths, in place of the sturdy though slow products of unassisted nature. The author of *That Wild Wheel*, though her work has been conditioned by the exigencies of having to contribute portions of it piecemeal to a weekly periodical, does not seem to have suffered in the process. As usual, her tale is distinguished by the introduction of a remarkably large number of characters—too large a number, indeed, one would think for the readers of a serial story to hold conveniently in their heads; but this is not of much consequence. As usual, nearly

every character introduced bears a distinct stamp of individuality, and irresistibly calls to mind someone or other we all have known in real life. The book before us has at least a score of prominent personages in it, every one of them representing some separate type of humanity. The title is borrowed from Tennyson's familiar song, "Turn, Fortune, turn thy Wheel"; and the story is chiefly concerned with episodes in the life of a family named Hughes, once in prosperous circumstances, but brought down to poverty by a series of mischances. As is invariably the case with this author's novels, the plot is quite an unimportant feature, but the art is apparent everywhere. With a style which may be described as perfectly quiet, and even homely, she is often delightfully epigrammatic; and in point of descriptive fidelity, though the middle classes of society are her favourite theme, she is equally at home when portraying either the higher or the lower grades. There is also another point to which the present reviewer is pledged to draw attention. Frances Trollope never abuses good taste, after the foolish manner so constantly adopted now by lady novelists, by introducing, as a leading feature, the superior woman, and, as a foil to her, the unintellectual man. She is so perfectly fair in her distribution of honours, that one is inclined, with a subdued feeling of amusement, to attribute the general effect to a designed effort of diplomacy on the part of the author. In *That Wild Wheel*, if Miss Judith Hughes is the sweetest and most lovable old spinster in the world, her nephew, William, is the most unselfish and amiable of men; if Barbara Copley is the most delightful of heroines, there is no doubt that Gilbert Hazel is perfectly worthy of her. And so throughout. Moreover, there is a sunny optimism pervading all Frances Trollope's fiction which is acceptable both to men and women, and a plentifulness of lovmaking which is specially attractive to the latter. That her descriptions are replete with quiet humour would scarcely need mention, if it were not for a tendency observable here and there to force a joke by scarcely worthy means. The omission of aspirates, for instance, in the conversation of wealthy and pretentious but uneducated people, may be taken for granted, and need not find a place in print. This is, however, a trivial fault: it is almost the only one which criticism can detect in Frances Trollope's handiwork.

The concluding paragraph of *No Compromise* will, better than anything else, give the keynote of the whole work.

"As we close these pages there is danger in the air, for the battle is raging, and the champions of Christianity are bound to show their colours. As one untruth is always the precursor of another, so one compromise ever requires a second to cover it. The Board School system is producing its natural effect, and free education is only a further betrayal of principle. The voluntary schools in large towns, especially those of the North, cannot stand against it; and, consequently, they will be brought under a Board, which will be another blow struck at the Church as our educator. Some may say it is too late to cry out, others that it is fortunate that the Bill comes to us from our friends and not from our foes; but it

would be just as sensible to assert that it is better to be wounded by a friend than an enemy. On the other hand, it is never too late to mend. If we held our tongues in the past, that is no reason why we should be silent in the present crisis. Let every Christian, to whatever sect he may belong, lay this truth to his heart, that the Church of God can never make the smallest compromise with secularity in any form whatever."

It will easily be gathered from the above that the whole book is a piece of special pleading in favour of the Church of England and her teaching. Our business is, of course, merely to examine the work as a novel. Few stories of a didactic or polemical type have ever attained any great degree of popularity, and *No Compromise* is certainly not likely to add to their number. The book opens fairly well with an adventure in the Rocky Mountains; but the joint authors so quickly settle down to the controversial matter which they have principally at heart, that, although a cricket match and a fox-hunt—both rather amateurishly described—with some other incidental occurrences, are introduced as make-weights, the whole action of the story really turns upon the election tactics adopted by the Church party in a manufacturing town, as opposed to the endeavours made by another body of the inhabitants, led by a large local employer of labour, to introduce a Board School. The general tone of the book will, of course, commend itself to those who favour its point of view; whether the spirit which pervades its narratives and descriptions—as, for instance, in vol. iii., p. 102, where a sweep mounted on a donkey "painted a brilliant blue from the tip of its tail to the end of its nose" is quoted as a triumphant electioneering manoeuvre in the interests of the Church—is always in very good taste, may be open to question. And the narrative not only gives offence by its assumption of superiority, but it is dull into the bargain.

A careful perusal of *Westover's Ward* has not led to the conclusion that it possesses anything more than average merit. The scene is laid in the United States, and the story is American throughout. The person in whom we are specially invited to interest ourselves is a half-breed of particularly captivating beauty, who at the outset is introduced to us as a fugitive escaping from the Mexican, a man only one degree removed from a savage, who has made her his wife. Two Americans, travelling companions, named Harrison and Westover, fall in with this woman, Angela Prentiss, and befriend her. The woman takes to the stage, and secures at once a host of dangerous admirers; and Prentiss, her husband, perishing soon afterwards in a mine accident, Westover, in a quixotic fit of devotion, marries her, in order to obtain the right of keeping her out of harm. The author is evidently a man of culture, and his book is carefully written; but there is not much more to be said for it. Its great defect is that it is impossible to get up much enthusiasm on behalf of the prominent female character—it would be an abuse of terms to call her heroine—Angela Prentiss. She is a soulless, illiterate, in-

tractable little creature, with all the frivolous instincts of a thoroughly weak and unprincipled woman strongly developed, and with nothing but her beauty to commend her. Soon after marrying her, Westover loses his life; and in the third volume we are told how she was received by the Westovers, an aristocratic old family, at Lady's Meade, their Virginian home, where she distinguishes herself by eloping with the local clergyman. Gay Westover, the best female character in the book, is not provided with a romance of any sort, much less with a husband.

That Mr. Muddock is thoroughly well-meaning in his attempt "under the guise of fiction to lay bare the rottenness of Russia," and, in particular, in his protest against the senseless cruelty exercised towards the Jews in that country, cannot for a moment be doubted. And in his novel, *For God and the Czar*, he draws a sufficiently gruesome picture of the miseries endured by the victims of Russian persecution and of the horrors of Siberia. The only serious fault to be found with his narrative is that, from the beginning to the end, he appears to be writing in utter ignorance of the facts upon which his indictment against Russia is based. His accounts of the internal arrangements of that country in regard to prisons, the criminal code, and cognate subjects, remind one of the marvellous reports of Russian atrocity that were in circulation some forty years ago. No one would uphold an aggressive or cruel policy, and the attitude of Russia towards the Jews has sufficiently aroused public indignation; but a trustworthy view of the facts is now easily obtainable, and more harm than good may be done by the wild inaccuracies of the volume under notice.

*The Poison of Asps*, though somewhat spun out, is a neatly and cleverly constructed story of life in a country town, with its jealousies and gossip and misrepresentation. Mr. Cunningham, the new rector of Tattlebridge; Mrs. Needham, wife of the previous rector, a woman whose opinions were allowed to rule the town; Colonel Winthorpe, a settler in the place; and Catherine, his young and talented wife, who "had a mind able to get interest from the commonest experiences of life," and who, "earnest-minded child of this exceedingly earnest-minded generation as she was, had escaped that source of ceaseless unrest to those who have it, the craving for a mission—social, religious, or artistic"—are all skilfully handled characters. The story will repay perusal.

Anybody who wishes to while away a spare hour or so over a couple of hundred pages of crisp and refreshing humour cannot do better than take in hand *My Stewardship*, by Mr. E. McQueen Gray. This author has already published a book, but it deals with Continental life, and can hardly bear comparison with the present work. *My Stewardship* is the autobiographical memoir of an elderly maiden lady with two wards upon her hands—one a penniless nephew, the other an heiress and the daughter of an old friend. How this conscientious but exceedingly disagreeable

person utterly failed to keep the two young people from falling in love with each other, and how the unamiable qualities of the narrator are allowed to come to the surface with exquisite *naïveté* as she tells her tale, the reader must ascertain for himself. It is an excellent novelette.

*A London Cobweb* is an ordinary detective story, and will probably evoke the interest that always attaches to this class of fiction. In the present instance the mystery is fairly well maintained to the end, and there is no particular flaw to be noticed in the plot. It is a pity, however, that, in order to account for a successful attempt to kidnap a man in the middle of London, the author should have resorted to the stale device of describing him as reduced to instantaneous unconsciousness by means of a saturated handkerchief, when it has repeatedly been proved that there is no known anaesthetic which can produce such an effect.

JOHN BARROW ALLEN.

#### RECENT VERSE.

*Love's Victory.* Lyrical Poems. By John Arthur Blaikie. (Percival.) *Love's Victory*, by Mr. J. A. Blaikie, contains some very agreeable and refined work, and shows a marked improvement both in touch and technique upon his share in the little green volume of "Madrigals, Songs, and Sonnets," published some twenty-two years since, that held the productions of the respective muses of Mr. Blaikie and Mr. Edmund W. Gosse. Indeed, one of the weakest things in the present book is an ode on Chatterton, reprinted from that curious little collection. Mr. Blaikie has certainly a fair amount of facility and some genuine poetic insight. His note is far from strong, but it has occasionally a very tuneful trick of sweetness. Perhaps if he had taken more trouble his book might have assumed a higher rank. As it is, the verses are amazingly unequal in merit: now and then Mr. Blaikie will write almost like an angel; but, alas, far more frequently his style approaches unto that of poor Poll. Limping lines, doubtful rhymes, awkward cadences, and an occasional triteness of expression are scarcely excusable, now that perfection of detail has grown to be a mere matter of course, and the bones and vitals of a work of art are the only essentials to be taken seriously. Rhymes, like the wife of Caesar, should be above suspicion, yet Mr. Blaikie rhymes you "earth" with "path"; "sighs" with "cadences"; "numb" with "home" (an unfortunately American discord); while for rhythm such a line as "Ascendant did with joy my spirit o'erwhelm" would condemn a stronger sonnet than that which it terminates. There is, nevertheless, a good deal of imagination—and some melody to boot—in Mr. Blaikie's volume. "Sunrise upon Atlas" holds some very felicitous stanzas; "The Remonstrance" owns a closing verse that is really fine, both in conception and execution; "A Christmas Card" is graceful and charming; while "Absence" is so tender, so pretty, that we quote it at length.

"If not now soft airs may blow  
From thy haven unto me,  
If not now last autumn's glow  
Thrill delight 'twixt me and thee;  
Call up memory, oh! entreat her,  
In the present there's none sweeter.

"One true thought and constant only  
To that pleasurable time  
Me sufficeth to make lonely  
All the void and mocking prime  
Of this summertime, whose story  
Pales in that exceeding glory."

*Amgiad and the Fair Lady, and other Poems.* By John C. Kenworthy. (New Jersey: Englewood Press.) Though this tastefully-attired little volume comes to us from across the Atlantic, Mr. Kenworthy is an Englishman, and his first book of verse, *The Judgment of the City*, was published in this country. It contained some fine work, which was rendered striking and interesting by its singular freedom from the influence of those great contemporary poets whose cadences are more or less distinctly echoed by nearly every member of the crowd of young versifiers. Its main defect was an aggressive austerity, made manifest in a certain ruggedness which, by a very little care, might easily have been removed; and it appeared as if Mr. Kenworthy were unduly anxious to show his disdain for that mere "finish" which, though not the *summum bonum* in art, is far from being the despicable thing which he seemed to consider it. His new book proves that he has outgrown this mood of revolt, for in it the art is as fine and careful as the matter is winning—lovely things of thought and vision are commended by grace of form, melody of music, exquisiteness of phrase. The title-poem and "A Day of Wine" which precedes it deal with Oriental motives, and we discern very clearly the influence of Omar Khayyam and other Eastern singers, just as, in the lyrics which compose "A Love Passage," there are various suggestions of Heine, and at least one reminder of a very different man, Ralph Waldo Emerson. "Amgiad and the Fair Lady" is a miniature drama from the "Thousand and One Nights," having for its theme the adventure of the exiled Moslem prince, Amgiad, who, finding his way unawares into the city of the fire-worshippers and into the house of Bahder, master of the horse to the king, slays the beautiful woman who has beguiled him in order to save his host from her dagger, and is reproached by Bahder for destroying so much beauty in order to preserve the worthless life of an old man. It is a subject which would have appealed to Matthew Arnold, and its treatment in his hands would have been characterised by a dramatic subtlety and intensity which Mr. Kenworthy cannot achieve; but here, as elsewhere, he manifests that fine lyrical faculty which was not wholly disguised even by the wilful roughnesses of his early volume. Here is a charming fancy, imaginatively rendered, though in the third line of the second stanza there is a trace of the old impatient haste:

"The water to the willow said,  
'Behold thine image in my heart,  
Yet scarcely may my lingering waves  
Thy low leaves kiss ere I depart;  
From hence through sullen ways I flee  
To die in ocean, wanting thee.'

"He dreamed not of the distant storm  
That smote in strength upon the hills,  
And poured him sudden, helping down  
The gathering of a hundred rills;  
He rose and sprang, and tore the tree  
To his embrace,—now dead is she!"

It is, however, in "The Day of Wine" that Mr. Kenworthy is seen at his best; and to save space we forego comment and quote three stanzas, which will serve to show the quality of his work:

"There is a murmur in the leaves on high;  
Love, hearest thou the south wind passing by?  
It fleets through the whole south of Love, and goes  
Into the north of Death. So you and I.  
"O solemn moment of the sun's decline—  
The death of day! The tracery of the vine  
Embowering us shows black against the night;  
Now the dew bless thee, mother of the wine!"

"See through the vine-stems the round moon and pale,  
And see a quivering-throated nightingale  
Stands in the moon—a shadow and a song!  
With love and song and wine my senses fail."

It is not, we think, too much to say that these are stanzas which Keats would not have been ashamed to own.

*Ethandune and other Poems.* By James Williams. (A. & C. Black.) The poem to which Mr. Williams gives the places of honour tells, in six brief cantos, the varying metres of which are felicitously adapted to their respective motives, the story of Sigurd Olavson who invaded Britain, sacked the Abbey of Crowland, and sailed nothward with his wife Hilda, of Wessex, to die with her a martyr to his newly-espoused Christian faith. The verse of Mr. Williams has the simplicity which befits the theme, but it is a simplicity which never degenerates into baldness. Though there is no gratuitous ornament, the author's imagination realises so distinctly and renders so vividly the stirring action of the story, that the poem has an inherent richness which stands in no need of decoration. Of course, all poets who now deal with such a theme have the disadvantage of following Mr. William Morris, and it is impossible to say that "Ethandune" is not somewhat overshadowed by "Sigurd the Volsung"; but Mr. Williams has a poetic individuality of his own, which he asserts without eccentricity or strain. The narrative poems which fill half the volume are all examples of good, manly, solid work, and the numerous sonnets have a singular equality of excellence both in substance and workmanship. Some of the "Miscellaneous Sonnets" are admirable; but we select as a characteristic specimen of Mr. Williams's the following, entitled "Malaga," from his fine series, "Sonnets of Places."

"No shadow veins the marble of the sea,  
'Tis eventide at Malaga, the feet  
Of such as walk her squares tread down the sweet  
Of orange blossom blown from many a tree.  
Moored in the haven's calm ride war-ships three,  
Their gold and scarlet standards idly beat  
Against the mast, the while a fishing fleet  
With seamed brown sails sets landward tardily.  
Oh for an hour of England with her turf,  
Her woods and river meads where celandine  
And iris close before the evening star!  
Queen of the nations, here thy fame is mine,  
To-morrow I shall hear Atlantic surf,  
To-morrow I shall sail by Trafalgar.

This is fine pictorialism judiciously employed. A sonnet which is a mere picture loses the true sonnet character; but here the emotional climax of the sestet vindicates the purely pictorial octave, and gives the work a true and satisfying *raison d'être*.

*Zalmoxis and other Poems.* By James H. Wilson. (Elliot Stock.) There is sound scholarship, good rhetoric, and not a little genuine poetry of the derivative kind in Mr. Wilson's volume. Just because it is derivative his work is seldom arresting: we are not brought to those sudden pauses of pleasure which Mr. Kenworthy's verse provides for us; but the matter is always serenely satisfying, and the craftsmanship of such general excellence that if we are not stirred to enthusiasm we are never moved to complaint. The stories told in "Zalmoxis" and in "Two Figures at Delphi" are taken from Herodotus, and are told with a good deal of effectiveness in the swinging trochaic measure which has been popularised by "Locksley Hall." The same measure is employed in "Eloisa, Abbess," perhaps, on the whole, a less successful poem than the two last named, having hardly enough dignity of treatment and too much of a certain long-drawn elaboration of pathos which is to be found more appropriately in such a poem as Mrs. Browning's "Caterina to Camoens." Both the more important pieces and the briefer personal lyrics bear witness to Mr. Wilson's study of Lord Tennyson. "The First Wife" recalls the manner of "The Grandmother"



just as distinctly as "Calypso" recalls the manner of "Oenone"; and here is a tiny lyric from the series entitled "Clods of the Valley," which, both by the tone of emotion and the turn of phrase, carries us back at once to *In Memoriam*. It is entitled "Listen."

"Oh, dear for ever, loved and sought,  
And hoped and yearned for—since this air  
Seems with your fragrant presence fraught,  
Listen, oh! listen, to my prayer.

"Draw near me. Trust my heart to know  
Your footstep from the rustling sheaves,  
Your breath from all the winds that blow,  
And all the voices of the leaves."

It will be seen that Mr. Wilson must be placed among Keble's "secondary poets"; but to say this is simply to classify, not to disparage.

#### NOTES AND NEWS.

JUDGE O'CONNOR MORRIS has written a sketch of Napoleon, which will be published shortly by Messrs. G. P. Putnam's Sons in their series of "Heroes of the Nations."

MESSRS. LONGMANS, GREEN & Co. will issue to subscribers in the course of the autumn a record of twenty-two years' deer-stalking in the Highlands of Scotland, by the late Lieutenant-General H. H. Cresslock, edited by his brother. The book will be royal quarto, illustrated with forty full-page plates reproduced in autotype, and over 200 woodcuts in the text. The edition for sale is limited to 250 copies.

THE Clarendon Press will publish this week, in two crown octavo volumes, a collection of the principal speeches delivered during the French Revolution, edited by Mr. H. Morse Stephens, the English historian of that period. The orators chosen are eleven in number, including Mirabeau, Barrère, Danton, Robespierre, and St.-Just. Prefixed to each is a short life and explanatory comment; while a general introduction deals with French oratory in general and the oratory of the Revolution. Many of the speeches have not before been reprinted, even in France; and special attention has been paid to securing an accurate text, and to the spelling of proper names.

MR. ELLIOT STOCK announces for early publication a History of Upton Court, of the parish of Upton in the county of Berkshire, and of the Perkyns family, compiled from ancient records by Miss Sharp. The work will cover the history of the house and of the family of Perkyns from the earliest times, and will contain many original documents and pedigrees never before printed. It will be issued by subscription, in crown quarto size, in antique style, and will be illustrated with numerous drawings by the author.

THE series of seven lectures that have been delivered during May and June in connexion with the Palestine Exploration Fund will be published in the autumn, both separately and in a volume. Among the lecturers were Sir Charles Wilson, Major Conder, Mr. W. M. Flinders Petrie, and Mr. Walter Besant.

MESSRS. HENRY & Co. will publish shortly, in their Whitefriars Library of Wit and Humour, a book by Mr. A. D. Traill, entitled *Number Twenty: Fables and Fantasies*. The title story, which occupies the greater part of the volume, has been written specially for it.

*Holidays in North Germany and Scandinavia*, an unconventional illustrated handbook to the Old Hanseatic and Baltic Cities, and to Denmark and Southern Norway, edited by Mr. Percy Lindley, will be published next week.

THE curious disclosures of "a lost art" which appear in Commander Shore's *Smuggling*

*Days and Smuggling Ways* have proved of considerable interest to the public, and the first edition of the work has already been exhausted. A second edition is at press, and will be ready in a few days.

THE eighth edition of *The Lazy Minstrel* will be published immediately in a shilling form.

THE prize of one hundred pounds offered for guessing the author's title of a shilling story issued some months ago from the Leadenhall Press has not been gained. The title is suggested in the opening sentence in the book—"I have only one eye but I was born with two"—and again in the frontispiece which represents a human eye with the legend "I lost the other without knowing how." More than one-half the competitors thought that the word "eye" had something to do with it; and among the guesses were "An Eye for an Eye"—by far the most numerous—"Eye & Eye," "I and I," "I," "I and Eye," "Two Eyes," "A Black Eye," "Eyes Right," and "Eye Owe You." The author's title is *An Eye and an I*. The story itself is by Mr. Andrew Tuer, the director of the Leadenhall Press, who, now that the prize is withdrawn, seems to think that even sixpence is more than the little book is worth: at any rate, he has scored out "one shilling" on the cover and has substituted the lower price with *salis superque* printed underneath.

A COMMITTEE has been formed—which includes the names of the Earl of Dysart, Mr. Leslie Stephen, Dr. W. C. Coupland, Dr. Stanton Coit, Mr. Arthur W. Hutton, and Mrs. Ruth Homan—to found a West London Ethical Society, with the following aims:

"To assist in bringing our individual, family, and social life into conformity with our ideal of what is right.

"To free this ideal itself from all merely traditional notions, and from all self-contradictions, and thus to widen and perfect it; and—

"To assist in constructing the theory or science of right, which, starting with the reality and validity of moral distinctions, shall, for the sake of clearness, separate the facts of the moral life, as far as is possible, from theological and metaphysical presuppositions, shall explain their mental and social origin, and connect them in a logical system of thought."

The hon. secretary is Mr. H. Westbury Preston, 4, Elsworth-road, N.W.

ON Monday and Tuesday of next week, Messrs. Sotheby will be selling two interesting collections of autograph letters and historical documents. One, described as having been "formed by a deceased nobleman," is particularly rich in the correspondence of mediaeval kings and queens, and of persons immortalised by Shakspeare, such as Talbot (called by the cataloguer a "distinguished Marshal of France"), Suffolk, and Wolsey. The other collection consists chiefly of letters written by foreign celebrities of more modern times. There is a series of fifty documents relating to Marie Antoinette's necklace, and another of letters by fourteen members of the Commune.

WE can do little more than acknowledge the receipt of Vol. X. of *The Speeches of W. E. Gladstone*, edited by A. W. Hutton and H. J. Cohen (Methuen). Though first in appearance, this volume is last in chronological order, covering the period from 1888 to 1891. It does not, therefore, comprise any of the great orations by which Mr. Gladstone's fame for eloquence will be preserved to future generations, though it does include several of his happier non-political efforts. In any case, it is pleasant to read his words in large, bold type, without the impertinent intrusion of "cheers" and "laughter."

#### THE FORTHCOMING MAGAZINES.

THE new number of the *Quarterly Review*, to be published at the end of this week, will contain articles on Cardinal Manning and Professor Freeman; on Trinity College, Dublin; on Pitt's war policy, and on "The Porson of Shaksperian Criticism"—whom we take to be none other than the undeservedly depreciated Theobald.

An article, "The Apotheosis of Golf," by Mr. W. E. Norris, will appear in the August *Century*.

THE Rev. H. R. Haweis will contribute to *The Young Man* for August an article, entitled "When I was a Young Man: Recollections and Reflections."

#### UNIVERSITY JOTTINGS.

THE Summer School of Theology at Mansfield College, Oxford—designed to meet the wants of ministers whose ordinary work has not allowed them to keep abreast of the later inquiries and discussions—will open on Monday next, July 18, and continue for ten days. More than three hundred ministers have expressed their intention of attending.

UPON July 6, representatives of the three universities interested in the foundation of the new magazine, met in Mr. Scott's rooms in Trinity College, Dublin, with Prof. Dowden in the chair. Up to the present no point of difficulty has arisen and a provisional prospectus is in preparation.

A MEETING was held during the tercentenary celebrations in aid of the Graduates Memorial of Trinity College, Dublin, which is intended to fulfil the same functions as the Unions of Oxford and Cambridge.

THE hon. degree of LL.D. has been conferred upon Sir George Baden-Powell by the University of Toronto, in recognition of services recently rendered to the Dominion in connexion with Behring Sea, and also to the University itself, in connexion with the restoration of the library destroyed by fire two years ago.

MISS HURLBATT, of Somerville Hall, Oxford, has been appointed principal of Aberdare Hall, Cardiff, the residence for women students of the University College of South Wales and Monmouthshire.

THIS year, for the first time, two women have been elected to post-graduate fellowships at the university of Yale. One took honours in political science; the other will work for the degree of doctor of philosophy.

THE Gaikwar of Baroda has subscribed £40 to the fund being raised to place a bust of Sir George Birdwood in the Senate-house of the Bombay University, and otherwise to perpetuate his services to the Western Presidency.

THE *Indian Magazine and Review* for July (Constable) devotes nine pages to the address delivered this year to the new graduates of the University of Madras by Mr. H. B. Grigg, director of public instruction.

IN this generation of editors, it seems strange to hear of a number of Greek MSS. of the New Testament, in the library of an Oxford college, which have never been properly examined. Yet this is what we are told in a pamphlet (Oxford: Horace Hart) by the Rev. Charles H. Hoole, student of Christ Church, who just a year ago published some interesting notes on the Codex Alexandrinus. It appears that Archbishop Wake (1716-1737) bequeathed to Christ Church, together with his library of books, a collection of 183 MSS. Most of these are ecclesiastical documents, relating to the business of the sees of Lincoln and Canterbury,



or to Wake's project for uniting the Reformed Churches. But twenty-eight of them are Greek MSS. of portions of the New Testament, which Wake seems to have acquired from Athos and other places in the Levant, with a view to the preparation of a revised text in collaboration with the great Bentley. Two of them only were collated for Wetstein's edition (1751); but the rest have remained practically unexamined and unknown. From the summary account that Mr. Hoole gives of them, it is probable that their value for textual criticism may be inconsiderable; but they are certainly of historical interest, as showing the caligraphy of Greek copyists from the eleventh to the thirteenth century. Several bear handsome illuminations, and one perhaps belonged to the Emperor Manuel Palaeologus.

## ORIGINAL VERSE.

## FRIENDS IN YOUTH.

MEETING life's promise with an outstretched hand,  
You were so eager at your dawn of day!  
Now, on the western hills you seem to stand,  
With face down-drooping to the sun's last ray.  
And yet I meet you in the crowded street,  
Fellow and friend to statesmen of the land;  
And here of all men you are held discreet,  
Speaking the things not hard to understand.  
The woods and I knew more of you than they  
Who judged your words as hasty and unmeet,  
Nor clearer for the more you sought to say  
To the great world which you had longed to greet.  
Visions o'ertook you on the long sea-sand,  
Storms rose within you that you might not stay;  
You had no fellow in our youthful band  
When love o'ertook them, turning March to May.  
Some fruit of Hades and its bitter-sweet  
Your soul had tasted on that lonely strand;  
Some thought had seared you from the central heat,  
And claimed you into bondage by its brand.  
Idly we wandered on a trackless way,  
While blue bells brought the heavens about our feet;  
But still veiled Fortune beckoned you astray  
Whence you returned not, for the years grow fleet.  
Meeting death's promise with an outstretched hand,  
Your face uplifted to the star-light ray,  
Far on the western hills I see you stand,  
Eager anew as at your dawn of day!

K. B.

## MAGAZINES AND REVIEWS.

THE *Expositor* for July opens with a lucid paper on the story of the Book of Jonah by Dr. Dale, in which an independent support is given to the prevalent critical view, that the Book has an allegorical intention. Dean Chadwick treats briefly of the narrative of "the first miraculous draught of fish," and Prof. Beet continues his study of the teaching of St. Paul on the Atonement. Principal Rainy concludes his able and not unsympathetic sketch of Newman, and a younger Free Church theologian (Prof. G. A. Smith) shows how full of interest is the geography of Samaria. Mr. Dawson treats in a somewhat rhetorical style of "The Doctrine of the Logos—its Genesis and Corruptions," and Dr. Davidson gives a brief and appreciative notice of Prof. Ryle on the Canon.

THE *New World* for June is too well written to be neglected by those who agree with its principles. That the social movement is bound to have important consequences for religion, must be clear; accordingly, the editor gives the precedence in this number to Prof. Andrews's very practical article on "The Social Plait." Minot J. Savage tells us much that we knew before on religious evolution, but the subject is almost too big for an essay. Prof. Cheyne

deals with the story of Sodom and Gomorrah, on the principle that the unhistorical narratives of Genesis may yet be of much value for students of primitive culture and the genesis of spiritual religion. Prof. M. Bloomfield gives a valuable and authoritative sketch of the foundation of Buddhism, which should be read together with his recent contribution on Buddhism to the *International Journal of Ethics*. Francis Tiffany discourses with much enthusiasm on the indispensableness of the imaginative faculty in any religion which is to be really vital and influential. S. D. McConnell tells us what will, he thinks, be "the next step in Christianity." He is a Broad Churchman, and would retain the old creeds, and leave it to experience to determine how much in them is vital. But the "next step," according to this writer, will be to emphasise conduct as of paramount importance. A somewhat poor result: will not a reconstructed philosophy issue in a reconstructed theology? and has historical criticism no theological consequences? Prof. J. Royce discusses the implications of self-consciousness. N. Kishimoto, an educated Japanese, explains "how he came into Christianity," and what he thinks Christians ought to do to remove the appearance of many rival Christianities. And Mrs. Humphry Ward gives a deeply interesting essay on "New Forms of Christian Education." Among the reviews of books is one of Cheyne's "Origin of the Psalter," by Dr. Briggs. We may add that the *New World* can be obtained in this country at Essex Hall, Essex-street, Strand.

THE *Theologisch Tijdschrift* for July contains a critical version of the Lamentations by J. Dysorinck, the translator of the Psalms; also a discussion of the Parousia in the first Epistle to the Corinthians, by J. A. Bruins, and an essay on the contributions to our knowledge of Frisian heathenism made by Alfrid's Life of Lindger (of value for students of Anglo-Saxon times). W. C. van Manen reviews with freedom and courtesy Spitta's critical treatise on the Acts of the Apostles, and calls attention to the fact that it is just one hundred years since the birth of F. C. Baur.

## THE SHELLEY CENTENARY.

THIS event will be celebrated at Horsham on August 4, by a public meeting and recital of some of the poet's most characteristic works.

It is also proposed to mark the event in a more permanent way. (1) By the erection in the parish church of a simple tablet, commemorating the name of Shelley with the dates of his birth and death; and (2) by the establishment of a library and museum to bear the poet's name for ever and to form a depository, not only for his own literary works and personal relics, but for collections of books drawn from other sources—public and private.

With a view to making this institution worthy of its name and purposes, an appeal is being issued, which already bears the signatures of Lord Tennyson, the Bishop of Ripon, Sir Noel Paton, the Rev. Stopford Brooke, Prof. Dowden, Mr. Leslie Stephen, Mr. Theodore Watts, Mr. Onslow Ford, Mr. W. M. Rossetti, Dr. R. Garnett, and Mr. William Morris. An account has been opened with the London and County Bank, Horsham, to which subscriptions may be paid; and the local committee includes the vicar of the parish (the Rev. C. J. Robinson) and the chairman of the Local Board (E. I. Bostock, Esq.).

Field place, the birthplace of Shelley, is about two miles west of Horsham; and in the parish church of that town are monuments to the poet's parents and grandparents.

## CIVIL LIST PENSIONS.

THE following is a list of all pensions granted during the year ended June 20, 1892, and charged upon the Civil List:—

Lady Green, £120, in recognition of the long and valuable services of her late husband, Sir William Kirby Green, Envoy Extraordinary and Minister Plenipotentiary at Tangiers, and in consideration of her inadequate means of support.

Miss Amelia Blandford Edwards, £75, in recognition of her services to literature and archaeology, and in consideration of her inadequate means of support.

Mrs. Caroline Emma Carpenter, £100, in consideration of the services rendered by her late husband, Dr. Philip Herbert Carpenter, to science, and of the sad circumstances in which she has been left by his death.

Mr. Thomas Woodhouse Levin, £50, in consideration of the services he has rendered to education and philosophy and mental science, of his blindness, and of his inadequate means of support.

Dr. George Gore, £150, in consideration of his services to chemical and physical science.

Miss Frances Emily Scrivener, £25; Miss Edith Agnes Scrivener, £25; Miss Clara Anne Scrivener, £25, in consideration of the eminence of their father, the late Rev. Frederick Henry Ambrose Scrivener, as a Biblical scholar, and of their inadequate means of support.

Mrs. Mary Gray Garden, £40, in consideration of the literary merits of her father, the late James Hogg (known as the Ettrick Shepherd), and of her inadequate means of support.

Mrs. Eleanor Freeman, £100, in consideration of the eminence of her late husband, Prof. Edward Augustus Freeman, as an historian.

Mr. Edward Walford, £100, in consideration of his services to literature, and of his inadequate means of support.

Mr. Henry Dunning Macleod, £100, in consideration of his labours as a writer upon economical subjects.

Mr. Henry Bradley, £150, in consideration of his labours in connexion with the "New English Dictionary."

Miss Letitia Marian Cole, £30; Miss Henrietta Lindsay Cole, £30; Miss Rose Owen Cole, £30, in recognition of the services rendered by the late Sir Henry Cole to the cause of artistic and scientific education.

Mrs. Jeanie Gwynne Bettany, £50, in consideration of the services rendered to the spread of scientific knowledge by the numerous writings of her husband, the late Mr. G. T. Bettany, and of her destitute condition.

Total—£1,200.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DENK, V. M. O. Geschichte d. gallo-fränkischen Unter-richte- u. Bildungswesens. Von den ältesten Zeiten bis auf Karl des Grossen. Mainz: Kirchheim. 4 M. 50 Pf.  
KRAUS, F. X. L. Signorelli's Illustrationen zu Dante's Divina Commedia. Zum ersten Male hrg. Freiburg-i.-Br.: Mohr. 12 M.  
REICH, J. Zu Joh. Christ. Gottsched's Lehrjahre auf der Königsberger Universität. Königsberg: Beyer. 2 M.  
STECKNER, H. Beim Fellah u. Khedive. Halle: Mühlmann. 2 M. 40 Pf.

## THEOLOGY, ETC.

- HUCK, A. Synopse der drei ersten Evangelien. Freiburg-i.-Br.: Mohr. 2 M. 80 Pf.  
ROSENTHAL, L. Ueb. den Zusammenhang der Mischna. 2. Thl. Vom Streite der Bet Schammai u. Bet Hillel bis zu Rabbi Akiba. Strassburg: Trübner. 2 M. 50 Pf.  
SCHMIDT, P. V. Der Galaterbrief im Feuer der neuesten Kritik. Leipzig: Neumann. 6 M.  
SPRECHT, Th. Die Lehre v. der Kirche nach dem h. Augustin. Paderborn: Schöningh. 6 M.  
TIEFENTHAL, F. S. Die Apokalypse d. hl. Johannes erklärt. Paderborn: Schöningh. 16 M.

## HISTORY.

- ACTA borussica. Denkmäler der preussischen Staatsverwaltung im 18. Jahrh. Berlin: Parey. 41 M.  
GROSS, L. Die Münzen d. Herzogt. Sachsen-Meiningen. Leipzig: Junghans. 6 M.

QUELLEN U. FORSCHUNGEN aus dem Gebiete der Geschichte.  
1. Bd. 1. Th. Nuntiatursberichte G. Morone's vom  
deutschen Königshofe 1639–40. Bearb. v. F. Dittich.  
Paderborn: Schöningh. 7 M. 40 Pf.  
THOOST, L., u. F. LEIST. Pfalzgraf Friedrich Michael v.  
Zweibrücken u. das Tagebuch seiner Reise nach Italien.  
Bamberg: Buchner. 12 M.

## PHYSICAL SCIENCE, ETC.

BERGH, R. System der audibranchiaten Gasteropoden.  
Wiesbaden: Kreidel. 30 M.  
KOHLEB, H. Die Pflanzenwelt u. das Klima Europas seit  
der geschichtlichen Zeit. 1. Th. Berlin: Parey. 1 M.  
60 Pf.  
LEPSIUS, R. Geologie v. Deutschland u. den angrenzenden  
Gebieten. 1. Th. Das westl. u. südl. Deutschland.  
8. Lfg. Stuttgart: Engelhorn. 14 M.  
REISER, N. Die grossen Diagonalen. München: Callwey.  
7 M. 50 Pf.  
RETIUS, G. Biologische Untersuchungen. Neue Folge.  
III. Berlin: Friedländer. 36 M.

## PHILOLOGY, ETC.

CHRISTALLER, Th. Handbuch der Duala-Sprache. Basel.  
4 M.  
FAULMANN, K. Etymologisches Wörterbuch der deutschen  
Sprache nach eigenen neuen Forschungen. 5. Hft.  
Halle: Karras. 1 M. 90 Pf.  
NYLANDER, K. U. Ueb. die Upsalaer Handschrift Dalā'il  
al Nubuwā d. Abu Bakr Ahmed al Baihaqi. Upsala:  
Lundström. 7 M. 50 Pf.  
OLTRAMARE, A. Etude sur l'épisode d'Aristée dans les  
Géorgiques de Virgile. Basel: Georg. 2 M.  
SAMMLUNG der griechischen Dialekt-Inschriften. 2. Bd. 3.  
Hft. Die delphischen Inschriften. 1. Th. Bearb. v. J.  
Baunack. Göttingen: Vandenhoeck. 4 M. 80 Pf.  
WIEDERMANN, A. Index der Götter u. Daemonennamen zu  
Lepsius' Denkmäler aus Aegypten u. Aethiopien. 3. Abth.  
Leipzig: Koehler. 6 M.

## CORRESPONDENCE.

## ARISTOTLE AS AN HISTORIAN.

## I.

Scrayingham Rectory, York.

It bodes ill for the work of the historian when he takes anything for granted on the mere authority of a name; and if young students are led to feel that it is practically a matter of duty to submit themselves to this authority, the interests of historical truth may be seriously endangered. Some such notions of duty have been lately, and seem to be still, encouraged in reference to the name of Aristotle. When the recently received treatise on the Athenian Constitution was put before the world, it was said that we should find ourselves driven to reconstruct much of Athenian history, and, perhaps, to rewrite the whole. It may be so; but this depends not at all on the genuineness of the treatise, but on its accuracy in the statement and interpretation of the historical facts with which it professes to deal. It matters not from whom it comes, so long as its contents show that work done in our time or in past generations needs correction, and that here we have the means for correcting it. The case is quite altered when such suggestions are made in large measure on the supposed authority of the writer whose name the treatise bears in the references of those who quoted it before it was lost. As to the treatise itself, it may be the genuine work of Aristotle, or, as is more likely, it may come from one of his pupils, but in the latter case there is no reason to doubt that the work was revised by himself; and it may, therefore, be more convenient to speak of it as the work of Aristotle.

But the authority of a writer and the authority of a book are very different things; and, unless it has first been shown that the weight attached to this treatise is not out of proportion to its merits, the recovery of the lost manuscript may do more harm than good. The authority of the book must be determined by an impartial testing of its contents; the authority of the writer as an historian must rest on the results which follow the scrutiny of this book. But if the words of Aristotle are taken as carrying with them an antecedent authority on the simple ground that they are his, we are brought face to face with the general question of the authority of Aristotle as an historian.

His authority as a thinker and observer is confessedly pre-eminent. If he examines the conditions and working of the human will, or the laws of human thought, his words come with all the force which his greatness as a thinker can give them; but the case is altered when he comes to deal with facts of history belonging to a period anterior to his own time. As to such facts, we may say with confidence that the information to which he had access was nothing more and nothing less than that of which his contemporaries generally might have availed themselves, while it is quite certain that for more remote periods he would have no sources of knowledge which had been beyond the reach of historians living a hundred and fifty or two hundred years before himself. The written records of their day would be the written records of his own; and the oral tradition which might have been to an indefinite extent useful and trustworthy for them would have lost much, if not all, of its value, before it came to himself. If, then, Aristotle differs from or contradicts earlier written accounts of historical incidents or of changes in the constitution of the city, what are we to say? Are we straightway to put aside the earlier writers and their statements as worthy of no consideration? If we do, what sanction or justification have we for such a course? Does Aristotle refer to other historians, or even mention where he got his information, giving the reason why it should be received, while the earlier narratives should be rejected? Does he say in any instance in which he so differs from them that he has read the writings with which we see that his own words cannot be reconciled? If it be so, there is little more to be said. But if these questions cannot be answered in the affirmative, we are, if we accept his statements as decisive, leaving all sure ground and trusting ourselves to a leader who will not even say that he has any title to be our guide. In this particular treatise on the Athenian Constitution Aristotle deals partly with the past, partly with the present. The earlier portion of the work is strictly a history; the latter gives the details of the working of that constitution in his own time. There is no need to impugn the general accuracy of the statements in this later section. But for the narratives of earlier times we have to see first how far his version differs from that of Herodotus, for example, or Thucydides; and when we have ascertained this, we have to determine what reason (if any) there may be for preferring his version to histories which had already been known for nigh a century. To say that Aristotle was scrupulously accurate in all his work, that he must have had definite sources of information, even though he does not name them, and that although he may have made use chiefly of oral tradition, we must assume that he was guided by written works also, is really to prejudge the whole question, and, indeed, to render all impartial research impossible.

But the history of the Athenian Constitution cannot be separated from other history, and must be examined precisely by the methods applied to all statements of alleged facts or incidents of the past; and it is thus plain at the outset that the words, whether of Aristotle or of any one else, can have no value or weight apart from the evidence on which they rest. Yet we have had lately the authority of Aristotle put forward as establishing statements unsupported by the words of other writers, or even contradicted by them. The habit to which this tendency leads is even more dangerous, because it is more insidious, than downright challenges to fall down and worship a golden image. Here we have a book which has been lost for ages. We may admit it to be the book possessed by Cicero Plutarch,

Harpokration, and others, and that, for all practical purposes, it is the work of the great philosopher to whom they assigned it. What effect ought this book to have in an estimate of the work done during the present century in the wide domain of Greek history? Surely no effect whatever beyond the acceptance of those statements which may be shown to rest on better evidence than that which we have for the statements of other writers. This, of course, includes all that Aristotle says when speaking from his own personal observation and knowledge, as he does in the latter portion of this treatise. But the like authority is claimed for his statements when he is not, and cannot be, speaking from his own personal knowledge or observation; and we are told that the work of recent historians is marred by many assumptions made on the strength of the previously existing evidence, but now shown to be unfounded, for no other reason, it would seem, than that Aristotle says, or is supposed to say, something different.

These assumptions can scarcely concern the latter part of the treatise, for as to this it may be said that there is little controversy or none. They must relate, therefore, to the period preceding, we will say, the beginning of the Peloponnesian war. What, then, is the value of the opinion or judgment of Aristotle on the events or the political growth of that period, the end of which preceded his birth by nearly half a century? What, again, are the assumptions which he is supposed to upset? Great things have been said of the effects which are to be produced. Our conception of the course of Athenian history is to be changed in many respects to suit this treatise, which furnishes a "new standpoint" from which that history is to be surveyed. But what are the views which are to be thus modified? Are they those of the last and previous centuries or those of the present one? Are they, for example, those of Mitford, or Thirlwall, or Grote, or of all three, or are they those of Mitford only?

It may not be altogether unnecessary to say that there is a wide difference between altering a thing and making it more definite. The former is justifiable only on the production of fresh evidence; the latter may be the result merely of a keener discernment and wider comparison in fields already surveyed more or less carefully. Dr. Arnold, for instance, saw that in the old Greek and Latin states aliens or foreigners could no more be converted into citizens than domestic animals could be changed into men, and that any attempt so to convert them confused all existing notions of moral right and moral wrong. But why this should be so he does not tell us; and the matter remained, so far as his history was concerned, a perplexing puzzle. The question has been answered by a further comparison of facts, which, taken separately, were known, without doubt, to Arnold and others, but the relations of which escaped their notice.

When we come to look closer at the nature of the claims here made for the authority of Aristotle, we find ourselves in something like a sea of uncertainty. Sometimes the fundamental conceptions of Athenian history are to be changed; sometimes only the details are to be worked up afresh. Aristotle speaks of "cuttings-off of debts" during the legislation of Solon. But we are told now that all debts, of whatever kind, of all persons, were absolutely wiped out, so that at a given moment no one in Athens or Attica owed anyone anything. The possibility of such a state of things is a matter which we have to see to, and so are its results. Aristotle gives (ch. 41) a list of political changes at Athens down to those which followed the deposition of the Thirty. But we are told that in Aristotle's opinion, although he does not in terms say so, the constitutional

history of Athens was closed with the last of these changes, some of which scarcely deserve to be regarded as changes at all. Some assurance, it has been said, is needed in those who venture to dispute the judgment of Aristotle on this point. Assuredly, none will care to do so if he deliberately expresses a judgment, and if adequate evidence be adduced in support of it. Aristotle has something to say on the political life of Athenian citizens; but on this subject Grote, we are curtly told, has reached one set of conclusions, while other critics have drawn others, the only point of concern for us being that in such a case the evidence of Aristotle is no unimportant addition to our knowledge. Unquestionably, if such evidence can be found, it must be of great importance. But have we not here a confusion between evidence and opinion or judgment? Personal or contemporary evidence coming from Aristotle would be worth a great deal. His judgment or opinion, apart from such evidence, is not necessarily worth more than the opinion of anyone else.

Still, on the whole, it would seem to follow, that after all that has been done by Thirlwall or Grote, or any others, Athenian history has yet to be "reconstructed." Reconstruction means the taking down of a fabric and rebuilding it again, or it means nothing. But again we are told, strange to say, that the main outlines of Athenian constitutional history will remain as they were, the details only being altered. How are these two statements to be reconciled? or rather, to speak seriously, to what is our faith to be given? Of what use is it to lay stress "on the merits of Aristotle as an authority," unless the nature and extent of this authority are plainly set before us? The truth seems to be that we are called upon to bow down to the authority of his name, there being no other authority for us to submit to. When we come to ask for the actual substantive evidence at his command, the answer is that of the authorities used in his task he tells us little, almost nothing; that he was acquainted with Herodotus and Thucydides, and made use of the writings or poems of Solon, from which he largely quotes; but that apart from this there seems to be nothing to show what his sources were. After such an admission as this, it is amazing to be told that Aristotle did not work from oral tradition alone, but made use of "written records of some kind or other." It is, or should be, enough to say that oral traditions in the time of Aristotle relating to events preceding the life of Solon, or even the battle of Marathon, would be absolutely worthless; that for this earlier period he could have no written records which were not accessible to Herodotus or Thucydides; and that we have no right to infer the existence of such records, unless Aristotle states distinctly that they existed, and that he had made use of them.

GEORGE W. COX.

#### NIMROD IN THE ASSYRIAN INSCRIPTIONS.

Queen's College, Oxford: July 10, 1892.

It has long been a matter of surprise to Assyrian students that no reference to Nimrod, the "mighty hunter before the Lord," has been discovered in the cuneiform texts. I believe, however, that I have at last found an allusion to what seems to have been the Babylonian version of his history. Dr. Bezold has just published the second volume of his valuable *Catalogue of the Cuneiform Tablets in the Kouyunjik Collection of the British Museum*, a work which it is impossible to praise too highly; and in this (p. 640) he mentions the fragment of a mythological legend which is numbered K 4541. The passage from it quoted by him appeared to me to be of great interest, and I accordingly took the opportunity

of a visit to the British Museum the other day to copy what remains of the tablet in question. Here is my translation of the only connected portion of it which is left:—

"In the [centre?] of Babylon a . . . he built; this palace he founded. This prince beheld sorrow; his heart was sick. Until his reign battle and war were not hindered. In his age (or during his dynasty) brother devoured his brother, people sold their children for silver, the lands were all distressed together, the freeman deserted the handmaid and the handmaid deserted the freeman, the mother closed her door against the daughter, the property of Babylon entered into Aram-Naharaim ('Suri) and Assyria. The king of Babylon, in order to become prince of Asshur, transported himself, his palace, and his property to the midst of Asshur."

It is needless to point out the striking similarities between these statements and what we are told in Genesis about Nimrod. It is unfortunate that the name of the Babylonian hero is lost in the cuneiform text; but he was evidently the Babylonian king who "went forth" out of his ancestral dominions and founded the kingdom of Assyria.

A. H. SAYCE.

#### "JACK."

Bodleian Library, Oxford: July 9, 1892.

May I say that, if any reader of the ACADEMY would like to have a pamphlet now being printed, in which I have recast my late letters, and very greatly strengthened the position taken up in them, he has only to drop me a postcard? I shall venture to send a copy to Dr. Chance.

May I likewise say that "jack," a short coat, is found in 1374 on this side the Channel also (*Cal. of Wills, Court of Husting, London*, ii. 164, where it is printed Jacke), and that Dr. Chance has not touched my argument from Palsgrave's double spelling; but that I merely regard the common noun as of doubtful nationality, and must leave further discussions of it to anyone who wills.

And now I jack Jack up! Hic jac-et Jack!  
EDWARD W. B. NICHOLSON.

#### "FRANCE OF TO-DAY."

Hastings: July 5, 1892.

The reviewer of my book in the ACADEMY of July 2 accuses me of "one-sided exaggeration" in attributing the prosperity of rural France to the Revolution rather than to Napoleon III., and asserts, "It was the Second Empire that taught the French peasant to invest instead of hoard his savings."

The first *caisse d'épargne*, or savings bank, was opened in Paris in 1818, and within a few years the initiative was followed at Bordeaux, Metz, and other large cities. But it was the Post-Office Savings Banks, opened by the State in 1882, that gave the most tremendous impetus to thrift throughout France, one inhabitant out of every six being now an investor.

Further, my reviewer says:

"Miss Betham-Edwards hardly notices the obstinate conservatism of the French peasant. Nothing will persuade him to adopt an improved implement or to give a fair trial to an improved breed of cattle."

What do statistics tell us? In 1862 only 10,853 sowing machines were used in France, in 1882 their number had tripled. Within the same interval the number of reaping and threshing machines had doubled. In spite of the annexation of Alsace-Lorraine, the value of stock throughout France, which in 1840 was 1,985 millions, in 1882 had risen to 5,744 millions. My reviewer's remark may apply to the Pyrenean village in which he resides; it

certainly has no application to large areas visited and revisited by myself.

My reviewer also writes:—

"We are sorry to see Miss Betham-Edwards join in the unworthy cry against the practice of medicine by nuns, whilst praising it in the case of Protestant Deaconesses."

But my strictures refer to the practice of medicine by unqualified women, and have nothing whatever to do with the garb they wear. The nuns in question were simply provided with a "lettre d'obédience," from a bishop. The deaconesses had undergone proper training and received a diploma.

Lastly, my reviewer puts the following query:—

"What is the interpretation of this? Village communism existed here [in the Morvan] in full force down to the Revolution, and the last commune was not broken up till 1848" (*France of To-day*, p. 345). "Village communism," adds my reviewer, "in various forms was at the base of half the *coutumes* of France; it is not wholly extinct yet. The commune is still the unit of French administration."

This query fails to distinguish the communal form of administration from the patriarchal system of land tenure to which I refer.

M. BETHAM-EDWARDS,  
Officier de l'Instruction Publique de France.

## SCIENCE.

### MATHEMATICAL BOOKS.

*American Journal of Mathematics*. Vol. XIV. 2. (Baltimore: John Hopkins Press.) The contents of this number are: (1) "Some Theorems relating to Groups of Circles and Spheres," by W. Woolsey Johnson (pp. 97-114); (2) "Application of Quaternions to Projective Geometry," by Dr. C. H. Chapman (pp. 115-140); (3) "On the part of the Parallaxic Inequalities in the Moon's Motion which is a Function of the Mean Motions of the Sun and Moon," by E. W. Brown (pp. 141-160); (4) "On the Curves which are Self-Reciprocal in a Linear Heat System, and their Configurations in Space," by C. P. Steinmetz (pp. 161-186); (5) "A Classification of Logarithmic Systems," by J. Stringham (pp. 187-194). (1) This paper was in part communicated to the British Association meeting at Leeds (1890), and is closely connected with Mr. Lachlan's memoir "On Systems of Circles and Spheres" (*Phil. Trans.*, vol. 177). (2) Free reference is made to Tait's Quaternions, and the applications are to the right line, the transformation of affixes, the projective geometry of conics, and plane cubics. (3) Is an adaptation of the method employed by Mr. G. W. Hill in vol. i. of the *Journal*, so as to include that "class of inequalities which depends on the ratio of the solar and lunar distances, and, in particular, the principal part of the parallaxic inequality." The importance of this latter is due, as the author points out, to the use made of it in determining the sun's parallax. (4) Was read before the New York Mathematical Society, and is furnished with an index to the contents of its twelve sections. (5) Was also read before the same society. The graphic representation of logarithms by means of the logarithmic spiral has been treated by more than one writer, but the author is not aware that this curve, defined as a geometrical locus, has been employed for defining the logarithm and demonstrating its properties. He considers that the problem has some importance for analysis in general, as it gives rise to what he calls "gonic" systems of logarithms, whose moduli contain an angular determining element, and leads, through their introduction, to a classification of logarithmic systems.

*Mathematical Recreations and Problems of Past and Present Times.* By W. W. Rouse Ball. (Macmillans.) Mr. Ball has already attained a position in the front rank of writers on subjects connected with the history of mathematics, and this brochure will add another to his successes in this field. In it he has collected a mass of information bearing upon matters of more general interest, written in a style which is eminently readable, and at the same time exact. He has done his work so thoroughly that he has left few ears for other gleaners, and has so carefully read his "proofs" that we have detected only two or three trivial slips. The nature of the work is completely indicated to the mathematical student by its title. Does he want to revive his acquaintance with the *Problèmes Plaisans et Delectables* of Bachet, or the *Récréations Mathématiques et Physiques* of Ozanam? Let him take Mr. Ball for his companion, and he will have the cream of these works put before him with a wealth of illustration quite delightful. Or, coming to more recent times, he will have full and accurate discussion of "the fifteen puzzle," "Chinese rings," "the fifteen schoolgirls problem," *et id genus omne*. Sufficient space is devoted to accounts of magic squares and unicursal problems (such as mazes, the knight's path, and geometrical trees). These, and many other problems of equal interest, come under the head of "Recreations." The problems and speculations include a further account (they were touched upon in his *History*) of the Three Classical Problems, omitting all but a very slight allusion to the Paradoxers; there is also a brief sketch of *Astrology*, and interesting outlines of the present state of our knowledge of hyperspace and of the constitution of matter. This enumeration baldly indicates the matter handled, but it sufficiently states what the reader may expect to find. Moreover, for the use of readers who may wish to pursue the several heads farther, Mr. Ball gives detailed references to the sources from whence he has derived his information. These *Mathematical Recreations* we can commend as suited for mathematicians and also for others who wish to while away an occasional hour.

*The Higher Trigonometry.* Superrationals of Second Order. By F. W. Newman. (Cambridge: Macmillan and Bowes.) The Higher Trigonometry of our author is that part of trigonometry which depends upon Demoivre's theorem and its applications to the factors of  $\sin x$  and "Euler's H Series," the use of which is advocated in preference to the "hideous numbers of Bernoulli." Curiously enough the work on p. 5 is an answer in part to a question by Mr. Dodgson (in the *Educational Times* for May), suggesting a method for calculating limits to the value of  $\pi$ . A good deal of the rest of the book treats of the summation of series, connected with logarithmic integrals of the second order, which were discussed by Prof. Newman in the *Cambridge and Dublin Mathematical Journal* so long ago as 1847. This subject was suggested to him by a cursory perusal of Spence's essay on his super-logarithm. The author's remark in his preface furnishes a fair criticism upon his whole work—

"As these Integrals seem not to have a place in the ordinary calculus, a treatise not too elaborate may be acceptable to some, though it cannot pretend to any real novelty or, I believe, necessity."

Still one is glad that these lucubrations have seen the light in their present form. Much of Prof. Newman's work goes back to the above-cited date, but the tables, of which several are given, have been in many cases carefully tested and corrected by the late Prof. Adams. There is a paper bearing on a principal series here, in

the *Quarterly Journal of Pure and Applied Mathematics* (for Feb. 1892, pp. 33, &c.) by Dr. Glaisher, to which readers of this treatise should turn. We may note that a first perusal has brought a rather large number of clerical errors to light, most of which can be easily corrected by the student; we indicate a few of the more important ones. In the table on p. 63 under 13, 19, 31, 47, 73, 79 and 97 are numerical errors, and the last sentence on the page is somewhat akin to the statement "there are milestones on the Dover-road"; on p. 74, l. 8, is a curious slip; p. 89, l. 5, for "cot" read "cos." The origin of the numerous trivial errors is doubtless to be found in the fact of the work being re-copied after a long interval of years.

*An Elementary Treatise of the Differential Calculus.* With Applications and Numerous Examples. By J. Edwards. (Macmillans.) This second edition of a book we have already commended is a greatly enlarged one, and also a greatly improved one. To our mind this a text-book suited "down to the ground" for the generality of students; a higher class of students may safely use this before proceeding to more advanced works. In this they will find judicious references to original memoirs and to the classical treatises. We have read the whole book with much interest, and notice particularly an admirable chapter on "Some well-known Curves," and one entitled "Miscellaneous Theorems," in which are a number of isolated theorems and processes. The work has been practically rewritten, and a useful collection of exercises is incorporated.

*The Elements of Plane Trigonometry.* By R. Levett and C. Davison. (Macmillans.) Mr. Levett is already most favourably known in connexion with the work he did upon the proofs drawn up to the Syllabus of Geometry issued by the A.I.G.T. Here the authors do not play about their subject, but go direct to the heart of the matter, and in clear and yet sufficiently full detail, lead the student from the lowest up to the highest strata of plane trigonometry. What can we say of a work, the whole of which we have read with the most lively interest and satisfaction, but that it is good? There are no doubt other text-books better suited to the generality of students; but this is no ordinary everyday text-book, but one which is the evident outcome of judicious and long-continued practice in the teaching of thoughtful students who are being prepared for a university career. De Morgan's is still a name to conjure with, and our authors have judiciously consulted his works and assimilated their results for the benefit of their readers. There is a store of theoretical work, but also, we are glad to note, no lack of practical applications. The subject is arranged under three heads: The first part is confined to arithmetical quantity, extending as far as the solution of right-angled triangles, including the dip of the horizon and the dip of a stratum; the second part considers real algebraical quantity; and the third part discusses complex quantity. Elegant use is made of properties of the rectangular hyperbola in giving geometrical proofs of hyperbolic function formulae. There is an ample store of exercises for solution, which are carefully grouped, and which, if properly used, will furnish admirable practice in revision, without doing precisely the same work more than once.

*Graduated Mathematical Exercises for Home Work.* Second Series. By A. T. Richardson. (Macmillans.) This second series carries on the work of the first series so as to embrace the higher parts of algebra, logarithms, trigonometry, easy mechanics, and analytical geometry. Where a master has not leisure to

adapt his papers to the requirements of his own pupils, the use of such a collection as this may be of service. The answers are given at the end. We cannot understand the appositeness of the reference on p. 7, l. 4, unless, by an oversight, it be intended as a reference to the first series.

## CORRESPONDENCE.

GREEK  $\text{ἄqua}$  = LATIN "AQUA."

Indian Institute, Oxford: July 12, 1892.

In reply to Mr. Mayhew's letter (ACADEMY, July 9) I would say that the question of the origin of  $\text{ἄqua}$  and  $\text{ἄqua}$  is *sub judice*, and that it would be inexpedient to give any opinion upon it at present. But Mr. Mayhew has raised a far more serious objection when he says "the guttural of *aqua* was originally a velar explosive," because, if this really is the case, then my explanation of  $\text{ἄqua}$  falls to the ground. I would most willingly accept his statement if he would show from cognate forms in other languages that such is the case. Feist says in his note on the Gothic *ahva*, "Die Ansetzung des Gdf.  $\text{ā}^{\text{h}}\text{ā}$ - (which he gives) ist unsicher, da das germ. und lat.  $\text{h}^{\text{2}}$  and  $\text{h}^{\text{v}}$  nicht durchgehend scheiden"; so that the  $\text{h}$  of the Gothic *ahva* might stand for either palatal or velar explosive, and furnishes no objection to my theory. To be quite fair, however, I admit that Feist adds "doch scheinen kelt. Ortsnamen auf obige Gdf. ( $\text{ā}^{\text{h}}\text{ā}$ -) hinzuweisen" (vgl. Müllenhoff, Deutsche Altertumskunde II. 227). Müllenhoff himself quotes the Keltic form *apa*, which stands to *epo*- (horse) (Brugmann § 390) in precisely the same relation as *aqua* does to *equus*; so that this again affords no argument against the theory. On the other hand, I think I have shown sufficiently conclusively in a former letter (ACADEMY, Nov. 7, 1891) that the corresponding forms, Skt. *as'vā*, Zend *aspā*, actually do exist.

Lastly, Mr. Mayhew is right in supposing that I intended to imply that there was merely an equivalence in meaning, not in form, in reference to Gk.  $\epsilon\acute{\alpha}$ , Skt. *su*.

E. STBREE.

## SCIENCE NOTES.

At the Edinburgh meeting of the British Association, which begins on August 3, there will be a discussion in Section A on "A National Physical Laboratory," to be opened by Prof. Oliver Lodge.

THE Berlin Academy of Sciences has conferred one of the first four Helmholtz gold medals upon Lord Kelvin.

THE annual long excursion of the Geologists' Association will take place during the last week of July, from Monday to Saturday. The place is North-West Carnarvonshire and Anglesey; and the director is the president, the Rev. Prof. J. F. Blake, who read a paper upon the geology of the district at the last meeting of the association.

## PHILOLOGY NOTES.

THE first examination for an Ouseley scholarship in Arabic, in connexion with the Imperial Institute, will be held at University College, London, on Tuesday, July 26. The value is £50, tenable for a period not exceeding three years at the discretion of the trustees. These scholarships were founded by the Misses Ouseley, for proficiency in Oriental languages, in memory of their father, Col. Jasper W. J. Ouseley. The examiners are Dr. Wells and Prof. H. A. Salmond.



## MEETINGS OF SOCIETIES.

THE BRITISH SCHOOL AT ATHENS.—(*Annual Meeting, Thursday, June 7.*)

THE MARQUIS OF BUTE in the chair.—The proceedings opened with the reading of the report by the hon. secretary, Mr. George A. Macmillan. The report, after reviewing in detail the work done during the past year, stated that the financial position of the School was still very precarious, depending as it did upon a very limited number of grants and subscriptions, which might at any time be withdrawn.—Lord Bute, in moving the adoption of the report, said: "It has been the custom in moving this resolution to speak some words upon some subject bearing upon the work of the School. Partly owing to the mention in the report of the work of Mr. Schultz and Mr. Barnsley, partly from my own interest in it, having myself written upon it, and partly because I should be glad if I could do anything, however slight, which might cause an increased attention to it, I hope that you will allow me to speak of the continuity of Greek life. A vicious tendency to regard it otherwise has been fostered by a habit, probably dictated by literary convenience, of writing history in periods of almost artificial limits. Thus, the history of Greece has been treated as if it ended at the Roman conquest and began again, if it be allowed that it began again, in 1820. It is a view which has gained great practical popularity in Greece itself, where its evil influences have been intensified as regards historical monuments by a perversion of patriotic sentiment. The Hellen of the new morning too often looks with indifference, and not unfrequently with absolute dislike or hostility, upon objects which attest the twilight and the night of his race. But archaeology is really the handmaid of history, whose monuments she studies, records, and preserves; and from the purely historical point of view the mosques near the Stoa of Hadrian and the great water-clock are as much monuments of the history of Greece as is the Parthenon itself. Indeed, they are historical monuments of a most precious type, because their meanness as compared with the ancient and national structure is, for whosoever sees them, an instant and striking proof of the barbarism and degradation of the Turanian savages by whom they were created, as contrasted with the greatness of the noble Aryan race who created the other. Of course, I am not arguing that where one historical monument hopelessly interferes with another, as the mosque in the Parthenon, the inferior should not be removed; what I do say is, that such removal should only be effected after the greatest consideration, with the greatest care and caution, after making the most accurate records of what is to be destroyed, and with the careful preservation, and transference, if need be, to another site, of the historical monuments disturbed. Where such duties are neglected it more than ever behoves those who recognise them to supply, as far as in them may lie, that which is lacking; and I would entreat all whom it may concern not to allow the artistic splendour which marks, and the ideal halo of literary glory which surrounds, the earlier monuments of Greece so to dazzle them as to make them blind to the value of later works—a value which they possess as monuments of national history, of the history of art, especially of painting, and not unfrequently as works of art themselves. In this way I would plead on behalf of such things as mosaic floors of the Roman period, some of which I remember to have seen in what I may describe as the actual course of destruction in the neighbourhood of Athens. From this point of view also I advocate the study of the Byzantine monuments. And with regard to them I venture to remark, without for a moment deprecating the attention given to ecclesiastical art, that there are secular monuments also, such as the buildings of Mistri, crowned by the Gothic Imperial Palace, inhabited at the time of his accession by Constantine XIII. Of the buildings of the Latins there exist, as far as I know, very few. I remember the ruins of the white marble palace of the Dukes of Athens which used to rise above the Propylaea of the Acropolis; and I sincerely trust, although I am not sure, that when they were pulled down—an act on the desirability of which I do not wish to express any

opinion—it was done only after the making of the most careful drawings and with the most careful preservation of the remains themselves. I would deprecate any unnecessary destruction of the monuments of the Venetian power. There was certainly, for instance, a scheme for destroying the singular fortified drawbridge which spanned the Euripos at Chalcis, and which was, indeed, one factor in creating the curious panomanias of Negropont. It may have been carried out, for all I know. If it was absolutely necessary, I deplore the necessity, but in any case careful plans ought to have been made and the marble carvings carefully preserved. Lastly, as I have said, I regard even the monuments of the Turkish domination, however valueless artistically, as proper monuments of history, and, consequently, as proper objects for the care of archaeology. But they are also monuments of something higher. They may, as at Neocretion, or rather again, to use a barbarous word which history has immortalized, Navarino, afford one of those few pleasures in life which never pall—namely, that of seeing a mosque which has been turned into a church. But they are also often the witnesses and reminders of the War of Independence, that struggle which the Hellenes so justly call holy, and the records of which nothing in the history of their older forefathers can eclipse, and few things equal. Neither has literary power failed to answer to the call of the later any more than to that of the earlier heroism. To my mind the epigram of Solymos upon the massacre of Ipsara does not fall behind those which Simonides wrote, and which were engraved upon the monuments in Thermopylae. I have spoken of the continuity of Greek life, and I ought not to sit down without speaking of that which is the end of the existence of the different Schools at Athens—of which the British is one—and to which end the study of Greek archaeology in itself is but a means. One of the most striking features of Greek vitality is the way in which it has quickened the vitality of other peoples, by the way in which its history, its art, and its literature have been studied over so great a part of the globe, and its conceptions hailed by the universal consent of the Western races as the masterpieces of human genius. Nor, of course, when I call attention to the value of the monuments of its twilight and of its night, do I mean to impugn the fact that this influence has attached itself almost exclusively to the productions of its fullest day. Its greatest works are its classics, or, in other words, its power is in proportion to the purity of its Hellenism. The object of the existence of the archaeological schools of Athens is to take of the life of Greece wherewith to quicken and ennoble other life. The life from which they draw will probably continue to be mainly the life of her fullest day, but it ought not, in my judgment, to exclude the more languid life of her twilight, the woeful life of the night during which she tossed sleepless upon her bed of pain, or the bright new life of her second morning. I trust that the School may be successful in spreading and deepening a knowledge of Greece and of the things of Greece, and among other things I think it will probably react favourably upon the study of that unequalled organ for the expression of human thought, which is her language. There is a tendency in some quarters to depreciate the study of the Greek language. This tendency is so stupid that I think it must have something to do with that extraordinary delusion with which one not unfrequently meets, to the effect that Greek is a dead language—a delusion which would be comic if it were not baneful. I have something to do with the education of a young man for the diplomatic service, and I find that while Greek is not admitted, even as an optional subject, that honour is allowed to Portuguese—a Latin dialect, akin to Spanish, and confined to two countries and a few colonies. I hardly think that such a regulation could have been made by one who knew the facts; that a language, which is still as much that of Aeschylus as mine is that of Shakspeare, is the language not only of Greece, but of the parts of the Turkish Empire which are the most important politically, which is not only the language of Cyprus, but is becoming more and more exclusively that of the whole Levant, which is spoken in Egypt more than twice as much as any other than Arabic, and which is, indeed, the medium of communication

most universally spread in the whole district of the earth which stretches from the Danube southward to Abyssinia. And here I will add that I trust it may be part of the work of this School, by putting us in touch with living Greece, to hasten the removal of what I cannot but regard as probably the greatest enemy of the Hellenic language in this country—that ridiculous pronunciation which was not improbably imagined by Erasmus merely as a jest, and which is anyhow conclusively damned by the fact that it renders the spoken language absolutely incomprehensible to the inhabitants of its own native land.—Mr. Edwin Pears, of Constantinople, expressed his hearty concurrence with the chairman's observations on Byzantine work, and said that that was a field which had been practically untilled.—Dr. Waldstein gave emphatic testimony to the value of the work of the British School.—The Greek Minister (M. Gennadius), in moving a vote of thanks to the chairman, said that Lord Bute had always shown the keenest interest in Greek literature, history, and art; and the British School was deeply indebted to him for his liberal support. The labours of the British and other Schools had done much to make modern Athens a centre of learning. The Greek Government would always be glad to encourage such efforts as were made by the School. Its future would mainly depend upon itself, and in a country where private munificence did so much for learning he hoped generous support would be given to a field of labour which in many points was still almost untouched. When they considered the enormous material difficulties with which Greece had been forced to contend, it was surprising that the Hellenic Government had been able to give so much attention as it had bestowed upon the preservation of its ancient monuments.—Prof. Jebb seconded the motion, which was carried unanimously, and acknowledged by Lord Bute.

## FINE ART.

*Persian Ceramic Art, in the Collection of Mr. F. Ducane Godman, F.R.S. The Thirteenth Century Lustrated Vases. By Henry Wallis. With Illustrations by the Author. (Printed for private circulation.)*

THIS very handsome volume, with its gorgeous chromolithographs by Mr. Samuel J. Hodson, deals with only one part of Mr. Godman's important collection, and that which is to follow on Tiles will probably be of equal if not more importance. It is a sumptuous example of a class of art book which is a feature of the present day—the illustrated catalogue; but, like many of these books, it is something more than a catalogue, for it contains what our grandfathers would have called "a learned excursus" on the history of the subject, and will be a valuable aid to its study. In this respect it may be regarded as a further contribution by Mr. Wallis to the consideration of a class of art with which he has been greatly interested for years, and as a continuation of, or annex to, his *Examples of Early Persian Lustre Ware*, of which the third part appeared in 1889.

As Mr. Wallis says, the history of Persian ceramic art is scarcely yet to be attempted, and the best he can do at present is to help in clearing the ground for future discovery. The necessary inconclusiveness of his efforts has no effect upon his zeal: the labour is quite plainly one of love, and he is doubtless encouraged by the knowledge that his artistic feeling and skill are valuable equipments for the task. Moreover, in these days it is something to find a field of study



which is comparatively unworked, and an adventure which has something of the romance of a voyage of discovery.

The pieces from the Godman Collection which are represented by chromolithography include several vases of the albarelo or drug-pot shape, bowls, tiles, jugs, and vases, decorated mainly with scrolls and conventional leaf patterns, animals, kufic characters, and those curious little round-headed, squat-bodied figures, which are something like Japanese dolls, and appear to represent the Persian ideal of female beauty in the thirteenth century. The pieces are all (with one exception) painted with lustre, and include many specimens of that ruby quality which is now regarded as a special sign of antiquity. They are all also decorated with that free and spontaneous touch, careless of exact limits, but certain of its effect, which gives a fascinating quality of life and ease to the simplest and roughest work by a master hand. Among the rarest and finest of these pieces are the star tile (plate ii.), with its extremely simple floral spray laid with a few blue lines on an elaborate lusted background of conventional leaves, flowers, and hares; a vase (plate iv.) with two bands of panelled ornament, the top panels filled with standing female figures; a fragment of a jug (plate viii.) very bold in form and decorated with a conventional leaf pattern of remarkable freedom; an albarelo shaped vase (plate xii.), one of those which seems to have based on a metal original the deep blue body divided with bold spiral ribs in relief, the interstices filled with inscriptions, rich with gold and red lustre; a fragment of a lusted bowl (plate xiii.) decorated with horsemen and conventional cypresses; fragments of a bowl (plate xvii.) with elaborate seals on a scale like diaper, executed with unusual care, and gorgeous in colour. A restoration of this very remarkable bowl is given in plate xxiv.

To the main body of the volume is attached an appendix, with plates mostly covered with fragments of pottery from Susa and Ephesus, Cairo and the Fayoum, from Fostül and other places, but containing also designs from Coptic textiles, vases of glass and metal and other objects, like the famous Cup of Chosroes, all of which are brought together by Mr. Wallis to facilitate comparison of decorative motives. It is difficult to estimate the amount of labour which these few pages crowded with drawings have entailed on Mr. Wallis. Some and not the least interesting of the fragments are from his own collection, and nearly all have been drawn by his hand. The excavations of Mr. Flinders Petrie in Egypt, of M. Dieulafoy in Susa, of Mr. Pottier at Myrina, the museums of Europe, and many private collections, manuscripts and pictures, have all yielded material for the benefit of the student. When so much has been done for us, it is perhaps hard to complain; but the arbitrary colouring of these plates is not beautiful, and it is misleading. If the real colours could not have been given, it would have been better to have printed them in plain black and white, like the very useful illustrations in the text.

No one who reads Mr. Wallis's book can help echoing his wish for further excavations on sites likely to add links to the very broken chain of the history of Persian ceramics. Of Persian art from the time of Shah Abbas, or the sixteenth century, we have a fair knowledge. We have a few dated pieces which, if the dates can be trusted, enabled us to group certain other pieces as of the same character; we have the wonderful wall tiles of Susa, we have fragments showing connexion between Egypt and Persia, Ancient Greece and Byzantium; but we have little other solid ground to work on. Mr. Wallis seems to think that discoveries of what he calls Byzantine pottery may throw much light on the subject. Historically, this may be so; but we doubt whether such discoveries, if made, will be of great artistic interest. The great source of decorative art is the East. The grace, the sense of colour, the marvellous faculty of preserving the freedom and vigour of nature in purely decorative art, which were possessed in so marked a degree by the old Persians, are not likely to have received any stimulus from Byzantium. It was, indeed, the focus of civilisation; it took ideas from East and West, and combined them up into a style which dominated Europe with an art imposing and splendid, but rigid and lifeless. That Persia had a strong influence on the decorative art of Byzantium is not to be doubted; but that Byzantium did or could give anything very valuable in return is by no means so certain.

COSMO MONKHOUSE.

#### CORRESPONDENCE.

##### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: July 7, 1892.

Neither space nor time permit of the unbounded discussion which Mr. Torr seems to desire. I will briefly say on the four points which have been raised:—

(1) I have always known that the dating of the XIIth Dynasty examples was debatable; but I have no reason to change the position which I took up at first, namely, that all the evidence of locality told in favour of their age.

(2) If Mr. Torr prefers to deny that Aqauasha were Akhaians, he may stand in opposition to the Egyptologists' theories about the races (which, however they differ otherwise, agree in this point against him) without affecting my archaeological results.

(3) As to the Maket tomb, I have not begged any question. It is obvious that the date of any deposit must be taken to be as near the age of the latest object in it as may be possible. No archaeologist could reasonably date this tomb after the XXIInd Dynasty.

(4) Two columns have now been spent by Mr. Torr in attacking the dating of the Gurob vases, aided with personalities which seem to show how much he values his own arguments. But the sole fact which he has added to the five dated examples which I published (and the great mass of examples since found at Tel el Amarna) is the instance of drawings in the tomb of Ramessu III. So far from there being any difficulty regarding these, I am sincerely obliged to him for introducing them into the discussion. I hesitated to use mere rough drawings, such as these are, as they showed nothing about the texture, colour, or glaze; but, so far as they go, they are

perfectly in accord with the dating of the actual examples found. I had already stated that form to have lasted in Egypt from Amenhotep III. till after Ramessu III.; and the decoration of these examples is quite different from, and clearly later than, that of all the earlier examples which I have quoted, and accords happily with the rest of the series.

Nothing whatever has been said that affects the main facts which I have summarised in my last letter.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

AN exhibition of more than one hundred paintings by Japanese old masters was on view during two days of this week in the hall of the Society of Arts, to illustrate a paper read before the Japan Society by Mr. W. Gowland on "The Naturalistic Art of Japan." The paintings, which all come from Mr. Gowland's own collection, included some of the Buddhist school, dating from the fourteenth century. The leading artists of the Shijo or modern naturalistic school, including Okyo himself, Hogen, and Ippo, were also well represented.

THE publishing house of Martinus Nijhoff, of the Hague, propose to issue a series of volumes illustrating the work of the great Dutch jewellers of the sixteenth and seventeenth centuries. The series will be begun with a reproduction, in photo-zincography, of the forty-eight plates engraved by Theodore van Kessel about 1650, after the silver vases, &c., of Adam van Vianen, of Utrecht. Some pages of letterpress will accompany the plates; and the issue is limited to 200 copies.

AT a recent meeting of the Académie des Inscriptions, M. Héron de Villefosse exhibited a small leaden plate, with inscriptions on both sides, which had been discovered in the course of excavations in the cemetery at Hadrumetum. It is a *tabella devotionis*, similar to others that have been found in Northern Africa and in Gaul. On one side, besides a number of magical incantations, is the figure of a genius with the head of a cock, standing in a boat and holding a torch. On the other side is an imprecation addressed to a certain *deus pelagicus aerius*, against the charioteers and horses of the green and white factions. In the discussion that followed, M. Heuzey referred to the deity or genius named Taraxippos, "the frightener of horses"; M. Le Blant recalled a Greek Life of St. Hilarion, in which the saint is recorded to have caused a chariot to win its race by the aid of his enchantments; and M. Bréal compared a Greek inscription from Tunis, on which is enumerated a catalogue of the risks to which competitors in the Circus are exposed. He also drew attention to the words *ex anc ora* in one of the inscriptions as being a curious anticipation of the French *encore*.

#### THE STAGE.

##### THE THEATRES.

Two things, and hardly more, have flourished in London this late summer season—the music-halls and Sarah Bernhardt. If that celebrity, Miss Lottie Collins, has gone abroad to recruit, Mr. Chevalier—who portrays for "the classes" the manners of "the masses"—is yet with us, filling the Tivoli and other places nightly, and, what is more, he has got a new song. The success of the Tivoli may be judged, to some extent, by its dividend. It has just declared twenty-eight per cent., while the professors of superior acting in the

recognised theatres go about not without cheerfulness if they are able to say with any truth whatever that during the present season they have not been actual losers of money. And after the triumph of the music-hall comes the triumph of "Sarah." Her vogue has never been so great, and her art, it may be, though subject to singular inequalities, has never, on the whole, been quite so excellent. A repertory of singular variety, though avoiding for the most part the classic, has furnished continued interest; and even if, of late—within the last few days almost—this amazing mistress of her art has shown signs of fatigue, if not of indifference, her season, on the whole, has afforded peculiar proof of her energy and "staying power."

Among the commercial, if scarcely artistic, failures must be numbered, of course, that of "Shakspeare," by Mr. Eden Greville, at the Globe. The piece ran but a single week. Yet it is possible that some of the critics sat upon it a little too hardly; since it departed from history it was not devoid of all literary quality, and real pains—and some intelligent pains too—had been taken with the production. The cast—rather unfortunately large—contained few known names, though to Mr. Thalberg, who enjoys deservedly a certain reputation, was entrusted the task of appearing as Shakspeare. Another somewhat well-known performer—Miss Rose Norreys—was seen in the part of Anne Hathaway, and, as word is brought to us, she acquitted herself not discreditably. The success of the six short nights, however, was made by Miss Mary Keegan, who, it is considered, without question will be heard of again elsewhere. Some good music was furnished; and on one account and another the piece, whatever its deficiencies, was doubtless better worth seeing and praising than the average melodrama.

On Friday in last week we were at the Opera Comique to see Mr. Teixeira de Mattos's version of Van Nohuys' "Goldfish," as given by the Society of the Independent Theatre. The play, which was translated into very good English, had its strong points—its merits of directness and courage, and of a measure of true observation; and, if it was sometimes dull, it was scarcely ever actually imitative, though at moments in the second act it was feared that the sentiment of the piece might be found to recall that of a distinctly talented, but not always savoury, Scandinavian, whose view of life is partial, and the application of whose views to English society is ridiculous, and commends itself only to those who are not in touch with that society at all. When the curtain fell, however, it was plain that two things were wanting—wanting, at least, to the satisfaction of the advanced and unsexed female. It had not been quite continuously insisted upon that a man is inevitably a fool just because he is a man, and, if a husband, is necessarily a knave as well. It had not been urged upon us that fidelity is impossible except in a mistress—that it might be pardonable indeed in a husband, but must needs be discreditably in a wife. Women were kept in their proper places

almost as much as when the Reverend Mr. Crawley, in Trollope's novel, uttered the immortal word, "Peace, woman," to the wife of his bishop. And though something in the play was indeed dull, and something necessarily unpleasant—though personally I held it to be powerful—great must have been the gnashing of teeth among certain of the "emancipated" when it was recognised that, on the whole, the visions of the Socialist had not been held up to us as a very obvious improvement upon the arrangements of God. Mr. Abingdon played well as a husband, who, in his meanness and weakness, is within measurable distance of the husband of Ibsen. Miss Jessie Millward was forcible and affectionate as the wife; and Miss Maud Milton, who can be at once strong and womanly—and, therefore, admirable—played with excellent skill, especially in the scene in which the woman who was Hermann Kooders's love before he thought of marriage opens her mind to the woman who, through fear, suspicion, and perhaps a touch of jealousy, has followed her lord into the abode in which his mistress breaks her heart at the loss of their child.

FREDERICK WEDMORE.

#### STAGE NOTES.

THE St. James's Theatre Company goes on tour with "Lady Windermere's Fan" shortly after the end of the season. The tour, it is understood, will last about a couple of months.

MR. HENRY ARTHUR JONES has finished the play which Mr. Charles Wyndham will produce at the Criterion in the late autumn.

MR. EDWARD TERRY and his company have started on their tour with the revival of "The Magistrate," and are this week at the Brighton Theatre Royal, where they will be succeeded by the Gaiety Company, which is playing this week at the Grand at Islington.

ARRANGEMENTS have already been made by which the Independent Theatre will produce on October 14 Mr. William Poel's new stage version of Webster's tragedy of "The Duchess of Malfi." The cast will be specially selected; and though no announcement has been made upon the subject, we shall hazard the guess that the leading character will be played by Miss Mary Rorke. Our readers—many of whom will have a real interest in Mr. Poel's production—may like to be reminded that "The Duchess of Malfi" (printed in 1623) was first acted by the King's Servants at the Blackfriars and the Globe. First revised as an acting play, it was enacted by Betterton and his associates at the Lincoln's Inn Theatre four years after the accession of Charles the Second. It was revived at the Haymarket in the reign of Queen Anne, and performed at Sadler's Wells during the earlier years of the reign of the present sovereign. The existence of "The Duchess of Malfi" was probably the cause of the eulogium pronounced upon Webster by Charles Lamb, who, contrasting that author with those whose "terrors want dignity, and whose affrightments are without decorum," pronounces boldly that it is Webster's habit and capacity "to touch a soul to the quick, to lay upon fear as much as it can bear."

#### MUSIC.

##### GERMAN OPERA AT COVENT GARDEN AND DRURY LANE.

A VERY few words must suffice respecting two performances at Drury Lane last Friday and Saturday. Victor Nessler's "Der Trompeter von Säkkingen" is a startling change from Wagner, and perhaps suffered somewhat by juxtaposition. But in its way it is a clever work, and was admirably performed by the German company under the direction of Herr Feld. On Saturday, "Tristan" was repeated with Frau Klafsky as Isolde. Her singing was very fine, and her acting beyond praise. Herr Alvary was impressive as Tristan. It was one of the most striking performances of the season, and deserves a much longer notice. Herr Mahler was the conductor.

The best should come last, and yet in musical works this rarely happens. Take even those masterpieces of instrumental music, Beethoven's Symphonies, and of how many would one declare that the last movement was greater than the first? In the second section of the Ring des Nibelungen—i.e., in "Die Walküre,"—Wagner seemed to have reached the utmost limits of his art; but in "Götterdämmerung" the dramatic interest is more intense and the pathos deeper, while the music, in concentrated power, skill in structure, and colouring, surpasses the boldest flights of the earlier section. The opening scene of the three Norns, with its mournful melodies and sombre hue; the Siegfried March, with its marvellous complexity of structure, yet grand simplicity of outline; and the concluding scene, in which Brünnhilde "cleanses the Ring from its curse"—these, not to mention many other masterly passages, display Wagner's genius at its fullest. In writing about "Das Rheingold" we spoke of its latent power; and it is only after following the story of the noble maiden and fearless hero from its bright beginning to its sad close that one can understand the *raison d'être* of the stately exordium: so tremendous a climax needed preparation of an exceptional character. The Ring may be—in fact, from a practical point of view it is—too long, and might be improved by cuts. But to cut without sacrificing anything of essential importance to the dramatic structure, without disturbing the balance of parts, would require a genius almost equal to that of Wagner himself. On Wednesday, night at Covent Garden, the introductory Norn scene was omitted. One must regret to find the composer's dramatic meaning mutilated, and his colouring—those dusky harmonies which presage with such force the fate that overtakes men and gods—effaced; and yet, what is to be done with a work which, even with this and other cuts, lasts over four hours? The difficulty can only be solved by commencing, as in Germany, at six o'clock. Sir Augustus Harris has found the public willing to listen to Wagner, to anticipate the comfortable "Italian Opera" hour by an hour and a half; and in future seasons he will probably both satisfy artistic propriety and study the comfort of the audience by adopting this plan.

To describe in detail the final section of the Ring cannot be here attempted, for it would require many columns to do it justice. Indeed, the more one tries to explain anything great, the more impossible the task. In the "Götterdämmerung" the details may, indeed should be, examined at leisure, and as is the case of all master works the intellectual qualities strengthen the emotional. It is repulsive to hear the Ring described as a mosaic. It is so, but something more: it is the mosaic of a man full of emotion. If the mosaic structure is made too prominent, it gives as false an idea of Wagner as a mere analysis of the

contrapuntal devices, or the development subtleties would do of a Fugue by Bach, or Symphony by Beethoven. Deny Wagner's emotional power and his Ring, like Wotan's spear, is broken. Amit it, and then the most searching analysis will prove profitable. For the moment it must suffice to record an earnest and impressive performance. Frau Klafsky was wonderfully fine as Brünnhilde; and if, towards the close, she showed signs of fatigue, this is not in any way surprising. Herr Alvary was again, especially in appearance and in acting, an effective Siegfried. Herr Wiegand deserves special praise for his powerful impersonation of Hagen, and Frl. Heink for her impersonation of Waltraute. The three Rhine Maidens (Frl. Traubmann, Frl. Ralph, and Frl. Froehlich) sang admirably. Herr Mahler conducted with his usual ability.

Sir A. Harris deserves the thanks of the musical public, and especially of the Wagner section, for his enterprise and energy. The production of the Ring des Nibelungen was an undertaking attended with many difficulties and not a few dangers. He has done wonderful things for the cause of Wagner in this country.

J. S. SHEDLOCK.

#### MUSIC NOTES.

M. ALFRED REISENHAEUSER gave his second Pianoforte Recital at St. James's Hall on Saturday last. He again displayed his wonderful technique, and played with unusual brilliancy, but the tone which he produced from the instrument in the loud passages was of a far more legitimate kind than on the former occasion. His reading of the Waldstein Sonata was interesting, although at times the virtuosic element predominated. He gave a characteristic rendering of Schumann's Carnavalesque, and played two Liszt Rhapsodies with marked effect.

AN orchestral concert was given at St. James's Hall on Monday by the pupils of the Royal College of Music. A very finished performance of Dvorák's Symphony in D (Op. 60), under the direction of Dr. Stanford, was one of the principal features of the evening. Mr. W. G. Spencer played Beethoven's pianoforte Concerto in C minor with great intelligence. A Scene for baritone solo and orchestra, by E. W. Naylor, proved a promising, though somewhat ambitious, novelty.

A ONE-ACT romantic opera, entitled "Caedmar," words and music by Mr. Granville Bantock, a clever pupil of Mr. Corder, was performed at the Royal Academy of Music on Tuesday. The composer adopts the continuous method of Wagner, and very naturally reflects the spirit of that composer. But there are many good points about the work. The programme also included some charming songs, and a pleasing "Egyptian" ballet by Mr. Bantock. Miss Clara Jecks gave an effective rendering of his poem (with pianoforte accompaniment), "Thorvenda's Dream."

A memorial concert, consisting exclusively of works by Arthur Goring Thomas, was given at St. James's Hall on Wednesday afternoon; and it was pleasing to find so many well-known artists, and among them many foreigners, taking part in the programme. Mr. Arthur Goring Thomas was a composer of much promise, and by his premature death English art has been a loser. Space compels us merely to mention that the concert was a great success, and that the principal artists were Mesdames Calvé, Deschamps-Jehin, Melba, Nordica, and Messrs. Ben Davies, Lassalle, Oudin, Plançon, and E. de Rezke. Messrs. Mackenzie, Parry, Stanford, Albanesi, Bevilacqua, Mancinelli, Randegger, and Tosti, also took part in the performances.

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"Multa renascentur, quae jam cecidere; cadentque, Quae nunc sunt in honore."

Many a wearied reader would quote these lines, in this day of ours, if it were our habit to frequent the Ancients as industriously as we frequent the modern authors, and their periodicals; for the Moderns omit no device to make us frequent them, neither they nor their publishers ever miss an opportunity. The whole of these essays and discourses have been bestowed already upon the public, by Mr. Froude, or by the editors of several magazines: the reviewer, therefore, has nothing new to say of them, except that they are now bound in one cover, and printed in one type. Mr. Froude says of them himself, that he reproduces them because they are carefully written, and because he hopes they may have some interest to historical students. They will, undeniably; because this volume will always serve to commemorate the author's appointment to the chair of history at Oxford: an appointment that must be interesting to every student of history, and more than interesting to every professional historian. Mr. Froude's appointment deserves particular commemoration; and as he commemorates it by a volume, we may celebrate it by this line of Horace:

"In vitium ducit culpae fuga, si caret arte."

Or, since modern history is banishing the classics, we may convey the satire of Horace and of Lord Salisbury by the old proverb, "Out of the frying-pan, into the fire"; if, indeed, it were the intention of Lord Salisbury to temper the vices of Mr. Freeman by the virtue of Prof. Froude.

The essays themselves are not only carefully written, but exceedingly well written; and there are few blemishes to be found in them so bad as that, where Mr. Froude allows himself to say "As I was *laying* in

my berth." He does not say what he was "laying"; but, like Mrs. Cluppins and other Pickwickians who talk in her manner, he overheard the sound of voices, and he has recorded what they said. This laxity of speech and of practice may be pardonable in an author's holiday, or natural in the loose pages of a magazine: it is unpardonable in a revised and finished volume, or upon the lips of a university professor. With better taste, Mr. Froude says "there is something artificial in the modern enthusiasm for landscapes"; and there is something much worse than "artificial" in our modern descriptions of them. Of these vices, Mr. Froude is entirely innocent; and after some books of travel, with their lascivious phrases, and their hysterical sentiment, it is no less wholesome than pleasing to turn to the quiet manner and to the masculine thought of Mr. Froude. Nothing could be better than Mr. Froude's choice of reading, when he travels: the *Odyssey*, Xenophon, a Greek play or two, are his companions; and to them we may fairly attribute something of his chastened style. Would that all those who travel and all those who stay at home, "busied with fiction," as their saying is, or "occupied with verse," producing "phenomenal publications," would cultivate the same good authors, or would learn to cultivate them; as we should then have a better literature, and we should be spared many "epoch-making books." But, perhaps, this is asking for too much in our busy age; and we should excuse each budding genius, as Victor Hugo has been excused, by saying "il n'avait pas le temps d'avoir du goût." For writers in a hurry, there is nothing I desire except their silence. In the writings of Mr. Froude, with all their undeniable power and clearness, there is always one other thing that I desire; and I use the word now in its delicate Latin sense: I desire more charm, more trace of a loving acquaintance with our own good authors, especially with those of the last age. Mr. Froude is too strenuous and stern, not only in his thought, but in his writing. An author can hardly have too much of these high qualities; but he can display too much of them, and then he will be monotonous; or, in spite of all his excellence, he will be wearisome. Such authors as these go near to forgetting that wise precept, "Be not righteous over much"; and Mr. Froude is terribly righteous, particularly when he discourses to monks and bishops. I have often thought, as I read his imaginative account of Mary Stuart's death, that it must have been a greater effort for him to write it than for the Queen to endure it. An historian may have other thoughts as he reads this dramatic scene; but I confine myself, at present, to the literature of Mr. Froude. Good as that is, it has too exclusively the note of what Mr. Pater calls "modernity"; we find in it too seldom the pondered phrase, or the happy word, that recalls the page of Addison and Goldsmith, to whom every historian and essayist should be compelled to "give his days and nights." We are reminded too often in Mr. Froude of Lord Macaulay, or of the leading article; though they are always much the same in

their hardness, and sometimes in their brilliancy and their smartness. Perhaps this is why the critics of the daily papers are always exuberant in their praise of Mr. Froude; and, if he be judged by their standard, he cannot possibly be overpraised. The accomplished negligence of Goldsmith, the dainty satire and the full sound of Gibbon, the light strokes of Addison, the music of Johnson when he talks of poetry, the persuasive moods of Newman, the educated insolence of Arnold: what gifts are these, to the essayist and to the historian; what models in the way of writing, when they are combined with perfect clearness and expressed in the happiest vocabulary. It is by these gifts that they compel us to read on and on in their enchanting pages, without ever growing weary.

In one of the early pages of Mr. Froude's *History* there is an enchanting paragraph, about the passing of the Middle Age and the dawn of the modern world. He talks of the sound of bells, and of the solemn figures of the old English who lie in effigy in our cathedrals. Some feeling of this kind has made him write of the Templars: their solemn figures in the Temple Church were before him as he wrote his essay, and the tragedy of their fate pervades it. It is a good essay, and a true; it records in very simple language one of the worst, and the most amazing, crimes in mediaeval history. But

"our business with these things," says Mr. Froude, "is to understand them, not to sit in judgment on them. The black colours in which Philip the Beautiful and his bishops were pleased to paint the Templars will perhaps, if history cares to trouble itself about the matter, be found to attach rather to the extraordinary men calling themselves successors of the Apostles who racked and roasted them."

This is what Mr. Froude understands about the Templars, and about the niceties of the subjunctive mood. He does not seem to be very clear whether it were the Apostles themselves, or their successors, who racked and roasted Templars; but Mr. Froude has always been dubious about the apostolical succession: it is an old trouble of his, and it still perplexes him.

The three other essays are about Spanish history, and they are well worth reading. The first, to realise how carefully the Armada was prepared; how scandalously it was mismanaged when it went to sea; and how nobly King Philip behaved under his misfortune. Not the least admirable thing is the unconscious humour of his notice to the bishops, when he ordered a thanksgiving, and says of the Armada: "It might have experienced a worse fate; and that the misfortune has not been heavier is no doubt due to the prayers which have been offered in its behalf so devoutly and continuously." Philip was thankful for small mercies; and the account of Antonio Perez brings out his other good qualities: his industry, his desire to do right, and the mistakes he made in doing it sometimes.

Mr. Froude has found a scene after his own heart, when he describes the translation of Saint Theresa, and the partition of her relics. "The eye-witness who describes the scene was made happy by a single

finger-joint. The General himself shocked the feelings or roused the envy of the bystanders by tearing out an entire rib." Some of the Saints, it would seem probable, are likely to be embarrassed with the number of their limbs and members, when they rise again; and some venerated relics are likely to be more embarrassed, by finding no Saints.

ARTHUR GALTON.

*The Purgatory of Dante Alighieri.* Translated by Charles Eliot Norton. (Macmillans.)

We must confess to having read this second instalment of Mr. Norton's prose version of the *Divina Commedia* with a certain feeling of disappointment. Mr. Norton states that it has been his aim "to be as literal as is consistent with good English"; and he partially justifies his undertaking on the ground that the version of one at least of his predecessors—viz., Mr. A. J. Butler—is "somewhat crabbed through an occasional excess of literal fidelity." As we have already pointed out in a former article, Mr. Butler does not claim to have produced anything more than a "crib" pure and simple. But we are bound to say, since Mr. Norton challenges the comparison, that we find Mr. Butler's "crib," taken as a whole, at least as readable as Mr. Norton's present volume.

In his translation of the *Inferno*, which we noticed a short time ago, Mr. Norton undoubtedly at times reaches a high pitch of excellence. We are sorry to be unable to say the same of his version of the *Purgatorio*. It seems to us to be lacking in ease and rhythm, and to err, strangely enough, not infrequently in being too literal, and, hence, awkward—precisely the faults which in the light of his Introduction we should have thought Mr. Norton would be most careful to avoid. A specimen—the rendering of the famous apostrophe to Italy in Canto vi., a passage where a translator may reasonably be supposed to be at his best—will illustrate our meaning:

"Ahi serva Italia, di dolore ostello,  
Nave senza nocchiero in gran tempesta,  
Non donna di provincie, ma bordello;  
Quell' anima gentil fu così presta  
Sol per lo dolce suon della sua terra,  
Di fare al cittadino suo quivi festa:  
Ed ora in te non stanno senza guerra  
Li vivi tuoi, e l'un l'altro si rode  
Di quei, che un muro ed una fossa serra.  
Cerca, misera, intorno dalle prode  
Le tue marine, e poi ti guarda in seno,  
S' alcuna parte in te di pace gode.  
Che val, perchè ti racconciasse il freno  
Giustiniano, se la sella è vota?  
Senz'esso fora la vergogna meno."

(vv. 76-90).

Mr. Norton translates:

"Ah, servile Italy, hostel of grief! ship without pilot in great tempest! not lady of provinces, but a brothel! that gentle soul was so ready, only at the sweet sound of his native land, to give glad welcome here unto his fellow-citizen; and now in thee thy living men exist not without war, and of those whom one wall and one moat shut in one doth gnaw the other. Search, wretched one, around the shores, thy seaboard, and then look within thy bosom, if any part of thee enjoyeth peace! What avails it that for thee Justinian should mend the bridle if the saddle is empty? Without this, the shame would be less."

We get here but a feeble echo of the *saeva indignatio* of the Florentine poet; and the rendering is so literal as to be not only bald, but even obscure, for, however allowable Dante's phrase "lo dolce suon della sua terra" may be, it is, to say the least, neither good nor intelligible English to speak of "the sweet sound of his native land," when what is actually meant is "the sweet sound of the name of his own land."

For the purposes of comparison we may quote the version of this same passage given by the late W. S. Dugdale in his translation of the *Purgatorio*, which was undertaken as a continuation, on similar lines, of Dr. Carlyle's prose translation of the *Inferno*:

"Ah! slavish Italy, hostelry of woe, ship without a pilot, tempest-tost, no more a queen of nations, but a place of evil fame! That gentle spirit was thus prompt, at the mere name of his dear native land, to proffer here a welcome to his fellow-citizen. Yet now, they who live within thy borders wage ceaseless war, and one devours the other, even when encircled by the same walls and moat. Go, search, then, wretched one, around the shores of thy seas; and then turn thine eyes into thine own bosom, to see if any part of thee enjoys the blessings of peace. What boots it that Justinian renewed thy reins, if the saddle is empty? Had not that been done, thy shame would be less."

This, though blemished here and there by needless expansions, is quite sufficiently literal, and it gives at the same time a fair idea of the spirit of the original. We may take this occasion to remark that Dugdale's translation is not so well known as it deserves to be, for, as may be gathered from the above specimen, it is both spirited and rhythmical, and on the whole it is correct.

If we have dwelt at some length on our disappointment with the present volume it is because we had, owing to the acknowledged excellence of Mr. Norton's previous volume, formed high expectations of it beforehand. For it seemed natural that a translator who succeeded so admirably in his version of the *Inferno*, should, at least, not fall below his own standard in dealing with the *Purgatorio*, which is at once less "difficult," and more attractive, as being more human.

Apart, however, from its shortcomings in the matter of English style—and it is from this standpoint alone that our judgment is unfavourable—Mr. Norton's translation, besides being strictly accurate, has a special value of its own, which is not shared by that of either of his predecessors. Mr. Norton has been able to avail himself of the results of Dr. Moore's recent labours on the Italian text as embodied in his valuable *Textual Criticism of the Divina Commedia*. The translation is based for the most part on Witte's critical text, but in several instances readings have been preferred which Dr. Moore's researches have practically established as correct. The most important of these are (Canto ii. 13) *sul presso del mattino* for Witte's *sorpreso dal mattino*; (Canto vii. 51) *o non sarria che non* for Witte's *over saria che non*; and (Canto x. 30) *dritta di salita* for Witte's *dritto di salita*. We should have been glad to see added to these (Canto xxvii. 81) *lor poggiato serve* for Witte's *lor di posa serve*, which Mr. Norton retains. In another passage, again

(Canto xxii. 40), which Dr. Moore has not included among his test passages, we think the wrong reading, and consequently the wrong interpretation, has been adopted. Mr. Butler reads:

"Perchè non reggi tu, o sacra fame  
Dell' oro, l'appetito de' mortali?"

and translates: "Why restrainest thou not, O holy hunger of gold, the desire of mortals?" This we believe to be correct. Mr. Norton evidently reads *A che* (which by the way is not Witte's reading—he has *Per che*) and renders: "O cursed hunger of gold, to what dost thou not impel the appetite of mortals?" Witte's *nasuto* (Canto vii. 103) is rightly rejected in favour of *nasetto*, as Philip III. of France, who is there alluded to, was indubitably "short-nosed." We observe that Mr. Norton follows his predecessors in what is almost certainly a mistaken rendering of Canto xxvi. 118:

"Versi d' amore a prose di romanzi  
Soverchio tutti."

"In verses of love, and prose of romances, he [Arnaut Daniel] excelled all." This would make Dante imply that Arnaut wrote "prose romances." As a matter of fact, as we have already pointed out in the *ACADEMY* (April 13, 1889), there is no ground whatever (beyond this mistranslation and the erroneous inferences drawn from it) for supposing that Arnaut wrote "romances" of any kind, or that Dante thought so. There is little doubt that the correct rendering of the passage is that suggested by the comment of Buti: "He surpassed all (authors of) verses of love and prose of romance," that is to say, "he was superior to all who have written either in Provençal (*versi d' amore*) or French (*prose di romanzi*)," it being borne in mind that Dante expressly states in the *De Vulgari Eloquentia* that everything in the "vernacular prose," whether translated or original, was in the *Langue d' Oil*.

Mr. Norton's notes are careful and well selected, those on the Mystic Procession in Canto xxix. being especially helpful. There is a wrong reference (vi. 1, instead of v. 1 § 2) to Valerius Maximus on p. 97. The note on Pia (p. 31) is not up to date; the late Signor Banchi having shown some years ago (see *ACADEMY*, June 19, 1886) that "la Pia" of *Purg.* v. 133 could not be Pia de' Tolomei, since she was still living in 1318. The story of Tomyris and Cyrus was derived probably, not from Justin, as Mr. Norton suggests (p. 75), but from Orosius, to whom Dante was chiefly indebted for his knowledge of ancient history.

PAGET TOYNBEE.

*Russian Characteristics.* Reprinted, with Revisions, from the "Fortnightly Review," by E. B. Lanin. (Chapman & Hall.)

WHEN we had finished this book, so full of terrible indictments against Russia and her people, the two following difficulties presented themselves to us, as perhaps they will to some of our readers. If Russia be really a country in such a state of exhaustion and decay, so wanting in capable and honest citizens, how is it that

she is to be regarded as so formidable an adversary to many of the European powers? How is it that she bids fair to be the heiress of England in India, according to the opinion of Mr. Lanin? How is it that, if we take the views of our author and many of the English Russophobes, she is such a source of danger in threatening to absorb Slavonic Austria and the Balkan States? There must be some mistake here: if she contains so many seeds of internal dissolution, she must be powerless, and her enemies have only got to march over her ruins. Surely it is a law with states, as with physical bodies, that they cannot long exist, still less spread and develop themselves, if their organism is corrupt and ready to fall to pieces. The other point that forces itself upon our attention is, that if any enemy of our own country were to take the trouble to make extracts from English newspapers detailing the crimes, the scandals, and disgraceful *causes célèbres* constantly occurring among us, what an indictment might be brought against the English people, as indeed against any other nation subjected to the same process!

But a kind of logical fallacy is suggested by these articles, when our author would fain have us believe that what has occurred in different parts of the Russian empire at different times occurs every day as an ordinary event. To this we might add that many nations—ourselves among the number—are fond of speaking of their own defects in an exaggerated way. A great many of these descriptions must be put down to that love of rhetorical writing which finds its true sphere in the newspapers. We are nothing if we are not smart nowadays. In England we have a good deal of this tendency to self-depreciation and pessimistic writing, and many foreigners, on reading the philippics contained in some of our Radical newspapers, have rushed to the conclusion that the country must be on the eve of revolution. Again, there is an inconsistency in speaking of the press as being so gagged in a country in which it is possible for such statements to be made publicly.

As far as we can judge from his book, Mr. Lanin, to use the *nom de guerre* under which the real author conceals himself, appears to have spent his time chiefly in a city—probably St. Petersburg—and to have got from the newspapers his accounts of what happened in the rural districts. We are hardly conscious of a passage in which he implies direct personal knowledge; and in this respect, in spite of his depreciation of Dr. Lansdell, we shrewdly surmise that the latter has seen a great deal more of the interior of the country than our author.

Everything is fish that comes to Mr. Lanin's net. On p. 164 he is eloquent over the tricks of trade in Russia, as if, forsooth, they were peculiarly Slavonic and unknown further West. How awkward it would be for us if all the best accredited pieces of cheating which our newspapers report were carefully collected! Mr. Lanin even adduces, among his instances of the universal corruption of Russia, stories about the plagiarism of authors, and tells us gravely how

Prof. Morozoff was accused of having stolen some ideas from another author in his *History of the Russian Drama*. If ever a corresponding indictment is brought against the English people, are we to expect that Mr. Churton Collins' book on Lord Tennyson's supposed plagiarisms will be gravely quoted? We remember some years ago reading in the *Istoricheski Vestnik* the stories about the novelist Turgueniev which Mr. Lanin mentions. We looked upon them at the time as only some of the many instances of the eccentricity and absence of mind of the *genus irritabile* of authors. We are told, for example, how Turgueniev invited some friends to dinner and never turned up, as the phrase is, on the occasion. But from such mere social gossip an indictment is framed against the whole Russian people for meanness and mendacity. We are afraid that cases of such perfidy and dishonesty have occurred before this in the sacred city of Oxford itself. But surely a great deal of this is mere triviality. We certainly read with amazement on p. 500 about the brutal coarseness of the Great Russian literature. To what does our author refer? Surely a more unfounded assertion was never made. The popular literature of that part of the Russian Empire is as pure and simple as the Malo-Russian, of which Mr. Lanin speaks so favourably. A tolerable familiarity with Russian song-books for many years has not enabled us to discover these gross and disgusting productions.

This reckless statement does not seem to be of more value than the strange idea propounded by our author that the Russian word for week, *niedielya*, proves them to be an idle people. We are afraid that Mr. Lanin's Russian studies cannot have been very deep, or he would have learned that *niedielya* was the old Slavonic word for Sunday, and, indeed, is still the word in some of the Slavonic languages. It, no doubt, became changed in Russian to mean a week, because it was the first and most important day of the week; perhaps in the same way as among the Jews (in the language of the Greek Testament) *σάββα* came to mean the week. Cf. *εἰς μίαν σαββάτων* (Mark xvi. 2).

Nor can we follow our author in his fanciful remarks upon the Accadian language and its supposed resemblance to Finnish, upon which some strange opinions are based—*s.g.* (p. 457): "The old respect which inspired the laws of the Accadians of Babylon and characterised the Finns of Pagan times still manifests itself in the conceptions of modern Finland" (!) Here is surely some very amateurish philology.

On p. 290 we get exaggerated remarks on Russian immorality: their young people are not subjected to "those painful prunings and chippings of the early desires, branching luxuriantly forth in all directions, which give strength and elevation," &c. When we read our author's remarks on Russian immorality and his extracts from the newspapers, we cannot help rejoicing a little that no Russian has performed the same pious task for us.

We do not quite understand what has dictated the constant panegyrics of the Jews

which Mr. Lanin has introduced. Without at all justifying the extreme measures which have been dealt out to them, we look upon much that our author says about this unfortunate people as very special pleading indeed. For example, his attempt to explain away the fondness of the Jews for keeping public-houses in Russia. Here and there we find a word for the Turk put in very dexterously. The programme of the book appears to be quite as much a panegyric of the Jews as elaborate abuse of the Russians. We are glad that our author says a few kind words for the Armenians. The great danger they run in Russia is that of assimilation: so many careers are open to them, and they are able, we have seen in many instances, to rise to the highest positions.

But our author, in his tedious diatribe, only gives us—if he *really* gives us—one side of the picture. He says little or nothing of many of the solid virtues of the Russian: of his real piety, to which M. Leroy Beaulieu, well acquainted with the country, bears cheerful witness; his tender-heartedness, shown in his kindness to the poor, his patriotism, and his hospitality. We do not think the less of a Spanish, nay, even of an Irish peasant, because his simple faith is mixed with what we call superstition—always a very indefinite word, into which each man will read what he pleases.

But to say a few words by way of conclusion. How undignified on the part of England all these petty attacks upon Russia seem, which are too often welcomed only in consequence of the political jealousies she has aroused. Let us be just to Russia. She has had a difficult part to play—her thinly-populated territories, her severe climate, her vast plains, so easy to be overrun by the invader, and the large Oriental population occupying her south-eastern provinces: all these have been factors in retarding her progress. She has also been greatly impoverished by the emancipation of the serfs. But that real elements of good are to be found in her people, even those who do not know her from travel, may gather from the works of Tolstoi and Turgueniev, to say nothing of others. They may see of what fine stuff her peasants are made when they turn over the delightful pages of the *Zapiski Okhotnika*. At the commencement of the century Russia saved the Georgians from being engulfed by Mohammedan barbarism. In our own time we have seen her engaged in one of the noblest wars ever undertaken by a nation—the rescue of the Bulgarians from the brutal yoke of the Turk. Our own countrymen, unfortunately, were occupied in the less worthy task of riveting their bonds tighter. Upon what a new period of terrible oppression did the Bulgarians enter after the Crimean War, as many leading men among them have assured us. Then some of the most civilised nations in the world—ourselves among the number—guaranteed to the Mohammedan oppressor that he should be undisturbed in the persecution of his slave! Whatever may have been his faults, the Russian has done a nobler thing in Bulgaria than that.

W. R. MORFILL.



*Granite Dust.* By Ronald Campbell Macfie.  
(Kegan Paul & Co.)

WHY this little book should be called *Granite Dust* is by no means obvious, till one realises that the author is a resident in the Granite City. Aberdeen has not been fruitful of poets, compared with the rueful abundance of other more or less favoured places; though at present more than one singer to the manner born lives in the grey old town. The author of *Granite Dust* is probably a very young man: indeed, his lucubrations betray him beyond question. He has something of the crudeness of literary inexperience, but more of the crudeness of youth, that happy crudeness which is the salt of life, the spice that gives it its keenest flavour, and the forfeiture of which may be a gain to the artist, but is a loss to the man. Moreover, being young and having a sensitive ear for what is rare in metrical music, he tantalises us occasionally with echoes, all of them probably unconscious.

But as this little book has not been picked out from a score of others merely to have attention drawn to its almost inevitable drawbacks, let me hasten to say that its author is indubitably a poet in his degree. What that degree is has yet to be determined: it is much that he has a single clear note of his own, and one not without appeal. There is in the following lyric that haunting charm with which the Elizabethans knew so well how to animate their songs, but which few latter-day poets can convey:

"Alas, alas, eheu!  
That the sky is only blue  
To gather from the grass  
The rain and dew!  
Alas! that eyes are fair:  
That tears may gather there  
Mist and the breath of sighs  
From the marsh of care!  
Alas, alas, eheu!  
That we meet but to bid adieu:  
That the sands in Time's ancient glass  
Are so swift and few!  
Alas, alas, eheu!  
That the heart is only true  
To gather, where false feet pass,  
The thorn and rue!"

A double strain goes through *Granite Dust*. A serene and quiet mood finds frequent expression in such lines as these opening quatrains of "A Day in June"—

"The sun was zenith high. A lifeless cloud  
Lay in the west  
Like a dead angel lying in a shroud,  
With lilies on her breast.  
O'erladen was the shimmering air with balm  
And pollen-gold.  
There reigned a perfect silence and a calm  
O'er hill and wold."

—as, too, in "Triumph," and the beautiful love lyric "Depart." A feverish and occasionally somewhat spasmodic mood manifests itself not less often in such pieces as "Telemachus," "That Night," and the Prelude: in such lines as "the vortex of a loving kiss," "... the skeleton Despair, Whose fingers rattle in her hair." But even here—and we all know how much easier it is to be bitter and despairful in verse, than steadfast and serene—there is much to admire. The poet can be "spasmodic" and yet be a poet, and he has that

delightful audacity which is another proof of the genuineness of his intellectual lineage. Lines like these from "That Night":—

"Thunder, with loosened limbs, lay huddled in a swoon.  
Lightning had slunk away. There was never a stir in the air.  
The trees stood statue-still as of motionless marble hewn,  
Save one high branch that was bent before the moon,  
By the corse of an Absalom wind hanging heavily by the hair";

or these, of "Destiny":

"By weight of many woes unbowed,  
Imperious and full and proud,  
She sitteth in a thunder-cloud.  
"And, peering through the purple mist,  
Our wildered eyes behold her twist  
The jagged lightning round her wrist;"

or these, from a powerful and imaginative fantasy, "The Dying Day of Death," spoilt by a weak line here and there, as "Patient and calm amid the world's unrest, *There shone a star or two.*"

"Weird voices wailed about the vexed sea:  
Cold corse lay upon the yellow sands,  
Panting themselves to life and painfully  
Moving their ashen hands.

I climbed a hill; and on the plain below  
Beheld astonished the hollow face  
Of man's relentless foe.

About his temples, sinuous serpent veins  
Seemed writhing; and his lips were thin and starven;  
While by the chisel of a myriad pains  
His great brow-dome was carven."

But, as yet, Mr. Macfie is on surest ground when he is simplest both in emotion and expression. The already alluded to "Depart," the fine "Fate," beginning—

"Spinning, spinning, spinning,  
She plith her ancient loom;  
Here, a silver beginning,  
There a sable doom.  
The woof is shadow and sun;  
The warp, glory and gloom.  
Spinning, spinning, spinning—  
Look how the shuttles run."

—the Heinesque "King Death," the delicately-wrought, finely-reserved lyric, "No Saint," to specify three or four only of the author's most successful pieces, prove that he is at least of those who tread Parnassus-grass, if not yet among the small company of the elect who fare across the thymy uplands.

WILLIAM SHARP.

*Education from a National Standpoint.* By Alfred Fouillée. Translated and edited by W. J. Greenstreet. (Edward Arnold.)

THIS is an unusually stirring educational work. It is the French reply to the more or less accepted manifesto of scientific education, written by Mr. Herbert Spencer thirty years ago. Mr. Spencer asked: "What knowledge is of most worth?" and answered: "The uniform reply is—Science." Again, he said:

"To science has been committed all the work; by her skill, intelligence, and devotion have all the conveniences and gratifications been obtained; and while carelessly ministering to the rest, she has been kept in the background that her haughty sisters might flaunt their fripperies in the eyes of the world."

County councils, technical institutes, chambers of commerce, *et id genus omne*, no doubt acquiesce in the "uniform reply," of which Mr. Spencer speaks with perhaps undue confidence. The passage I have quoted, however, shows that Mr. Spencer himself thinks that once in a way a little attention to rhetoric is not a bad thing.

Mr. Herbert Spencer is an intellectual giant, and, moreover, his fervid advocacy of science has been borne forward on the crest of the wave of English Utilitarianism. His book, therefore, entitled *Education: Intellectual, Moral, Physical*, has almost come to be regarded as the English utterance on the subject. It is radical pedagogy. It appeals to the democracy. It comes not from academic groves. It sniffs of common sense. It is English—to the core.

In view of the approaching organisation of secondary education in England, it is of vital importance not to be lame or halting in our choice of Spencer or Fouillée. It is easy to say with Mr. Spencer: "For that indirect self-preservation which we call gaining a livelihood, the knowledge of greatest value is—science." This point the people clearly—too clearly—appreciate, and the democracy may soon have in their hands the control of secondary education. We must, therefore, not only ask if "science" is the uniform reply to the question, What knowledge is of most worth? but also, Is science also the final, all-comprehensive, or even the most important knowledge to acquire?

Let us open once more our Aristotle. He declared the object of life to be not merely to live, but to live well. Let us distinguish between "earning livelihoods" and "living well." The former is a personal matter for each one of us to settle for himself. The idea of "living well" is very complex, involving social as well as personal factors. It depends upon a knowledge of our individual, national, racial, and human antecedents, and the social circumstances by which we are surrounded, by the views we take of the past, and the hopes and the ideals we cherish for the future. Now, as to the multitudinous details of ideas and facts which make up our knowledge of these conditions and circumstances, and the suggestions which enable us to act consciously and reasonably within them, the natural sciences give us absolutely no help.

I have seen no book which deals so admirably with this aspect of life and the necessity of educating the young to a recognition of its importance as this of M. Fouillée. He shows with great emphasis how indispensable is a due and constant appreciation throughout education of the principle of historic continuity of our present to our past, the knowledge of our present social environment, and the encouragement of distinctly human ideals of our future. All these, he contends, point to the humanities as the form and substance of education, not because they are of most practical worth, but because a knowledge of these is the essential prerequisite to living well as individuals and as nations. In the highest sense,

"We live by admiration, hope, and love."

These necessities of life involve the study of literature and of history.

M. Fouillée, then, maintains that the chief material of education must be human. The Humanities take with him the place assigned by Mr. Spencer to science. Instead of training children for their future occupations, M. Fouillée contends that the very meaning at any rate of a liberal education is that it should be "disinterested." "Our first aim," he says, "is to make men, and men endowed with great social virtues, not to turn out ready-made engineers, mechanics, doctors, or apothecaries." M. Fouillée admits, or rather maintains, that his ideal, while theoretically valid, is practically too vague for, say, school purposes. The school-master cannot build boys into cosmopolitan beings, men in the abstract. He insists, however, that the idea of organic solidarity on a scale smaller than that of humanity—viz., the solidarity of the nation, must permeate and transfigure any truly national system of education. He points out with overwhelming accumulation of eloquence and fact that each nation has its own instinct, genius, and mission to humanity. The educational problem, therefore, of each country is how best to infuse its national consciousness, as made clear in its previous experiences both of thought (in literature) and of action (in history), into the teaching of its secondary schools. We must study literature, conscious that the master-minds translate the aspiration of their age and country into ideas. When the poet "was not of an age, but for all time," well, study him the more! Thought and action must be studied throughout our national ancestry to take up present-day life and work in the line of continuity. "Education," to quote again, "is not an apprenticeship to a trade: it is the culture of moral and intellectual forces in the individual, and in the race."

This insistence on the "disinterestedness" of education should give English readers pause. M. Fouillée further suggests, what has been little considered in England, that in the raising of the standard and aims of the education of the masses, we should pay especial attention to those who are receiving the highest and best education. Accordingly, M. Fouillée gives chief thought to a consideration of the higher or "ruling" classes. Plato cared most for the education of the philosopher-kings; many writers have written on the education of princes and of gentlemen. M. Fouillée evidently inclines to follow these leaders. It is to be regretted that he does not develop this position at more length, but its evident underlying principle is that the best ideas in education filter downwards, but rarely or never mount upwards.

What, then, is the mental food best fitted to the digestion of the best youths of a country? M. Fouillée answers, with as much confidence as Mr. Spencer—but quite differently—the Humanities. They lead the pupil outside his own selfish interests to the wider interests of the race of which he is a member. They take him a distance away from his own age, to reveal the powers or qualities of the Alexanders, the Pericles, the Cæsars, the Virgils, the Dantes, the Francis-of-Assisis, the Shaksperes,

and the rest of the great souls. These stand before him for his judgment. The judgment framed, they become his leaders. The pupil finds standards and aims, which become independent of place and time, and which tend to establish themselves upon the essence of things rather than on accidents of locality. Above all, the Humanities, besides giving material for knowledge, exercise the soul in enthusiasm for the morally good, for the true, and for the beautiful. M. Fouillée, in short, urges, in his own way, that "it takes a soul to move a body," and that the soul is particularly worth training.

It must be understood that, so far from condemning science teaching, M. Fouillée emphatically advocates it. He especially wishes the connexion between the sciences and a general survey of their provinces to be taught. His greatest wish in the teaching of science is that the humanistic spirit should be infused into it.

"Scientific truths," said Descartes, "are battles won: describe to the young the principal and most heroic of these battles; you will thus interest them in the results of science, and you will develop in them a scientific spirit by means of the enthusiasm for the conquest of truth."

Fouillée's own enthusiasm is great at all times, but it is when he discusses the classical humanities that it reaches its climax. It is here, too, he comes full tilt against Mr. Spencer, who, readers will remember, relegates such studies as art, music, the classics to the "leisure part of life." M. Fouillée warmly replies:

"The object of literary culture is not to enable you to read Horace and Virgil in your idle moments, but to transform and beautify your inner nature; its object is to take you along the path which has been trodden by past generations, by your own country, and which other nations in their turn will tread. After that, whether you do or do not read Virgil is of little import; even in bridge-building there will still remain a sense of elegance and beauty, which should not be neglected from the utilitarian, the moral, or the national points of view."

M. Fouillée, of course, makes out a strong case for the retention of the classics (particularly Latin) in the higher schools of France. The classics are an inherited treasury, the heirlooms of thought, so to say, of the French boy; and he would be deprived, so M. Fouillée is concerned to show, of his birthright, if he had no share in them. Any proposal to dispense with Latin, he points out, would be revolution, not evolution. M. Fouillée is very clever in using the evolutionary hypothesis in developing his views. It is curious to find evolution brought into the controversy to support the teaching of the classics. This doctrine is usually supposed to be the special property of the scientists. M. Fouillée, however, with sly glee, rubs his hands and impels evolution into his service. His use of the doctrine is certainly interesting and suggestive.

M. Fouillée, like Mr. Herbert Spencer, is a controversialist, ready for fight. He is, however, carefully constructive with his materials. He is enthusiastically literary in style and spirit. He is more than a *doctrinaire*. Over and above its pedagogic

and literary characteristics, this book has an added significance from the fact pointed out by the English editor, Mr. Greenstreet (to whom thanks are due for his clear though French-echoing translation), that the Italian Government, making changes in their secondary education have practically followed the principles of M. Fouillée.

I have said that Mr. Spencer's book is distinctly English. Just as pronouncedly is M. Fouillée's book French. In our technical manufactures we have been obliged to allow the superiority of the French in the delicacy of the finish of their work, in the taste of their designs, in their readiness to raise their standards of art, and to improve the training of those taking part in technical pursuits. There is a corresponding national superiority in M. Fouillée as a writer on education. Whatever view we may take of the relative importance of the classics and science (how can we differ as to the necessity of the Humanities as the basis of the education of human beings?), we have much to learn from the French artistic handling of the subject of education.

A last word: if the new French revival of humanism in education is apt occasionally to overflow to sentimentalism, yet its spirit is as life-giving for England as for France.

FOSTER WATSON.

#### NEW NOVELS.

*Born in Exile.* By George Gissing. In 3 vols. (A. & C. Black.)

*A Queen of Curds and Cream.* By Dorothea Gerard. In 3 vols. (Eden, Remington & Co.)

*The Fate of Fenella.* By Twenty-four Authors. In 3 vols. (Hutchinson.)

*A Tiger's Cub.* By Eden Phillpotts. (Bristol: Arrowsmith.)

*Catmur's Caves.* By Richard Dowling. (A. & C. Black.)

*Rex, the Black Sheep.* By M. E. Hall. (Digby, Long & Co.)

*Legend and Romance.* By George Motley. (Digby, Long & Co.)

*Through Deep Waters.* By B. Walsh. (Trischler.)

*In and about Bohemia.* By C. J. Wills. (Griffith, Farran & Co.)

INTELLECTUAL scepticism has had a fairly good turn in the novels of the present generation, and, whether the effect be for good or harm, fiction has done its best to justify the attitude of doubt. Hitherto, however, the religious sceptic has been presented in a suitably heroic guise. We have seen him throw off one by one, with firmness if with reluctance, the fetters of his early training, and emancipate himself from fond errors to which he was too brave and true still to cling. His courage has involved him in many difficulties, and in painful personal separations, but in no modern novel until now—so far as my observation goes—has the doubter paltered with his doubts or compromised matters with his conscience. Yet it is certain that there are many sceptics who outwardly conform to the beliefs of the multitude, and it is this side

of the problem of intellectual doubt that Mr. George Gissing gives us in *Born in Exile*. The case he describes is an extreme one. It is not that of a man who holds his doubts so lightly that he continues from force of habit to act as though he had none. Mr. Gissing's Godwin Peak is a student, whose scepticism is well-reasoned and aggressive. The ungenial conditions of his life fostered, to begin with, a temperament naturally unsympathetic, and his intellect avenged itself upon easy-going humanity by upsetting its beliefs. But ambition was a strong element in Peak's character, and this in its turn was fostered by the passion of love. Far above him in the social scale, far removed from him, as he supposed, in intellectual sympathy, was the girl he wished to marry. It seemed to him that the only way to win her was to join the Church, and take holy orders. The reader will wonder how this was to be done without an absolute recantation of his heterodoxy; but that would have been too commonplace an expedient for a man of Peak's mental resource. He preferred to try instead the more hazardous expedient of a double life, intellectual and moral; indeed, the casuistical attractions of such a choice made it almost welcome to him. One must not disclose the lines of the story; but it goes without saying that honest human nature will rebel against intellectual deceit as much as against any other. The story is almost necessarily a melancholy one, but it is singularly able; and those readers who do not at an early stage give it up as dull will gratefully admit that it is brilliant. The cleverness of the book is attested by the fact that Godwin Peak neither forfeits the reader's sympathy nor wins his admiration. We take him for what he is; and though the whole result is unsatisfactory, it includes much that is worth having. There are many passages in the novel that would bear quotation. Here is one, which will serve the double purpose of indicating the intellectual quality of Peak's mind—for he is the speaker—and of Mr. Gissing's style:

"I can't pretend to care for anything but individuals. The few whom I know and love are of more importance to me than all the blind multitude rushing to destruction. I hate the word *majority*; it is the few, the very few, that have always kept alive whatever of effectual good we see in the human race. There are individuals who outweigh, in every kind of value, generations of ordinary people."

One almost knows by this time what to expect in a novel by the brilliant author of *Lady Baby*. Not that she repeats herself in the least; but her knowledge of Continental and English life is so wide and intimate that it may be taken for granted of any book of hers that it will give us much that is cosmopolitan in interest, though intensely human, whatever its nationality. For charm of plot and vivid presentation of character, *A Queen of Curds and Cream* deserves to rank with the best of its predecessors. Its pictures of Austrian life, and especially of the small world of Austrian nobility, are so able that one does not doubt their absolute truth. Ulrica Eldringen's English connexions give an English side also to the story, and not the least interesting part of

it is that which consists of a bold plunge into English society. To Ulrica, who by birth is a countess, and by choice takes to dairy-farming for a livelihood, must be allowed those potentialities which bridge the possible and the impossible. Everything turns out for her as it should do, notwithstanding that her decisions are sometimes extraordinary. If women of her type are rare, for great beauty and strong character do not often go together, a novelist who gives us so desirable a combination is the rather to be applauded. The other characters in the story are obviously true to life, and the developments of the plot are admirable; but Ulrica herself is the fascinating centre of interest.

A novel in four-and-twenty chapters by as many different writers, between whom there had been no common understanding as to the characters to be introduced or the plot to be developed, could not fail to be an amusing experiment, though nothing greater could be expected from it. *The Fate of Fenella* is an ingenious success. That young lady is started upon her career by Miss Helen Mathers, who suggests so much of her character as is to be gathered from one view of her, conveyed in a few pages of incidental description; and then each of the other three-and-twenty writers takes up the parable and continues it at his or her own sweet will. Perhaps one ought to be amazed as well as amused at the continuity of interest which is preserved under such conditions, but the effect is rather to show the ease of mere story-telling, than to suggest the skilful management of a difficulty. The several writers make the fullest use of their freedom, with the result that nearly every chapter has some startling incident of its own; but one suspects that none of them would like to stake a literary reputation upon any one of the contributions to this curious mosaic. Regarded, however, for what it is—a playful and ingenious experiment—it is entertaining and clever. The illustrations greatly add to the interest.

A story with the title of *A Tiger's Cub* would be disappointing if it were not sensational. In this particular story there is no lack of that quality. It comes out both in the characters and in the incidents, and the writer's style is also well suited to it. As for the characters, one of them is an old man who has amassed a fortune by means which it is hinted were not too scrupulous, and has also possessed himself of an immense collection of precious stones. Here of itself is a central incident around which a blood-curdling plot readily gathers. Old Simon Myrtlerig, in order of time at any rate, is the first villain of the piece; but he is in turn the victim of other villains, whose diabolical contrivances are as ingenious as they are base. All these things belong to the grim foreground of the story. Less prominent in it, but essential to the artistic completeness which it may perhaps be said to possess, are people of a milder sort, and events which it is pleasant to follow. It is not a story that will appeal to every taste, but of its kind it is a superior specimen.

Mr. Richard Dowling never writes badly, and his *Catmur's Caves* is brilliant after a

fashion, but the gruesomeness in it is somewhat overdone. One feels, too, that nobody in the story gets that poetic justice which ought never to go awry in novels, though it occasionally does in actual life. Catmur is a showman, part of whose paraphernalia is a collection of wild beasts, while a beautiful girl, who passes for a clairvoyante, is another of the attractions of his show. The girl has a history, of course, and if Mr. Dowling had not perversely willed otherwise she would have been restored to her friends. But he marries her to a black lion-tamer, and Catmur and another rascal are allowed to go unpunished. One is bound to protest against such an arbitrary disregard of the claims of justice.

The familiar ne'er-do-well is the hero of *Rex, the Black Sheep*. Here, however, he possesses more redeeming qualities than are usually found in members of his unlucky class. His misfortunes are not crimes, and even his crimes have some fancied point of honour about them. But the story has hardly breadth enough. Its chief interest is supplied by some pictures of child-life. It is refreshing to hear of a boy whose highest ambition was to be a scissors-grinder; and not the least interesting of the characters is Muriel's doll.

A family legend re-enacted three hundred years after date forms the story of *Legend and Romance*. But whatever romance may have been associated with the origin of the legend, there is not much in the modern reproduction of it. Nevertheless, Mr. Motley contrives to tell an interesting story, into which he introduces sundry courtships, five marriages, a few convenient deaths, a broken leg, and a railway accident. No one is likely to complain of a want of incident, but somehow the aroma which one can imagine in the old legend does not come out very forcibly in the new form of it.

"Deep waters" in all conscience, one is inclined to exclaim after having read Mr. Walsh's book. A murder, a bigamous marriage, a suicide, a false imprisonment, a wife flying from her husband—these are the events which give fitness to the phrase, *Through Deep Waters*, by which he names it. But when these troubles are left behind, what remains of the story is like the sunshine that comes after a storm. The ultimate happiness of wife and husband was to themselves a boon worth much suffering in the winning, and to the reader is a consolation for the strain on his own sympathies.

"Bohemia" is a strange and sacred region whereof it is pleasant to hear, though some of its denizens are people whom it would be a little awkward to know. For those who are content to learn something about the people and the place without actually making acquaintance with them, we know no better guide than Mr. C. J. Wills's *In and about Bohemia*. Brighter stories than the forty and one bound together in this comely volume it would be difficult to find.

GEORGE COTTERELL.

## CURRENT LITERATURE.

MR. MALCOLM SALAMAN, in *Woman through a Man's Eyeglass* (Heinemann), shows himself in another than the familiar light of a genial critic of pictorial art, and an outspoken and instructed judge of theatrical things. In a series of analytical essays on women's character, he proves even to the "general reader" the presence of that imagination without which no good criticism exists, and he displays the old and admitted penetration which has long been recognised in his dramatic critiques. But, to boot, Mr. Salaman displays, in the present agreeable volume, a tenderness and sensibility with which the public may not heretofore have credited him; and able, as the latest essay in the volume shows him to be, to write upon the *fin de siècle* woman, he yet has what we can scarcely call a sneaking kindness—for it is indeed so plainly avowed—for the woman whom the manners of the end of the epoch have not visibly affected. Dedicated to a member of his own domestic circle, the book shows throughout much appreciation of domestic sentiment; and if tolerant of the realistic lady-novelist, or of the modern "smart person," he is kindest, really, to the "domestic" woman: it is evident that he respects the wife of his Doctor Hearthside more than his Lady Gladys Parchment, or even his charming Mrs. Mayfair Smartly. Still, let it be admitted, his sympathies are wide, his tastes comprehensive. The future of his *fin de siècle* woman is what he cannot quite cheerfully look forward to. Will she, he asks, always remain "emancipated"? Or, as years pass, "will the humanity that is in her cry out for something more tangible than the showy make-believe of her present life"? And, with regard to this problem, the "larger hope" is the one that he would fain trust. Though this is Mr. Salaman's sentiment, he is, throughout the bulk of the volume, amusing rather than grave, and observant rather than didactic. The value of Mr. Dudley Hardy's little illustrations, which accompany Mr. Salaman's imaginative essays, is very various. Some are merely blotchy and mannered; others, like the pretty suggestion of Mrs. Mayfair Smartly driving with her dog in the Park, have an elegance and charm that is better than mere ease of the inevitable *modernité*. Whatever may be thought of the illustrations, the book, it is quite certain, will be widely read and liked.

*Devonshire Idylls*. By H. C. O'Neill. (David Stott.) This little paper-covered quarto of some 130 pages happened to reach us on the very same day as two Devonshire Glossaries, and it must be confessed that some such help is occasionally required to interpret the conversations. But those who are familiar with the broad Doric of the West Country (as the present writer was in his boyhood) will be the first to acknowledge the general faithfulness of our author to local language and to local custom. The scene of all these stories is laid some forty years in the past, when North Devon was still one of the most remote corners of England. They deserve their name of "idylls"—for so we prefer to spell the word, with Tennyson—as each presenting an episode of village life, told with a simplicity that is the highest art. We could ourselves have desired a little less moralising, and a little more description of scenery; but this apart, we have nothing but praise to give to Miss (?) H. C. O'Neill. She really knows the country folk—their daily toil, their anxieties, their contentment, their loyalty to one another, their respectful confidence in their superiors—the qualities which Wordsworth has expressed in verse and Thomas Hardy in prose. Like the latter, she excels in dialogue, though she does not overstrain the limits of rustic humour. Finally, in the last

and best story of the series, "The True Love of Barnabas Butter and Betty Kick," she gives a vivid description of "the crying of the neck," which we commend to the notice of folklorists. Devonshire has no lack of native authors, but it has been left for an adopted daughter to do for the county what Miss Edgeworth did for the peasantry of Ireland.

*An Old Parson's Anecdotes and Tales*. By the Rev. W. E. Heygate. (Masters.) In spite of the author's assurance that "this is not a book of sermons," the little volume under review is nothing if not a collection of short and pleasantly written homilies. The Rector of Brightstone, in the Isle of Wight, has naturally a good deal to say about the lifeboat, and he is old enough to remember smuggling. Having known the smuggler intimately, he does not give him a good character. He lacks "the honesty and openness which are necessary not only in a Christian but in a man." Writing (apparently) of his present parish in the old days, Canon Heygate tells us—

"The whole coast was full of smuggling, time out of mind. Every break in the cliff, every bridge, copee, and ditch knew how to conceal contraband goods. There are two hollow trees close to my house, one of them in the hedge of my own garden, which concealed kegs of brandy. The children were taught to say 'I don't know,' when asked where their father was. There was a net-work of concealment and secret combination. Brandy was hidden in my own cow-shed, unknown to me until afterwards."

In spite of this roaring trade, only two of his parishioners were "known to have made money" out of it. Smuggling, like gambling, brought vices in its train, which soon made its profits disappear. One of these successful smugglers was an old man, who used to groom the mare of Dick Turpin. The famous highwayman was a liberal master, as he always gave him a guinea for his trouble. This old man made £1,500 by his share in the smuggling trade. With this he bought a butcher's business, lost all his money, and died almost as a pauper in a parish where the author was curate. We have said enough to show that the Canon's reminiscences are not devoid of point or interest.

*An Enchanted Garden*. By Mrs. Molesworth. (Fisher Unwin.) It is not everybody who is so fortunate as Rafe and Alix. Enchanted gardens are scarce nowadays, and we do not remember to have seen or heard of one quite like that of Ladywood Hall, with its little old fairy caretaker, who gave them strawberries and cream and told them stories. Very nice stories they were, and with such excellent morals that it would seem as if Christianity had spread among the fairies. The story of the three wishes is indeed quite different from that which delighted our childhood. But some of the stories are told by birds. We all know how, when we were children, a little bird used to tell our mothers and aunts and nurses things, and not always very pleasant things. In those days birds were "tell-tale-tits," but a change has come over them now, and you will be quite astonished to learn how many good thoughts are put into our heads by robins when we are asleep. More than this we dare not say, less we should be accused of being tell-tales ourselves. But the names of the other stories will do no harm to anyone. They are the Summer Princess, the Christmas Surprise, and the Magic Rose; and the last of these stories is perhaps the prettiest, which is saying a good deal.

*The Fig and the Idler*. By Alphonse Daudet. (Fisher Unwin.) Among the many shilling books of this or any other season, it would be difficult to find one better worth the money than the delightfully got-up English edition of

"The Fig and the Idler," and three other well-translated little stories by M. Alphonse Daudet. They are printed on thick ivory paper, with wide margins, and have the delicate illustrations by Montégut. Naturally, these are from well-used plates, but it is wonderful how little they have suffered. However disappointed one may be with some of M. Daudet's recent work, there can be nothing but hearty praise for the Algerian legend which gives its name to this charming booklet, and for its three companion tales, "My First Dress Coat," "The Three Low Masses," and "The New Master."

*In the Fire, and Other Fancies*. By Effie Johnson. (Elkin Matthews.) The authoress was ill-advised to publish this little volume of stories. She had done better to take the very obvious hint suggested by her title. They are feeble echoes of Mrs. Gatty's *Parables from Nature*, without either her spiritual charm or her lightness of touch. The imagination is thin, the style crude with a tendency to bathos, the humour appalling, and the moralising trite. And they betray an ignorance of natural history of which Mrs. Gatty could never have been guilty. The male cuckoo, for instance, does not habitually sit on the nest and eggs of the thrush. The authoress is probably young, and will some day regret her first attempt. Meanwhile, Mr. Walter Crane has designed her a very graceful frontispiece.

## NOTES AND NEWS.

WITH reference to the official statement concerning the pension of Miss Amelia B. Edwards—that it was granted "in recognition of her services to literature and archaeology, and in consideration of her inadequate means of support"—we have authority for saying that the plea of poverty was not made by Miss Edwards, and that she never knew of its having been made on her behalf by others. When she accepted the pension—which she did with much gratification—she had no reason to suppose that the distinction was conferred upon her on any other ground than for her studies in Egyptology. If she had heard of the other consideration, she would certainly have refused the pension altogether, both on principle and as a matter of personal feeling. It is true, she was not rich; but she had sufficient for her modest wants. The only pecuniary anxiety that ever troubled her was lest she should be unable to keep her capital intact for the foundation of the professorship of Egyptology, upon which she had set her heart. As a matter of fact, this capital was considerably augmented, from an extraneous source, only a month or two before her death.

MR. JOHN MURRAY announces a welcome reprint of the very scarce first edition of Bates's *Naturalist on the Amazons*. This will be prefaced with a memoir of the author by his friend, Mr. Edward Clodd, in which some hitherto unpublished letters from Darwin and Wallace will be included, and also a correspondence between Bates and Dr. (now Sir) Joseph Hooker on the influence of external conditions upon organisms, a subject to which Dr. Weismann's recent essays give special interest.

WE hear that Ferdinand Gregorovius has left a volume of "Römische Tagebücher," embracing the period from 1852-74, and giving, besides personal and biographical reminiscences, many interesting details of the events connected with the regeneration of Italy. These "Tagebücher" are being edited by Prof. Althaus, and will be published early in the autumn by the Cotta'sche Buchhandlung, the publishers of Gregorovius' *Geschichte Rom's im Mittelalter*.



THE Scottish Library Club is about to issue to its members a new edition of *The True History of Several Honourable Families of the Right Hon. name of Scot*, by Captain Walter Scot, of Satchells, from the original Edinburgh quarto of 1688. This curious book, partly in prose, partly in doggerel verse, is now scarce, though it was reprinted at Edinburgh in 1776, and at Hawick in 1786.

A BOOK by Mr. Clement Scott, entitled *Over the Hills and Far Away*, will be published immediately by Messrs. Eglington & Co.

MESSRS. DIGBY, LONG & Co. will publish in a few days Mr. R. Menzies Ferguson's new book entitled *Our Trip North*, with full-page illustrations by Messrs. J. D. Adam and T. A. Brown.

MESSRS. FREDERICK WARNE & Co. will shortly publish, in their one-volume novel series, a story by Miss J. C. Emalie, entitled *His Life's Magnet*, the plot of which is laid in a rustic village beneath the shadow of the South Downs.

THE August number of the *Century* magazine will contain an article entitled "Shelley's Work," illustrated with a full-page portrait of the poet; and also a profusely illustrated paper, by Mr. W. E. Norris, on "The Apotheosis of Golf."

MR. MACKENZIE BELL will contribute a poem entitled "The Lame Boy in the Woods" to an early number of the *Author*.

MESSRS. CASSELL & Co. have arranged to issue a popular reprint in monthly parts of their illustrated quarto edition of Bunyan's *Works*. The first part will be published on July 26.

THE expediency of forming a bibliographical society in England was discussed on Friday last at a meeting held, by invitation of the Library Association, at 20, Hanover-square. Mr. R. C. Christie, chancellor of the diocese of Manchester, was voted to the chair. Among those present were Lord Charles Bruce, Mr. Henry B. Wheatley, Mr. J. W. Bone, Mr. Hyde Clarke, Mr. Isambard Brunel, Mr. W. A. Copinger, Mr. Reginald S. Faber, Mr. Talbot Baines Reed, Mr. Parkes, and Mr. John Leighton. Mr. Copinger moved the following resolution:—

"That this meeting is of opinion that a society should be established, to be called the Bibliographical Society; that the object of this society be (a) the acquisition of information on subjects connected with bibliography; (b) the promotion and encouragement of bibliographical researches; (c) the collection and publication of works connected with bibliography."

The project, he said, was one of no little importance and interest. Last year he read a paper on the subject before the Library Association at Nottingham, and since then had received many letters asking him to take measures for giving effect to his views. During the last few years no branch of literature had increased so rapidly in comparison with its increase in previous years as bibliography. The love of reading was gradually extending throughout the country, and a universal catalogue of English literature became more and more desirable. Such a work might well be based on the printed catalogue of the British Museum—an undertaking which, he believed, would be completed in seven or eight years—and might be carried out on the plan of Dr. Murray's Dictionary. No one person could accomplish so heavy a task, so that co-operation was absolutely necessary. Many workers covered the same ground, simply in consequence of not knowing what others were doing. It was remarkable how far this country had fallen behind other countries in reference to bibliography. The society should be estab-

lished on a broad and inclusive foundation, and its several spheres of labour might be delegated to separate committees. Between seventy and eighty gentlemen had already expressed their willingness to join the society as soon as it came into existence. Mr. Wheatley seconded the resolution, remarking that he fully agreed with what Mr. Copinger had said. Several others spoke in support of the resolution, which was carried unanimously. On the motion of Mr. Faber, it was decided that the subscription should be one guinea a year, and a committee was appointed to consider the scheme on which the society should be based.

BESIDES the Variorum Apocrypha, edited by the Rev. C. J. Ball—which we hope to notice hereafter at length—Messrs. Eyre and Spottiswoode have now issued their Variorum Reference Bible, including the Apocrypha, bound up in one volume. Quite apart from the value of the readings and renderings here given, and the other expository matter, this edition deserves to meet with support, if only on the ground that it is continually becoming more difficult to find a Bible that contains the Apocrypha. It is printed in good type on thin paper, so as not to be too cumbersome, and is very handsomely bound.

IN the last *Bulletin* of the Société des Sciences et Arts de Bayonne (Deuxième Trimestre, 1892) M. E. Ducéré begins a "Histoire de la Marine Militaire de Bayonne." This was somewhat neglected in the *Etudes Historiques sur la Ville de Bayonne*, by MM. Balasque and Dulaurens. The work has been long in preparation, and will touch on many points of English history.

#### UNIVERSITY JOTTINGS.

LORD HANNEN and Prof. Rücker have been nominated by the Crown to the two vacant places on the senate of the London University.

WE observe that three ladies—two of whom were at one time mistresses at the Kensington High School—have passed the recent examination in classics for M.A. at the London University.

PROF. RAMSAY, in his report as dean of the faculty of science in University College, London, enumerates a list of eighty-four publications, containing researches by professors, assistants, students, and former students who are still at work in the college. This record, he contends, equals, if it does not surpass, that of any other university in the kingdom.

THE committee of the Aubrey Moore Memorial Fund report that the amount collected was £955. Of this sum 120 guineas has been paid to Mr. C. W. Furse for a portrait to hang in the hall of Keble College. The balance has been transferred to trustees in order to form a studentship, open to Oxford graduates who are members of the Church of England, "to continue the study of theology or to carry out some definite work in connexion with theology." The value of the studentship is £20 a term; and if this amount is continued, the money at present subscribed will last about twenty years. The Rev. L. Ragg, the first holder of the studentship, devoted himself to the study of Origen's *De Principiis*; and Mr. E. M. De La Hey, the present holder, is working at the writings of Gregory of Nyssa.

THE Therese Montefiore memorial prize, given yearly to a student of Girton College who, among other conditions, shall have obtained a first class in one of the triposes of the University of Cambridge, has been conferred on Miss Edith Emily Read. Miss Read took a place equal to that of 26th wrangler in Part I. of the Mathematical Tripos, 1891, and has

this year been placed in the First Class of Part I. of the Moral Sciences Tripos. She is at present engaged in work connected with the Labour Commission. The prize was instituted in 1891 by Mr. Claude G. Montefiore in memory of his late wife, a former student of the College. It consists of the annual interest of £1700, amounting on this occasion to the sum of £64 13s.

THE University Court at Glasgow has accepted a proposal from the council of Queen Margaret College, by which the grounds and buildings of the college, together with an endowment of £15,260, will be transferred to the university, for the separate instruction of women students.

PACHAIYAPPA's College at Madras will this year celebrate its jubilee. The name and great part of the endowments are derived from a native banker, who died towards the end of the last century. But the present institution dates from 1842, when an educational trust was constituted under a decree of the supreme court. Beginning with a free school for the teaching of the elementary branches of the English languages and science, it has grown into a college which prepares for the higher degrees of the Madras university, together with a very successful commercial department. Though it employs four English professors, it is managed entirely by Hindus, and claims to be the great national centre of Hindu culture in Southern India. To commemorate its jubilee, an appeal is made for funds to provide additional instruction in mathematics, physics, chemistry, and biology.

AT the Harvard Commencement, the hon. degree of LL.D. was conferred upon Mr. Richard M. Hunt, the architect of the World's Fair at Chicago; and the hon. degree of M.A. upon Mr. Silvester B. Koehler, the curator of prints and engravings at the Boston Art Museum, whose admirable catalogues of special collections have more than once been noticed in the ACADEMY.

#### ORIGINAL VERSE.

##### NATURE'S LABORATORY.

###### I.

DEEM not the sky a mist the sun surrounding,  
Deem not the sun a servile orb ablaze,  
Behold the soul the blue, the golden bounding,  
Radiant among their heaven-sustaining rays.  
Yet all are masks of adamant that hide  
The undivulged of Nature and her fate,  
Whose spring scarce dares she to herself confide,  
Self-sworn to secrecy inviolate.  
Black night as fuel fed her first-born fires,  
Whence turns she not love's lowly source  
abhorring;  
Although the glowworm's passion still aspires,  
She frames the angelic face for man's adoring.  
No single part is hers, with smiling grace  
She holds the universe in one embrace.

###### II.

The twilight orbs whose dream 'twas hers to render,  
Like unheard thoughts are on the blue reclining.  
Gaze on them once, or on her daily splendour,  
The homely sun with love domestic shining!  
But where those blessed constellations find  
That can compare, in her divine intent,  
With the beloved faces of mankind;  
To our lone hearts a lower firmament!  
So is reality's romance unshaken,  
Even though it bear the semblance of a dream,  
And she the uncontested prize has taken  
Who bade the heavens with human beauty teem.  
In the pale glowworm did her love begin:  
The soul her idol now, her last of kin.

THOS. GORDON HAKE.





chomrac, a common name, of which the gen. sg. Canicomrihc (leg. Cāinchomric) occurs in a charter cited in the *Grammatica Celtica* xiv.

Colgu, the name of the addressee of the letter, was lector of Clonmacnois, and the greatest of the Irish scholars of the ninth century. A Latin letter to him from Alcuin (who spells the name Colchu) is printed by Archbishop Ussher in his *Sylloge*, No. xviii. The letter accompanied a gift of 200 silver sili from Charlemagne and Alcuin (see Mr. Olden's new and excellent work, *The Church of Ireland*, p. 155). Colgu died, according to the Four Masters, in the year 789. But Ussher dates Alcuin's letter A.D. 794, and it seems that the chronology of the Four Masters is here wrong by five years.

Conchen, the name of the person whom King Mermin greeted, seems an error for *Concen* = the *Cunocenni* of the Trallong stone (Hübner's *Inscr. Christianae Britanniae*, No. 48).

Dominnach, the name of another of the four monks, seems a corruption of \*Domnach, a name, however, which I have not met, though the diminutive *Domníc* and the compound *Ferdomnach* occur.

Dubthach, the name of the inventor of the cryptogram, is a very common Irish name, which the Norsemen expressed by *Dufþakr*.

Fergus, the name of one of the four monks, is also a common Irish name. It is = the Old Welsh *Gurgust*, later *Gurwst*, *Grwst*, as in *Llan-rwst* (Rhys's *Lectures on Welsh Philology*, 394).

Mermin, the name of the Welsh king from whose court the letter was addressed to Colgu. This king is identified by Mr. Heiberg with the Mervyn Vrych who died, according to the Brut y Tywysogion, in the year 844.

Suadbar, the name of the monk who seems to have been the scribe of the letter, occurs in the Four Masters, A.D. 889. It is compounded of the laudatory prefix *su-* (= Skr. *su-*, Welsh *hy-*) and *adbar* "matter."

Mr. Heiberg publishes the letter as "a small contribution to the elucidation of the knowledge of Greek in the Middle Ages." (*Et lille Bidrag til Belysning af Middelalderens Kendskab til Græsk.*) As such it may take its place beside the note in the Würzburg codex, Mp. th. f. 61, which was published by Prof. Sanday in the *ACADEMY* for September 1, 1888, p. 138, col. 1, and has since been printed from a photograph in Kuhn's *Zeitschrift* xxxi. 245.

WHITLEY STOKES.

#### THE BABYLONIAN LEGEND OF THE CREATION OF MAN.

Queen's College, Oxford: July 18, 1892.

Many years ago I copied an unnumbered fragment of a cuneiform tablet in the Kouyunjik collection at the British Museum, the injured condition of which prevented me from discovering what it was about. All I could see was that it related to an otherwise unknown individual called Adapa.

Now among the cuneiform documents found at Tel el-Amarna is a portion of a mythological text, which records the adventures of a certain Adapa, the son of the sea-god Ea. Dr. Zimmern has published an interesting article on the text in the (American) *Sunday-School Times* for June 18 of this year, in which he points out that the story, so far as it has been preserved in the Tel el-Amarna text, is curiously parallel, not only to the Greek myth of Prometheus, but also to the Biblical account of the Fall. A comparison of the Tel el-Amarna text with that which I copied in the British Museum has shown me that the latter belongs to the earlier part of the same story, and that if the portion preserved at Tel el-Amarna in Egypt tells us how man became mortal, the portion which has come from the library of

Nineveh at Kouyunjik tells us how he was created in the first instance.

The following is a translation of the fragment from Kouyunjik:

"[Why art thou sitting?'] said [Anu] to him, and he looked up. ['Why] art thou sitting?' he said to him, and he rose up; and Anu shouted aloud to the creation (*ipsi*) of Ea, and the gods of heaven and earth as many as exist and whoever (else there was) answered accordingly his command, which like the command of Anu whoever (was) an augur [re]peated from the lowest part of heaven to the height of heaven. He (*i.e.*, Adapa the creation of Anu) looked and beheld the terribleness of him (*i.e.*, Anu). Anu [took from?] him what Adapa had made to be a covering (?) over him, he [removed?] what Ea had made his nourishment (*subaru*), [and] his dominion he appointed for future days for a name . . . 'Adapa (is) the seed of mankind (*zir amiluti*) . . . man and woman (*nisu sinnistu*) with one voice shall regard (?) him (*silti isbiru*) . . . to the heaven he shall ascend; she accordingly . . . the obstacle (?) which they have established in hostility to men.'"

We already knew that Ea, the culture-god of Eridu on the Persian Gulf, was regarded by the Babylonians as the creator of mankind; the text I have just translated shows that the first man so created was named Adapa. But it would appear that Anu, the Sky-god of Nipur, subsequently interfered, and first raised Adapa into an upright position, changing the food and raiment which Ea had provided, and giving him dominion over the visible world. He further promised that the newly created man should ascend to heaven, and, as it would seem, be provided with a helpmeet. Comp. Gen. i. 26, iii. 9, 10, 21.

I may add that in Sumerian the character *pa* might also be read *ma*, so that the name of the hero of the legend would in this case be Adama, the Biblical Adam. We should then have to suppose that the legend is translated from a Sumerian original, which in its turn borrowed the name of the hero from the Semites.

A. H. SAYCE.

#### NOTES ON HERODAS.

Cambridge: July 14, 1892.

I. 82. *δειξον οὖτω σ' εὐπειθῆ, i.e. εὐπειθῆ.* The *πεισούσα* immediately following is no valid objection to the reading.

I. 83. Perhaps *ἀλλ' ἄλιν λόγων τῶνδε.* For the absence of the article with *τῶνδε* cf. I. 60.

II. 7. . . *ης δ' μαστὸς ἥας . . . ν' χάρης.* I think that *ἡράσθη* (or *ἡράσθη*) is a certain restoration. Probably most people fancy that the line contained a proverbial expression; but I believe that *μαστος*, "fellow-citizen" is probably right—*e.g.*, *ταύτης μὲν μαστος ἡράσθη χάρης* (contrast 57 ff.); or, if not, that *οἱ* represents a medial termination—*e.g.*,

*ὡς τῆσδ', ὀνήσου', ἀστὸς ἡράσθη χάρης·  
κοῦτος μέτοικός ἐστι τῆς πόλιος, κῆγά·  
ζῆν δ' οὐκ ἐξ ὅκως βουλόμεθα κέλλως ἡμέας  
λυπένων προσέλκει, &c.*

The word *ἀστὸς*, as opposed to *πολιτὴς*, includes metics.

II. 12. The first words are probably parenthetical, *e.g.* (*πένης Ἀριστοφῶν δέ*) *κῆμ' οὖν ἐγχεῖ.*

II. 15. I fancy that the Facsimile points to *πεφάρμακα*.

II. 16 ff.:

*κῆρυγε μὲν προῖκ' ἐξ Ἀκῆς ἐμοίρασα  
πυροῦς ἔγων, κῆστησα τὴν κακὴν λιμὸν·  
οὗτος δὲ περὶς ἐκ Τύρου τί τῷ δήμῳ  
ἔδωκε;*

Line 16 represents what I take to be the general sense. I have used the Attic form *ἐμοίρασα*, as the MS. apparently has *pa* near the end of the line. In l. 17 *πυροῦς ἔγων* seems certain; γ with the first stroke of ω is exactly like π. *ἔστησα*, "I stayed the famine." In *κῆ. τησταῖν* the second τ is cancelled, and there is room for s in the rent. The last syllable was, perhaps, *την*, not *τιν*, in the MS. *πυροῦς* can easily be supplied with *περὶς*.

V. 30. Kenyon and Bucheler read *καὶ ἐμὸν*. I

cannot distinguish the last letter clearly in the Facsimile. If it is right, I would read—

*μεθ' ἧς ἀλινδεῖ καὶ ἐμ' ὄρη, ποδὶψήστρον.*

"With whom you wallow and scorn me, you footwipe." In *ὄρη* the *i* is omitted—cf. *ἄδρη* IV. 93. The stroke after *ὄρη* is not ρ or σ, but the first stroke of π. As for *δρη* by *ἀλινδεῖ*, the MS. shows both *ε* and *η* in the 2nd sing. ind. mid., viz., *δρηε* I. 2; *κελερ* VIII. 1; *ἐνεύχη* VI. 47. In IV. 51 *κῆστη* must probably be altered to the fut. act. 3rd sing. In V. 6 *βούλει* stands at the end of the line, and may possibly have been *βούλη*. In Homer we find the form *δυσσαι*; for the contraction cf. *δύρη* and *ἐπίστη* (Attic *δύρη* and *ἐπίστη*).

VII. 43. Diels reads *πρὸς δρόπον οὐ δοκίω δειλὸν τὰ Μικίωνος θηρί' εὐπρεῖ κραυγῆς*. But the letter after the *ι* of *θηρία*, though apparently *ε*, is, I think, *α*, for the right-hand stroke is still visible. I propose *οὐ δοκίω θάσσον τὰ Μ. θηρία θύνος ἐκλέλκει*.

VII. 112. The last word is *βινεῖς* (*βινεῖς*), a coarse description of the *καταγάρττιμα*, which is explained in detail by the scholiast on Arist. *Nubes* 51. F. D.

#### THE FRENCH PEASANT.

Seaforth, Liverpool: July 18, 1892.

In reading the Rev. Mr. Webster's review of Miss Betham-Edwards's *France of To-day*, I was reminded of a book but little known, in which some decisive judgments on agricultural life in France are given among the thoughts of a French country parson.

We know the character of the East-Anglian peasant from the writings of Dr. Jessop; I would draw attention to another shepherd in Arcady, in France of to-day, not only for the powerful sketches he draws of his flock, but for the whole work in which they form a chapter. The Abbé Joseph Roux, born in the Limousin nearly sixty years ago, has been all his life a parish priest in his native province; yet he is a man of culture, who not only preaches in the patois, but is a *félibre* and a scholar in the Provençal dialects. He has written *La Chanson lemozina*, a series of twenty-four epics, which has been called a *Légende des Siècles* in Limousin. And in his solitary life, the parish priest of Saint Hilaire le Peyrou has also written a collection of *Pensées*, which have deserved him the name of the La Bruyère of the peasantry. This collection of thoughts (published by Lemerre) attracted my attention when it appeared six years ago; it is excellent in style and in matter, and the chapter on "la campagne, les paysans" throws the light of feeling as well as truth on the subject.

I had written thus far when I read Miss Betham-Edwards's reply. I turn to the *Pensées* and find:—

"Mme. de Sevigné et La Bruyère ont, sur les paysans, une page sombre que nos économistes et politiciens, singulièrement émus, et pour cause, citent avec triomphe: 'Ah! que la condition de l'habitant des campagnes est bien meilleure, grâce à la Révolution! . . .'. La vérité, le sort du paysan est toujours le même. Prenez une grande dame accoutumée aux splendeurs du faubourg, ou quelque prince de la finance, acquiné au luxe et au confort de Paris; montrez leur tout à coup, sur place, et la demeure sordide d'un de nos bons payeans, et son lit affreux, et sa table immonde, et son pain grossier, et son linge lourd et dur, et ses habits ignobles, et sa nourriture écœurante, et sa boisson nauséabonde, et sa vie âpre, étroite, désolée, exploitée par tous, trompée par tous, aggravée par tous; montrez leur cela, tout cela et le reste, et s'ils ne jettent pas le cri d'horreur, de pitié peut-être, du grand moraliste et de la bonne épistolière, c'est qu'ils n'auront ni cœur ni esprit."

But sordidness of life is in nowise incompatible with saving. The French peasant was trained in both during the old régime, and had thus saved sufficient to buy, cheap, it is true, yet to buy *à beaux deniers*, the confiscated lands of nobles and church.

The peasant is not immovable, he is only slow to move. He has been induced to put his savings not only into the post-office, but also, I fear, into the coffers of the financiers who so kindly send him gratuitously the newspapers in which their attractive schemes are set forth.

"Vers la fin du second empire, le paysan se montrait impérialiste enragé; l'on voyait chez nous comme un seul homme en faveur du 'César ramolli.' Et les politiciens de Paris de crier 'Brute de paysan,' &c. On désespérait de le gagner. C'était le méconnaître.

"Les préfets changés, les maires remplacés, les députés renouvelés, le paysan que l'on croyait attaché à la glèbe des Rouher et des Morny, passa bel et bien, avec armes et bagages, à la République.

"Et le voilà républicain jusqu'à nouvel ordre.

"Le paysan ne part jamais vite, mais il arrive toujours sûrement, le paysan."

In looking again through these Thoughts, full of horror at the sordid life, the superstition of the peasant, yet full of tenderness for his patience, his hard life, I scarcely know which to pick out, so concise, so admirable is the picture each one draws of the Limousin.

"Les gens de Tulle appellent nos paysans *peccata*. Ce sobriquet renferme un sens admirable. Le paysan, c'est bien le péché, le péché originel, encore persistant et visible, dans toute sa naïveté brute, dans tout son brutisme naïf."

"Grattez le Russe, disait Napoléon, le Tartare réparaitra." Et vous autres, gens de l'instruction obligatoire, frottez, vernissez le paysan tout qu'il vous plaira, toujours le *peccata* subsistera; et c'est bonheur que cela, puis qu'il vous faut manger du pain."

"Tout paysan n'aurait besoin pour devenir un grand saint que d'être par surnature ce qu'il est par nature, laborieux, sobre, patient, résigné. . ."

I believe that the account given by the Abbé Roux of his parishioners is true of the great majority of the French peasantry. It may not be entirely applicable to those districts where wine-growing, horse-breeding, or other occupations more or less independent of actual agriculture have raised the standard of comfort. Yet there is no doubt that, throughout France generally, not only is the peasant's life a hard one, but life among them is almost impossible except to those who actually own and till the soil, and who therefore patiently support the life, cheered as it is by a general feeling that they could be comfortable if they liked. But, "Le paysan se prive moins de jouir qu'il ne jouit de se priver."

EDWARD NICHOLSON.

#### STEPHEN'S CHARTER OF LIBERTIES.

London: July 18, 1892.

I cannot find that anyone has noted the curious fact that the description of Stephen's position which Aethelred of Rievaulx places in the mouth of Walter Espee, at the Battle of the Standards seems to be taken direct from Stephen's (Oxford) Charter of Liberties. I subjoin the two for comparison:—

"Ego Stephanus Dei gratia (1) assensu cleri et populi in regem Anglorum electus (2) et a Willelmo Cantuariensi archiepiscopo et sanctae ecclesiae legato consecratus (3) et ab Innocentio sanctae Romanae sedis pontifice confirmatus."

"Qui regnum non, ut hostes calumpniantur, invasit indebitum, sed suscepit oblatum; (1) quem populus petit quem clerus elegit (2) quem unxit pontifex (3) quem in regnum Apostolica confirmavit auctoritas."

So close a paraphrase can scarcely be accidental; and the inference would be that Aethelred had Stephen's charter before him, probably in the work of Richard of Hexham, with which Canon Raine believes him to have been familiar.

J. H. ROUND.

## SCIENCE.

"ANECDOTA OXONIENSIA."—*Collations from the Harleian MS. of Cicero, 2682.* By Albert C. Clark. With a Facsimile. (Oxford: Clarendon Press.)

THIS new volume of the "Anecdota Oxoniensia," a series at present too little known, is not likely, like many of its predecessors, to lurk in obscurity. For the MS., of which it gives thorough and exact collations of a considerable portion, is one of the most important, as it is also one of the most comprehensive, of the MSS. of Cicero. Its value was known as far back as the sixteenth century, when it was in possession of the Cathedral of Cologne, and was used by the eminent jurist and poet Modius, and by the ill-fated and prematurely extinguished scholar Gulielmuis. One of the librarians of the Cathedral during the latter part of that century was Melchior Hittorp, in compliment to whom it was sometimes called Hittorpianus. This name alternates with Coloniensis and Basilicanus, and has been the source of infinite confusion. It is one part of Mr. Clark's services to have shown the identity of these three names, as referring all to the same MS.—Harl. 2682. For after long remaining in the library of the Cathedral of Cologne safely guarded as a MS. treasure of consequence, it was, in an evil hour for Cologne, lent to Graevius, who succeeded, it is impossible to say by what artifices, in lulling the vigilance of the brooding dragon that watched over it (I use his own metaphor), and kept it in his own possession from 1688 to his death in 1703. After Graevius's death, it was sold by his heirs, with the rest of his books and MSS. The library was bought by the Elector Johann Wilhelm, and the MSS. housed at Düsseldorf. Büchels, the librarian of Johann's successor, Karl Philipp, sold them to one Zamboni, Zamboni to Harley, Lord Oxford. It is now in the Harleian collection at the British Museum.

Mr. Maunde Thompson, whose description of the MS. occupies pp. i.-iii. of the Introduction, describes it as written in minuscules of German type of the latter part of the eleventh century. It contains the following works of Cicero: *Epiist. ad Fam.* ix.-xvi. (of which Mr. Louis Purser has given an account and collated it for the use of Prof. Tyrrell's edition), *de Pet. Consulatus*, *de Amicitia*, *de Senectute*, *Philippicae*, *in Catilinam*, *Paradoxa*, *pro Marcello*, *pro Ligurio*, *pro Deiotaro*, followed by a duplicate copy, in the same order, of the last three *pro Milone*, *de imperio Cn. Pompei*, excerpts from the *Verrines*, *de Officiis* I. and part of II. Of all these, except the *Epiist. ad Fam.*, *de pet. Cons.*, *Philippicae*, *Paradoxa*, *de Officiis*, Mr. Clark gives in the present volume a complete and very careful collation. It must not be supposed that the MS. is equally valuable in every one of the above mentioned works. Its importance as an authority of the first class is found pre-eminently in the *pro Milone* and *de imp. Cn. Pompei*; then in the *pro Marcello*, *Ligurio*, *Deiotaro*, yet not equally in the duplicate copies of these three; for the first is inferior to the second (H), and is carefully distin-

guished from it by a different notification (h). Mr. Clark's own estimate of the value of the MS. in every one of the Ciceronian works above quoted will be found on p. xv. He adds a collation of the spurious *Controuersiae Ciceronis in Salustium* and *Salusti in Ciceronem*, which the MS. also contains (fol. 113).

Besides the actual collations, which occupy 51 pages—each page in the triple-column form adopted by the Clarendon Press for the "Anecdota Oxoniensia" Series—the Introduction of lxxv. pages contains: (1) The description by Mr. M. Thompson of the Codex; (2) Its history by Mr. Clark; (3) A selection of the most important of its readings in each of the works of Cicero which he has collated. These are accompanied in each case by a comparison of the readings of other primary MSS. of Cicero, and by a more or less minute discussion and criticism of the passages for which the variants of the MS. are cited. This is that part of the volume which is most interesting to the general reader; it is executed with great care, and completely succeeds, in my opinion, in proving the chief point at issue—the importance of Harl. 2682 as one of the best sources for constituting the text of the orations in question. This, however, is a matter of minute study, and will require generations of critics to fully determine. Meanwhile, it is no small boon to the philological public to be in possession, in so compact and inexpensive a form, of the materials for forming an opinion. The value of the MS. has, it is true, for centuries been known, and it was seen by the greatest of Latin critics, Madvig; but its readings were only known imperfectly. We now possess in Mr. Clark's volume a perfect and reliable collation, supplemented by a commentary which evinces, to say the least that might be said, a knowledge of the subject thoroughly up to date, and illuminated by a sound, palaeographically and scientifically guided, criticism.

ROBINSON ELLIS.

#### THE INTERNATIONAL CONGRESS OF EXPERIMENTAL PSYCHOLOGY.

THE second session of the above Congress will be held in London on Monday, August 1, and the three following days, under the presidency of Prof. H. Sidgwick. The Congress will assemble in the rooms of University College, Gower-street, from 10 to 1 and from 2 to 4.30.

The following papers have been arranged for:—Dr. Alexander Bain, "The Respective Spheres and the Mutual Aids of Introspection and Experiment in Psychology"; Prof. M. Baldwin, "Suggestion and Will"; Prof. Beaunis, "Psychological Questioning"; Dr. Bérillon, "The Applications of Hypnotic Suggestion to Education"; Prof. Bernheim, "The Psychical Character of Hysterical Amblyopia"; M. Binet, "The Psychology of Insects"; Prof. Delbœuf, "The Appreciation of Time by Somnambulists"; Dr. Donaldson, "Laura Bridgman"; Dr. Van Eeden, "Principles of Psycho-Therapeutics"; Prof. Ebbinghaus, "Theory of Colour-Perception"; Dr. Goldscheider, "Investigations into the Muscular Sense of the Blind"; Prof. Stanley-Hall, "Recent Researches in the Psychology of the Skin"; Prof. Henschen, "The Visual Centre in the Cortex of the Calcarine Fissure"; Prof. Heymans, "Inhibition of Presentations"; Prof.

Victor Horsley, "The Degree of Localisation of Movements and Correlative Sensations"; Prof. Pierre Janet, "Loss of Volitional Power"; Prof. N. Lange, "A Law of Perception"; Prof. Liégeois, "The Female Poisoner of Ain-Fezza"; Prof. Lehmann, "Experimental Inquiry into the Relation of Respiration to Attention"; Dr. Lightner-Witmer, "The Direct and Associative Factors in Judgments of Aesthetic Proportion"; Prof. Lombroso, "The Sensibility of Women, Normal, Insane, and Criminal"; Dr. Mendelssohn, "Investigations into the Parallel Law of Fechner"; Prof. Lloyd Morgan, "The Limits of Animal Intelligence"; Prof. G. E. Müller, "The Experimental Investigation of Memory"; Prof. Münsterberg, "The Psycho-Physical Basis of the Feelings"; Mr. F. W. H. Myers, "The Experimental Induction of Hallucinations"; Dr. W. R. Newbold, "The Characteristics and Conditions of the Simplest Forms of Belief"; Prof. Preyer, "The Origin of Numbers"; Prof. Ribot, "General Ideas"; Prof. Richet, "The Future of Psychology"; Prof. Schäfer, "The Anatomical and Physiological Relation of the Frontal Lobes"; Mrs. Sidgwick, "Experiments in Thought-Transference"; Dr. E. B. Titchener, "Binocular After-Images"; Prof. Tschisch, "Relation of Reaction-time to the Breadth of Perception"; Dr. Verriest, "The Physiological Basis of Rhythmic Speech"; Dr. Waller, "The Functional Attributes of the Cerebral Cortex."

The meetings of the Congress will be general and sectional. It is provisionally arranged that the general meetings shall be held on Monday or Thursday, and on the afternoons of Tuesday and Wednesday; and that the sectional meetings shall be held on Tuesday and Wednesday morning, and, if necessary, on Thursday morning. There will be two sections at least: (a) Neurology and Psychophysics; and (b) Hypnotism and Cognate Questions. Under Section (a) will fall, for example, the papers of M. Binet, Profs. Henschen, Horsley, Schäfer, Waller, &c.; under Section (b) will fall the papers of Dr. Bérillon, Profs. Bernheim, Delboeuf, Liégeois, Dr. Van Eeden, Mr. F. W. H. Myers, and Mrs. Sidgwick. Reports will be given in by Profs. Sidgwick and James and M. Marillier of the results of the census of hallucinations which it was decided to carry out at the first session of the Congress (Paris, 1889).

A committee of reception has been formed, which includes, among others, the following names:—Dr. A. Bain, Dr. D. Ferrier, Mr. F. Galton, Dr. Shadworth Hodgson, Prof. Victor Horsley, Dr. Hughlings Jackson, Dr. Charles Mercier, Prof. Croom Robertson, Dr. G. J. Romanes, Mr. Herbert Spencer, Mr. G. F. Stout, Dr. J. Ward, and Dr. de Watteville. The fee for attendance at the Congress is ten shillings, which will entitle to a printed report of the proceedings. Any intending members who have not yet paid the fee are requested to send it to Prof. Sully, East Heath-road, Hampstead, London, N.W.

### CORRESPONDENCE.

GREEK \*ἄqua = LATIN "AQUA."

Oxford: July 16, 1892.

I and Mr. Sibree agree that these two words cannot be equated, if the Latin *qu* represents an original velar explosive, as is generally assumed by comparative philologists. I also agree with Mr. Sibree that the *qu* of Latin *aqua*, if we look at the word by itself, may represent a velar explosive or a palatal explosive; that is to say, the original type may be *aq̃* (*ak'ā*) or *ak̃uā* (*ak'wā*). The Gothic form *ahwa* does not help us to decide between these two, as the Gothic sound *hw* may represent *q* (*k'*) or *ku* (*k'w*). Compare, for instance, on

the one hand, Goth. *saihwān* ("to see") with Lat. *sequor* ("I follow"), Gr. *ἵκωμαι* from root *seq* (*sek'*); and, on the other hand, Goth. *hweits* ("white") with Skr. *çṛtā-*, Zend *spacta-* from root *kyeit* (*k'weid* : *kyeid* (*k'weid*)). But, if we examine the cognate forms of Lat. *aqua* in Old High German and in Old Norse, and then contrast with these the cognate forms of Lat. *equus* in Old Saxon and in Old Norse, we shall see clearly traces of a *-uo* suffix in the latter group, while we shall find nothing but an *-ā* suffix in the *aqua* words, which would prove, of course, that the *qu* of Latin *aqua* is due to the labialisation of the original velar explosive *q* (*k'*). The O.H.G. equivalent of Lat. *aqua* is *aha*; the O.N. equivalent is *ā* (*ō*) = *ā* = *a(h)ā* (see Noreen, *Altisländische Grammatik*, § 109, 234). Now, take the equivalents of Lat. *equus*; the *-uo* suffix may be traced in the Old Saxon form *ehu* (occurring in a compound), and in the Old Norse *jör* (*jō-r*). The base *jō-* of Old Norse *jör* is the equivalent of an older *ehu-*, *io* being the *u-* (*w-*) breaking of Germanic *e* (see Noreen, § 90), of which *jō-* is the compensatory lengthening after the disappearance of the *h* (see Noreen, § 234). To sum up, Lat. *aqua* (from *√aq*) = O.H.G. *aha*, O.N. *ā*, while Lat. *equus* (from type *ekyos*) O.S. *ehu*, O.N. *jör*.

Again, I think we may assume the existence of a velar explosive in the root of the *aqua*-words from the form-history of an Old-English derivative *īeg* ("island"). O.E. *ī-q* means "the watery (land)," representing a Germanic type, *a(g)wjo* (with stress on suffix); this is a derivative (with shifting of stress) of Germanic *axwō* (cp. Goth. *ahwa*), "water." Now this Germanic *xw* : *gw(w)* presupposes an original velar explosive *q* (*k'*) (see Wright's *Gothic Primer*, 1892, § 119).

For the above reasons, I am disposed to think that there was in the Indo-European *Ursprache* a distinction in the character of the guttural in the roots of Latin *equus* and *aqua*, and that the *qu* of *aqua* represents a velar explosive.

A. L. MAYHEW.

### INDIAN JOTTINGS.

No. XLIII. of the "Bombay Sanskrit Series" consists of a second part of Prof. Peterson's *Handbook to the Study of the Rig-Veda*. The first part, published two years ago, contained Sayana's Preface to his Commentary on the Rig-Veda, and the Commentary itself on the first three hymns, together with a translation into English of the Preface. In the present part we have the text of the seventh Mandala of the Rig-Veda, with Sayana's Commentary, based upon a collation of the *editio princeps* with three MSS. to which Prof. Peterson has had access. In the Preface he points out the chief places in which he thinks that he may fairly claim to have improved the text, with special reference to the emendations introduced by Prof. Max Müller; and at the end are nearly forty pages of critical notes. In particular, he differs from Prof. Max Müller by regularly suspending the observance of the rules of Sandhi, in which he declares that he is only following the custom of his MSS. In a third part Prof. Peterson hopes to give notes to the whole work, a translation of the Hymns, and a full glossary, thus putting "into the hands of students, whether of the East or of the West, a convenient handbook for the intelligent study of this greatest of all relics of the Aryan past."

THE *Indian Antiquary* for May (London: Kegan Paul & Co.) contains two papers of importance. Prof. A. F. Rudolf Hoernle prints a further instalment of the old Sanskrit MSS. on birch bark, brought by Lieutenant Bower from Central Asia. It consists of fifty-nine verses,

giving rules for divination by means of dice. There were apparently three dice, named "pitcher," "discus," and "elephant," which were thrown on a board divided into twelve fields. Prof. Hoernle remarks that he remembers to have seen fortunes told according to a similar method by a wandering Kashmiri or Afghan. The language of the MS. is the early extra-scholastic Sanskrit of North-Western India, with all the usual anomalies of orthography, grammar, prosody, and vocabulary. Of the strange words used for certain throws of dice, only one—*dundubhi*—is to be found in the Petersburg Dictionary. Prof. Hoernle prints the whole in modern Nagari, with a Roman transliteration and a translation into English. The other paper is an elaborate examination, by Mr. J. F. Fleet, of the theory propounded by Mr. Rice, in his *Inscriptions of Sravana Belgola*, that Chandragupta, the Sandracottus of the Greeks, died in Southern India. Mr. Fleet has little difficulty in proving that this identification is due to a series of misunderstandings; and he also shows how far the inscriptions in question throw light upon the early history of the Jains.

THE July number of the *Asiatic Quarterly Review* prints the paper on "Bengali Philology and Ethnography" which Mr. Charles Johnston read before the International Congress of Orientalists last year. His remarks apply primarily to the central district of Murshidabad. As to the language, he distinguishes three forms: (1) That of the Brahmans, which consists of pure Sanskrit, modified by the weakening influence of "Prakritising"; (2) the literary dialect of the educated Muhammadans, of which one half is pure Arabic or Persian; (3) Low Bengali, or the vernacular of the great mass of the population, with scarcely any written documents. It is with this last that Mr. Johnston mainly deals. Of the vocabulary, he thinks that about 70 per cent. is Prakritised Sanskrit; 25 per cent. *deshaj* or aboriginal; and the rest Persian, &c. The following are examples of the change in pronunciation that Mr. Johnston calls Prakritising: Krishna becomes Kishto; Padma = the Ganges becomes Poddoo; Vaishnava becomes Boishtob. The grammar is agglutinative rather than inflectional. Substantives have only one declension; cases are formed by adjoined nouns of position; number is formed by adjoined nouns of multitude; gender is expressed, if at all, by adjoined nouns of sex; case terminations are identical in singular and plural. Nouns have only one conjugation; and all tend to lapse into a verbal noun with the infinitive "to do" for the active voice, "to be" for the middle, and "to go" for the passive. Finally, all words tend to become as short as possible, being mostly monosyllables or dissyllables. With regard to the ethnography, Mr. Johnston again distinguishes three types: (1) the Aryan, represented only by a few thousand Brahmans; (2) an Indo-Chinese type, to which the Kolarian Santhals belong; (3) a Dravidian type, somewhat more numerous than the preceding, which includes most of the Musalmans. He concludes that the agglutinative grammar of Low Bengali is due to the "inverse attraction" of the Dravidian and Indo-Chinese languages upon the Sanskrit which has displaced them. The question is certainly deserving of further study.

THE last number of the *Journal* of the Anthropological Society of Bombay that we have received (Vol. ii., No. 7) contains several articles of interest. Mr. Jivanji Jamshedji Modi gives a very elaborate account of the funeral ceremonies of the Parsis, with special reference to their origin and explanation; and his article is illustrated with the ground plan of a Temple of Silence. Prof. Peterson translates



the duties of a Hindu wife from Vatsyayana, whom he dates at the very beginning of the Christian era; many of the details are curious, especially the recognition of widow-marriage. Dr. W. Dymock writes on the use of preparations of hemp, chiefly *ganja* and *bang*, as narcotics in the East. It would seem that Madras is the only province where no revenue is derived from this source. Mr. E. J. Kitts, of Moradabad, in Northern India, prints a further series of tables of anthropometric measurements of adult males of different castes, taken primarily for police purposes. Finally, among "Anthropological Scraps," we have the report of a most interesting lecture on Marathi poetry, delivered at the Elphinstone College by Prof. Acworth, who has written at length on the subject elsewhere. He distinguishes two periods in Marathi literature: (1) during the twelfth and thirteenth centuries, under the Yadava dynasty of Deogiri; and (2) from the beginning of the seventeenth century to the British conquest. Of contemporary poetry, he speaks in doubtful language, though he recognises the merit of Purshotam Balkrishna Joshi.

We quote from the *Revue Critique* the following eloquent appeal by M. Barth, on behalf of Dr. Rost, the librarian at the India office:

"On annonce de Londres la retraite prochaine de l'éminent bibliothécaire de l'India Office, le Dr Reinhold Rost, atteint, paraît-il, par la limite d'âge. Certes personne n'a misux acquis le droit au repos que M. Rost, après vingt-trois années de laborieux et fructueux services. La mesure n'en sera pas moins accueillie partout avec d'unanimes regrets. M. Rost est en effet un de ces serviteurs auxquels il est plus facile de trouver un successeur qu'un remplaçant. Versé dans un grand nombre de langues asiatiques, parfaitement chez lui dans tout le domaine si étendu et si varié qui relève de l'empire anglo-indien ou s'y rattache indirectement, très au courant non seulement des résultats des études orientales, mais encore de leur personnel dans tous les pays de l'ancien et du nouveau monde où ces études se cultivent, M. Rost a porté un ensemble probablement unique de savoir et d'expérience dans l'administration du riche dépôt confié à ses soins. Ce dépôt qu'il connaissait mieux que personne, il n'a jamais voulu l'exploiter à son propre profit, en s'en réservant les prémices; mais il l'a dirigé avec une abnégation absolue, dans l'esprit le plus libéral, uniquement en vue du bien des études. C'est grâce à son initiative que les manuscrits, à l'India Office, se communiquent plus facilement que les imprimés ailleurs, sans formalités rebutantes et aussi sans risques, sous la seule garantie de son information toujours exacte et à la hauteur de sa responsabilité. Si je ne me trompe, c'est grâce aussi à son exemple que le même esprit a prévalu dans l'administration de plusieurs des grands dépôts officiels de l'Inde. Je ne dirai rien de la bienveillance et des qualités aimables de l'homme. Quel est l'indianiste qui, en s'adressant à M. Rost, n'ait obtenu en renseignements, en conseils, en bons offices, dix fois plus qu'il ne lui demandait? Il y a un an à peine, les orientalistes du monde entier, en lui présentant le témoignage public de leur estime et de leur reconnaissance (*The Rost Testimonial Fund*), ne faisaient qu'acquitter une dette par cet hommage qui s'adressait autant aux qualités de l'homme qu'aux mérites du fonctionnaire et du savant. La mesure qui doit l'éloigner du poste où il a fait tant de bien, n'est pas encore officielle. Si elle devait être suivie d'un prompt effet, elle montrerait une fois de plus que l'Angleterre, à son tour, est en train de devenir un pays de règlement et à passer du régime de l'appréciation et de la responsabilité intelligentes à celui de l'aveugle niveau."

#### SCIENCE NOTES.

UNDER the title of "The Cambridge Natural History," Messrs. Macmillan have in preparation a series of volumes on the Natural History of Vertebrate and Invertebrate Animals, for the most part written by Cambridge men.

While intended in the first instance for those who have not had any special training, the volumes will, so far as possible, present the modern results of scientific research. Thus the anatomical structure of each group, its development, palaeontology, and geographical distribution, will be considered in conjunction with its external character. Care will, however, be taken to avoid technical language so far as possible, and to exclude abstruse details. The series will be under the general editorship of Mr. J. W. Clark, the University Registry, and Mr. S. F. Harmer, superintendent of the Museum of Zoology. The following writers are engaged upon the groups which precede their names:—*Mammals*, Mr. J. J. Lister; *Birds*, Mr. A. H. Evans; *Reptiles and Amphibia*, Dr. Gadow; *Fish*, Mr. W. Bateson; *Mollusca*, Mr. A. H. Cooke; *Polyzoa*, Mr. S. F. Harmer; *Brachiopoda*, Mr. A. E. Shipley; *Insects*, Mr. David Sharp; *Myriapoda*, Mr. F. G. Sinclair; *Arachnoida*, Mr. C. Warburton; *Crustacea*, Prof. W. F. R. Weldon; *Coelenterata*, Mr. S. J. Hickson; and *Sponges*, Dr. W. J. Sollas. It is hoped that some of the volumes, which are already far advanced, may appear in the course of next year. The series will be fully illustrated.

MR. ROWLAND WARD, of Piccadilly, will very shortly publish a *Book of Horn Measurements and Weights of the Great Game of the World*, on the compilation of which he has been engaged for some time, utilising his peculiar position for the acquirement of original information on the subject. Alike to naturalists and to the circle of sportsmen among great game that has its headquarters in England and its fields all over the world, this work will be of interest. It will be amply illustrated.

WE have received the first number of the *Medical Magazine*: a monthly review of medicine, surgery, and allied sciences (Southwood, Smith & Co.). Most of the articles are only of professional interest, but we may call attention to one by Dr. Charles Creighton, entitled "From Mediaeval to Modern in the Health of an English City." The city is Chester, for which certain statistics are available in the seventeenth and eighteenth centuries. In 1603-5, and in 1647-8, there were severe outbreaks of plague, each of which carried off between a fourth and a fifth part of the population, which is estimated at 7000. In 1774, when the number of inhabitants had risen to 15,000, there were epidemics of typhus and smallpox, the former being most fatal among adults, the latter among children. Of 202 deaths from smallpox, no less than 180 were of children younger than five; and it was found that there were only 1060 persons in the city who had not had the disease. The proportion of deaths to those attacked was one in seven.

*L'Anthropologie* for May and June (Paris: Masson) contains two papers of interest. M. Salomon Reinach prints a recent communication to the Académie des Inscriptions upon "Celtic Tin." After first arguing that the word *karolrepos* is neither of Sanskrit or Assyrian origin, but was derived by the Greeks from Western Europe, he then suggests that, like other names of metals, it comes from a place—the Cassiterides, that is to say, the British Isles. Looking for an etymology in Celtic, he finds it in the root of *Cassi-vellaunus* and many other Gaulish proper names (which possibly conveys the meaning of a superlative) and a termination *-taros* (to which he arbitrarily assigns the signification of "remote"). In other words, the Cassiterides are the Farthest Islands; and *karolrepos* = tin, is that which is brought therefrom. The other paper is an elaborate examination by M. Paul Topinard—extending to thirty-four pages—of Mr. H. H. Risley's anthropometric study of the tribes and

castes of Bengal. M. Topinard is disposed to accept Mr. Risley's conclusions, though he asks for further researches upon the hair of the several races.

#### PHILOLOGY NOTES.

THE most important article in the *Classical Review* for July (David Nutt) is again contributed by Mr. F. G. Kenyon. He here gives the first account that has appeared in English of a new MS. of Hyperides, which was acquired two years ago by the Louvre. Unfortunately, the papyrus is in a very mutilated condition; but it contains portions of seventeen columns, each column having about twenty-eight lines of writing. The date is probably the end of the second century B.C.—an earlier date than can be assigned with certainty to any other classical MS. at present extant, except the Plato and Euripides fragments among the Petrie Papyri. The contents are the famous first oration of Hyperides against Athenogenes, which Longinus regarded as one of the supreme examples of the peculiar style of oratory in which Hyperides was unsurpassed, even by Demosthenes. The date of the speech is proved by internal evidence to fall within the years 329-323 B.C. A carefully revised text, together with a photographic facsimile of the whole, will shortly be published by M. Eugène Revillout, who has already written several papers on it in the *Revue Egyptologique*. Mr. Kenyon also describes two new fragments of two other speeches of Hyperides, now in private possession, which are evidently detached from the Harris Papyrus in the British Museum. Among the other articles in this number, we can only mention that Mr. W. L. Newman discusses Aristotle's classification of forms of government; Mr. J. W. Headlam continues his examination of the early council at Athens; and Prof. W. Wyse has a second instalment of notes on the text of the Petrie Papyri.

#### FINE ART.

*Life of Gustave Doré.* With One Hundred and Thirty-Eight Illustrations from Original Drawings by Doré. By the late Blanchard Jerrold. (W. H. Allen.)

"Je suis perdu; j'ai trop travaillé," said Doré, as he lay dying, stricken down at the age of fifty-one; and, in truth, he had crowded into his half-century of life a crushing amount of labour. Caricatures by the hundred, book-illustrations innumerable, water-colours not a few, paintings of immense size and ambitious aim, etchings, sculpture—the weight of achievement was one rather for the Atlantean shoulders of some great master of the Renaissance than for the punier shoulders of the men of our own time. "J'ai trop travaillé," said the dying man.

Had he worked too much, and especially too hastily, for his fame? That is a question to which criticism, even yet, scarcely gives a very definite reply. As a child, when his father, who was a civil engineer, wished him to be studying for the Ecole Polytechnique, he had already got his pencil in hand. At the age of fifteen he was earning his living as a caricaturist in Paris. "Learn to draw, study from the life," urged his friend Lacroix, the "Bibliophile Jacob." Doré would take no such advice. His brain was teeming



with ideas. His hand possessed, as he considered, sufficient cunning to put those ideas into shape. Why should he go through the toilsome apprenticeship essential to mediocrity? So he pressed forward full of self-confidence, tossing off his rather grim caricatures, and, anon, throwing himself into book-illustration with an immense ardour and resource. Then, after the world, with sufficient unanimity, had accepted his work as an illustrator, he was fired by a new ambition. He would be a painter, great among the greatest; and when his countrymen refused to acknowledge him in that capacity, he was, indeed, saddened, depressed, somewhat soured, but yet bated no jot of heart or hope, and toiled on without intermission. If Paris disliked his pictures, questioned the drawing, objected to the colour—and it must be owned that he had greatly tried the artistic faith of Paris by such mere caricatures as the "Death of Rizzio," the "Tapis Vert," and some parts of the "Neophyte"—then London should do him justice. So he filled the gallery in Bond-street with huge canvasses, and labouring on at his book-illustration, executed also, among other works of sculpture, a great monument to Alexandre Dumas. Work, work, work, he was at it interminably, like the seamstress in Hood's immortal song. "I do not think," said one of his relations, "that during a whole year Gustave slept on an average more than three hours out of the twenty-four." He himself remarked, in one of his letters:

"I firmly believe that *we workers* have the best health, and for the simple reason that our lives are more uniform. Idlers always fancy that we must be tired, and are astonished to find that we do not wear out faster than themselves. Now I am one of those who believe that even excessive intellectual work, if it is pursued steadily and continuously, consumes one less rapidly than idleness, intemperance, or ennui."

Nor is evidence wanting that, with all his restlessness and rapidity, he had a measure of that capacity for taking pains which the good Sir Joshua, falsely no doubt, regarded as constituting genius. When he had nearly finished his large picture of Christ leaving the Praetorium, his friend, Canon Harford, came to see it, and objected to the key of colour as being far too bright for one of the gloomiest scenes in man's history. Doré, without hesitation, postponed the exhibition of the picture and repainted the whole.

"There was a sort of rough dogged honesty about him," says Miss Roosevelt, "no matter how unimportant in his eyes might be the job in hand, to execute it with the same care and perfection of design and material that he would have bestowed on a far more elaborate and remunerative piece of work."

But with all this, he never conquered the vice in his earlier art education, never sufficiently learned to base his art upon concrete fact. As poor bellicose, baffled Haydon had said that "Nature put him out," so Nature "put out" Doré. He had refused to study from the life at Lacroix's bidding. Miss Roosevelt tells an amusing story of his hiring a noted model to sit to him, and of her indignation on finding, after she had posed for several hours, that he had been working at something else, and quite forgotten her

existence. When he was illustrating London, he would make no sketches, but trusted almost entirely to memory, and thus committed many mistakes. Now Nature is by no means the be-all and end-all of art, notwithstanding some of Mr. Ruskin's earlier teaching. But when an artist is "put out" by her, she has her own ways of taking vengeance.

And yet, when every possible deduction has been made, the man had great gifts, even apart from the "mock-heroic gigantesque" in which he was unrivalled. His fertility, his wealth of idea, were prodigious. It would be wrong indeed not to admire the noble ambition which led him to measure himself against such diverse literary masterpieces as the Divine Comedy, Paradise Lost, Don Quixote, Lafontaine's Fables, Rabelais' mighty book, Perrault's popular tales, Orlando Furioso, Lord Tennyson's Idylls, the Bible—to say nothing of Balzac's *Contes Drolatiques*; to all of which, had he lived, he would have added Shakespeare. Then, too, his power of what may be called scenic presentation was superb. He takes his subject, whatever it is, and puts it before you in a manner striking, easily intelligible, and with the lines of composition so arranged that the attention is at once centred upon the point of importance. This is so, to give salient instances, in the large pictures of Christ's entry into Jerusalem, and Christ leaving the Praetorium—where no one, notwithstanding the amount of episode, can for a moment hesitate as to what is the essential object of interest. And this gift of effective grouping he carries into his illustrations as well as his larger works. No doubt it is a gift that, in him, was accompanied by a certain theatricality. The two pictures just named, like the Moses and Aaron before Pharaoh, distinctly suggest the stage rather than life; and art, while really unlike fact, should give the impression of fact. But, after all, it is better to suggest a grandiose scene at a theatre than a *tableau vivant*, which is always the suggestion conveyed, to my mind at least, by Long's pictures, and the pictures of some other men who could be named.

On one point connected with Doré's art, the impression left by the late Blanchard Jerrold's volume is distinctly favourable. Seeing, as has just been said, how scenic his religious pictures mostly are, one could not help, to some extent, misdoubting their sincerity—was he merely playing with his themes, or was there a real conviction of any kind urging on his brush? The doubt did Doré wrong. It seems clear from the volume before me, as also from Miss Roosevelt's *Reminiscences*, that in his nature there was a vein of essential belief.

There were, of course, many other things besides. The portrait presented by his friend Blanchard Jerrold is of a man exuberant, industrious, energetic, full of self-confidence, as frolicsome as a school-boy in his hours of gaiety, generous almost to a fault, passionately devoted to his mother, greatly beloved by all who came into daily contact with him, quick of temper and irascible under contradiction—did not he and his friend Dalloz, in one of their art discussions, come to throwing

stones at each other in right good earnest? Latterly the *gamin de génie*, as Gautier had called him, was greatly saddened by the refusal of his countrymen to recognise his merits as a painter. Albert Wolff, the distinguished journalist who has recently passed away, after listening to Doré one summer evening as they paced the Champs Elysées together, said

"no tragedy had ever stirred him so deeply as the story of Doré's sufferings under the cruel indifference of his countrymen towards him as a painter. He appeared to be the most miserable man in all Paris, smarting under the injustice of the world. The tears stood in his eyes while he recounted his sufferings. He who had worked so prodigiously, who was filled with the noblest ambitions, who loved art passionately for its own sake, was misunderstood, neglected, put aside."

"He believed every unfavourable criticism to have been inspired by personal enmity," says Miss Roosevelt. Blanchard Jerrold remarks: "Courbet once said of Doré, '*il n'y a que lui et moi*.'" There were times when Doré said to himself, '*il n'y a que moi*.'" And with this exalted opinion of his own merits, all his success, all his world-wide reputation were poisoned. The last years of his life were full of disenchantment. "It is pleasant, however," says Blanchard Jerrold again, "to dwell on the extraordinary faculty of enjoyment which Doré possessed in his early manhood, before the harsh criticism of his fellow-countrymen had embittered his lofty and generous nature."

Blanchard Jerrold had many qualifications as Doré's biographer. He had known the artist well, and for many years had an enthusiastic admiration for his works; and though this volume lacks here and there the author's final touches—the hand that should have given them being stilled by death—yet it may be regarded as a successful and life-like presentation of an artist who in many ways was great. Miss Roosevelt's *Life and Reminiscences of Gustave Doré*, published some six years ago, has perhaps more particularity of detail—for Miss Roosevelt is clearly an intrepid interviewer—but Blanchard Jerrold's is the better book.

FRANK T. MARZIALS.

#### ART SALE.

MR. WILLIAM BELL SCOTT, in his later years—when age was well upon him—had sold at Sotheby's the major portion of his collection of prints by the German Little Masters; but some few he had kept—some few he had perhaps even acquired after his well-known sale—and these and other engravings were disposed of under the hammer on Thursday in last week, together with certain drawings by William Blake, and a few modern prints, including two of the poorest impressions of etchings by Whistler which we have ever seen, and one of which (an unimportant subject even when seen in the most desirable of its states) was very curiously described in the Sale Catalogue as "Whistler's best etching." This was the plate entitled "Limehouse"—one of the least attractive of the early Thames set. Mr. Scott's long association with the works of the German Little Masters—on whom he once wrote a pleasant book—naturally made even the remnant of his former collection of these men's works the

central point of interest in the present sale. Before mentioning any prices, however, it should be premised that hardly any print remaining in Mr. Scott's hands at his death was of really fine quality, and that most were in such very undesirable condition, either as to stains and defacements or as to paleness of impression, that the prices obtained by them can hardly be considered representative. But, such as they are, they shall be given; and there were, of course, a few exceptions to the general rule of unworthiness. There were a few desirable things.

By Heinrich Aldegrever, "The Procession at the Wedding"—a complete set, in fair condition—sold for £5 5s, and the print of "Bathsheba and her Maid seen by King David," for £6 10s., while the complete set of the "Parable of Dives and Lazarus" fetched £12 12s. By Albrecht Altdorfer, there was the "Virgin and Child in a Landscape," which sold for £10 10s. (Noseda). By Bartel Beham, the second state of the "Miser and the Abortive Birth" sold for £7 5s. (Noseda), and the rare and strangely fascinating little plate of the "Three Skulls and the Child"—a wonderful little piece of drawing and fore-shortening as well as of actual engraving—was knocked down to Messrs. Deprez and Gutekunst for £3 3s.; it was, however, a very brown impression, by no means in a condition to be envied. By Hans Sebald Beham, the "Virgin seated and holding a Pear in her left hand" (from the Dent collection) fetched £5 5s., and the "Coat of Arms with a Cock," an engaging and finely wrought little print which it is interesting to compare with Dürer's plate of the same name, sold for £3 5s. (Deprez and Gutekunst). By Jacob Binck—yet another of the "Little Masters"—there was no very interesting specimen. A good impression of Hans Brosamer's "Samson and Delilah" fell to Mr. Noseda's bid of £10 15s. After the rare print of the "Penitence of St. Chrysostom," by Lucas Cranach, had been sold for £17 to Deprez and Gutekunst, there came a small group of the works of Albert Dürer. The nice little subject of "The Madonna by the Wall," with its pretty landscape background, sold for £5; the "Virgin crowned by Two Angels" for £7 (Ellis); the "Knight of Death" for £21 (Deprez and Gutekunst); and a good impression of the "Melancholia" for £37 (Deprez and Gutekunst). Among a few printed books sold on the same occasion it may be mentioned that W. J. Linton's *Masters of Wood Engraving*—large-paper copy, issued three years ago at New Haven, Connecticut—fetched £5 17s. 6d. (Parsons), and that *L'Œuvre de Martin Schongauer*—being the Amand Durand renderings of this master's engraved work—fell to the bid of £6 15s. (Ellis).

We have chronicled Mr. Bell Scott's sale in some detail, as it possessed interesting features. It is likely to prove almost the final print sale of the present season.

#### CORRESPONDENCE.

##### ÆGEAN POTTERY IN EGYPT.

London: July 19, 1892.

In his last letter Mr. Petrie returns to the four points which he selected for defence in his original reply to my article in the *Classical Review*.

1. He says now that he has always known that the dating of the Kahun pottery was debateable. If he has always known that, why did he say in *Illahun*, p. 9, that "the evidence unmistakably shows" that this pottery must date from the time of Uaertesen II?

2. He says that Egyptologists are agreed that the Aqauasha were Achæans. That is not so—see Wiedemann, *Ägyptische Geschichte*, vol. ii. pp. 474-476, and the authorities there cited.

The whole theory rests on the fact that the names Aqauasha and Achæans both begin with A; and if Egyptologists as a body were to accept a theory on such evidence, no one would be bound by their opinion. He says also that his archaeological results would not be affected if the Aqauasha were not Achæans. That, again, is not so. Egypt was once invaded by the joint forces of the Lebu and the Aqauasha. He took this for an invasion by Libyans and Achæans; from the invasion he inferred a lasting alliance between the Libyans and the Achæans; and from the alliance he inferred a Graeco-Libyan civilisation, of which nobody had ever heard. Then he bought in Cairo a terra-cotta figure, resembling the earliest marble figures from the Greek islands in its general design, but with a mark on the forehead to indicate a Libyan curl of hair. And then he stated, for no reason at all, that this figure must be a product of that Graeco-Libyan civilisation; and that all those figures from the Greek islands must consequently belong to that same period. See *Illahun*, p. 19, and *Hellenic Journal*, vol. xi, p. 275. So far as that result rests on anything, it rests on the identification of the Aqauasha with the Achæans; and various other results of his rest mainly on this identification.

3. He denies that he has begged the question in dating the tomb of Maket. But just afterwards he says, "no archaeologist could reasonably date this tomb after the XXIIInd Dynasty." That looks uncommonly like begging the question. I want to know the reason why this tomb should not be dated after the XXIIInd Dynasty. He admitted in *Illahun*, p. 23, that there was only negative evidence for fixing the lower limit of date for this tomb. I pointed out that negative evidence was never worth much; and that in this case it would suit a date after the XXIIInd Dynasty just as well as a date before. Now he says, "it is obvious that the date of any deposit must be taken to be as near the age of the latest object in it as may be possible." That proposition may be obvious, but it certainly is inapplicable here. Most of the objects in this deposit were of uncertain date; and it is mere waste of time to say that the date of a deposit is to be deduced from the date of the latest objects in it, if you cannot tell which of the objects are the latest, or to what period these belong.

4. He says that, in discussing the Gurob vases, I have tried to eke out my arguments with personalities. I have not indulged in any personalities. But in each of my former letters I have been obliged to point out that he had misrepresented my statements on this head; and unfortunately I am now obliged to point out that he has misrepresented them again. He found these vases at Gurob in surroundings which showed that they could not be earlier than a certain period; and then he made the purely arbitrary assumption that they could not be later than this period. He has never attempted to defend that assumption; but he has managed to obscure the issue by taking some remarks of mine upon another point as though they were directed to this point, and framing his replies accordingly.

This other point, of which I spoke, was the dating of the false-necked vases as a class. He deduced the date of the whole class from the dates which he had thus assigned to the examples from Gurob, and took no notice of the dates assigned on surer grounds to other examples of this class. I referred particularly to the false-necked vases represented in fresco in the tomb of Ramessu III., as there cannot be any question about their date; and these vases are very closely related, in ornamentation as well as form, to those vases from Gurob which he assigned to the reign of Tutankhamen some 250 years

earlier. In his former letters he has tacitly admitted this, and has tried to get out of the difficulty by saying that "some patterns are known to have lasted for many centuries with scarcely any change"—an argument which would have been pointless if he did not admit that the decoration on these two sets of vases was practically the same. In my replies I showed that, if he was going to take up this position, he would have to abandon a whole series of generalisations which he had made before; and, curiously enough, he has now changed his mind about the decoration of the vases. Speaking of those in the tomb of Ramessu III., he says that "the decoration of these examples is quite different from, and clearly later than, that of all the earlier examples." As he was formerly of the opposite opinion, he will perhaps be good enough to specify his grounds for these assertions, that the decoration of these vases is (a) quite different from, and (b) clearly later than, that of the others.

Mr. Petrie's last letter will hardly inspire confidence in his methods. He states that he has always known that a date was doubtful, though he has previously made statements to the effect that this date was fixed beyond all doubt. He states that Egyptologists are agreed that the Aqauasha were Achæans, though he must know that one group of Egyptologists holds that they were Africans, while another group holds that they were Asiatics. He states that his archaeological results do not depend on the identification of the Aqauasha with the Achæans, though he cannot have forgotten that some of these results depend wholly or partly on this identification. And, finally, he states that the decoration on two sets of vases is quite different, though he has previously based an argument on the assumption that the decoration is practically the same.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

THE building of the new galleries in Grafton-street are now so far advanced that the directors have resolved to open them in December next with an exhibition of modern pictures by English and foreign artists.

THE annual exhibition of the works of students in schools of art, submitted for national competition, will be opened next week at the South Kensington Museum.

A COLLECTION of pictures and sculpture by Belgian artists is now on view in the galleries of the International Horticultural Exhibition, Earl's-court.

WE may mention that the panorama of "Ancient Egypt," at the Niagara Hall, Westminster, will henceforth be opened free on Sunday afternoons.

FROM Tuesday to Friday of next week Messrs. Sotheby will be engaged in selling a miscellaneous collection of coins, medals, and tokens (mostly English) from a number of different cabinets. Among the lots, we may specially mention—a gold noble of Campen, in imitation of the nobles of Edward III.; Simon's Dunbar medal in gold, which is said to be unpublished in this metal; a gold medal struck by Napoleon I. on the birth of the King of Rome, of which only three are known to be in existence; a large number of the West Indies Tortola "cut money"; and a series of 148 Kentish tradesmen's tokens of the seventeenth century.

AT a recent meeting of the Académie des Inscriptions, M. Tocilescu, curator of the Bucharest Museum, gave an account, illustrated with numerous photographs, of the results of the examination, recently been made

under his superintendence, of a monument in the Dobrukscha which has long been known, but has never hitherto been explained. It is called Adam Klissi, and consists of a massive tower ornamented with bas-reliefs. M. Tocilescu has succeeded in proving that it was erected about A.D. 108, as a memorial of Trajan's victories over the Dacians. The sculptures that have been found almost all relate to the campaigns of Trajan, and consequently offer abundant points of comparison with the bas-reliefs on Trajan's Column at Rome. The ancient town on the site was called Tropaios or Tropaeum Trajani, after the monument. M. Tocilescu stated that the excavations are to be continued, and that an illustrated description will hereafter be published.

## MUSIC.

### GERMAN OPERA.

THE performance of "Tannhäuser" last Saturday evening was an event of considerable interest. To pass from the "Ring," with its tragic story and powerful music, to the opera of Wagner's early days was indeed a striking, but by no means an unpleasant, contrast. In "Tannhäuser" the composer had not broken with the past: it has a real overture, songs which can be detached from the work, stirring choruses; and the orchestra is not, as in the "Ring," a perpetual interweaving and elaboration of themes. But there is, nevertheless, something very attractive about the opera; the old forms are there, and yet, throughout, there are signs of new life and real earnestness. To many indeed, and especially to those who believe that Wagner went somewhat to extremes in his later music-dramas, "Tannhäuser" and "Lohengrin" still represent his highest achievement. The performance on Saturday was not altogether *sans reproche*: the singing was not always perfect as to intonation, and in this matter the chorus of pilgrims left much to desire. Then again there were one or two weak points in the stage management: Venus was somewhat loth to depart, and the lime-light effect when Elizabeth knelt before the shrine was in bad taste. But after the most is made of the faults and failings, it must be said that it was one of the most serious and soul-stirring performances of the work which has been given in London since the Richter season at Drury Lane. Frau Klafsky was the Elizabeth, and threw wonderful charm and pathos into her part. Herr Alvary gave an impressive rendering of the title-role; his acting was superb, but his voice at times—and no wonder after what he has been through—showed signs of fatigue. Fraulein Heink was excellent as the shepherd. Fraulein Bettaque looked well as Venus, but her singing was somewhat hard. Herr Wiegand was the Landgrave, and Herr Reichmann the Wolfram; the latter sang the "Evening Star" song in an expressive manner. The orchestral playing under Herr Mahler's direction was exceedingly good, but in the overture the brass overpowered the strings. The restoration of many passages usually omitted in the first act constituted a great improvement.

"Götterdämmerung" was given for the second time at Drury Lane on Monday evening, and the performance was again most impressive. Frau Klafsky (Brünnhilde) and Herr Alvary (Siegfried) were both in magnificent form. The Rhine Maidens sang delightfully, and the orchestral playing was up to the best Mahler standard. The performances of the various sections of the "Ring" have now come to a close, and the success of the work has exceeded the most sanguine expectations. The Richter Concerts have educated a certain section of the musical public to better

understand and appreciate Wagner, and it was fully to be expected that more interest in and sympathy with the *magnum opus* would be shown than was the case in 1882; yet no one was prepared for the rapt silence with which the work was listened to during the four evenings, nor for the enthusiastic applause which followed every act. Of course, the splendid impersonation of the chief rôles, and the admirable orchestral playing, had not a little to do with the splendid success. But after making liberal allowance for this, it must be acknowledged that the work itself produced a marked effect on the public. Sir A. Harris will, of course, give more German Opera next season. J. S. SHEDLOCK.

## OBITUARY.

MR. CHARLES EDWARD STEPHENS, whose death was recorded last week, was an able and industrious musician. It is nearly half a century since he held his first public appointment as organist. In 1857 he became a member of the Philharmonic Society, of which he was repeatedly chosen a director. His part-song, "Come, fill ye right merrily," gained the prize given by Mr. Henry Leslie's Choir in 1858. Only last season a Symphony of his was produced at the Philharmonic Society under his direction, and the event proved an honourable and successful close to the public career of one who was held in high esteem by all who were acquainted with him. He wrote much music, both secular and sacred.

## THE NINTH and TENTH INTERNATIONAL CONGRESSES of ORIENTALISTS.

For full and authoritative information see JULY number of the "ASIATIC QUARTERLY REVIEW," pages 208-220.

ORIENTAL UNIVERSITY INSTITUTE, Woking; or, SIMPKIN, MARSHALL & Co., London, E.C.

GENERAL KIRÉEF'S "CREDO" on "RUSSIA and ENGLAND in CENTRAL ASIA." See "ASIATIC QUARTERLY REVIEW," July, 1892.

## INDIA and the SILVER QUESTION.

By A. COTTERELL-TUPP, late Accountant-General, Indian Government. See "ASIATIC QUARTERLY REVIEW," July, 1892.

## TURKISH PROGRESS, by Dr. HYDE

CLARKE; THE JAPAN CONSTITUTION, by ONE of its FRAMERS; THE LEGENDS of DARDISTAN; INDIAN MAGIC FORMULÆ; "DWARFS in MOROCCO"; "UGANDA," by Dr. FELKIN; and other Articles of current or literary importance by Specialists. See "ASIATIC QUARTERLY REVIEW," July, 1892.

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The permanent value of the book lies in the light that it throws on Agnosticism as a philosophical method. Prof. Huxley invented the word Agnostic as a name for his own opinions and for the school to which he belongs—the school, above all, of Hume and, to a great extent, of Kant. Now everyone has, of course, a right to define as he pleases a term that he has invented himself; but if the mass of educated people take up the term and consistently use it in a somewhat different sense, their practice is also entitled to great respect, and it will be worth while carefully to indicate the divergence between its original and its generally accepted connotation.

"Agnosticism," Prof. Huxley tells us, "is not a creed, but a method, the essence of which lies in the rigorous application of a single principle. . . . Positively the principle may be expressed: In matters of the intellect follow your reason as far as it will take you without regard to any other consideration. And negatively: In matters of the intellect do not

pretend that conclusions are certain which are not demonstrated nor demonstrable" (p. 362).

The question at once suggests itself—Are there then other matters, not of the intellect, in which we may or must follow reason only a certain way, and with due regard to "other considerations"? The writers of *Lux Mundi* would probably say that there were such matters, and that religion was one of them. Thus, under shelter of the saving clause kindly provided for them they might, if so minded, describe themselves as Huxleyan Agnostics. At any rate, there can be little doubt that the two principles offered as discriminating tests would be accepted by a number of persons whom nobody has ever dreamed of calling Agnostics, notably by the great systematic thinkers in ancient and modern times—Plato and Aristotle, Spinoza and Hegel. Indeed, Prof. Huxley himself, in one place, very candidly declares that "with scientific theology, Agnosticism has no quarrel. . . . The scientific theologian admits the agnostic principle, however widely his results may differ from those reached by the majority of Agnostics" (pp. 452-3). Coupling this with the statement made elsewhere (p. 366), that if by religion is meant theology, "then in my judgment Agnosticism can be said to be a stage in its evolution, only as death may be said to be the final stage in the evolution of life," the inference seems unavoidable that Agnosticism has the rather mischievous habit of denying and destroying a system of belief with which it has no quarrel.

Now, as popularly understood, the word Agnosticism is susceptible of no such conflicting applications, and in practice has proved exceedingly useful. It is neither a wolf in sheep's clothing nor a lamb in wolf's clothing, but a good shepherd's dog. It implies first of all the absolute negation of supernatural interference with the sequences of natural phenomena. The Agnostic disbelieves in miracles, in revelation, in the efficacy of prayer, in what theologians call "the ordinary operations of Providence," and, I think I may add, in human free-will. Furthermore, if the person who has thus divested himself of the traditional religious opinions should be asked does he not then believe in God, in the sense of a personal First Cause of the universe, he will answer: I cannot disprove the existence of such a Being as you describe, but I see no evidence of His existence. My only experience of consciousness is as an accompaniment of certain nervous processes which are themselves a part of what you call the creation. Asked whether he is then a Materialist, our unassuming friend answers that he is not, nor a Spiritualist either. He observes a connexion between molecular movements and feelings, but does not undertake to explain it. As to the immortality of the soul, there are two possible answers for him to make. He may, like Mr. John Morley, flatly deny it, and yet continue to be called an Agnostic. Or he may, like Prof. Huxley, profess complete ignorance about the subject. It will be observed that throughout this series of negations there is no assumption of exclusive reasonableness or of using one's

reason better than other people. The theologian interprets experience one way, the Agnostic another way; their methods may be the same, but their conclusions are totally different, and it is with reference to their conclusions only that they are named. Taking this ground, I think we can dispose more satisfactorily than Prof. Huxley has done of Dr. Wace's demand, that the persons now known as Agnostics should be called Infidels in future. To begin with, Dr. Wace's implied explanation of "infidel," as one who does not believe Jesus Christ, conflicts with the ancient and established usages of language, since no orthodox Jew has ever been called an infidel in reference to his rejection of Christianity. Moreover, the word Infidel has become associated with a criminal breach of engagement, as when we talk of infidelity in a cashier or in a married person. Above all, it is desirable to possess a term designating the standpoint of that relatively numerous class who neither profess the dogmatic atheism of Charles Bradlaugh nor the dogmatic theism of Theodore Parker, especially a term to which neither those persons nor their opponents object. Now both conditions are satisfied by the term Agnostic, and by it alone. But although the mass of Agnostics may have felt rather annoyed when Prof. Huxley took up and fought out on purely personal grounds the broad issue raised with their whole body by Dr. Wace, they must have forgiven him in consideration of the skill with which he diverted the controversy into a discussion of what the lay public hears too little about—the origin and historical value of the Synoptic Gospels. And whatever may be thought of Mr. Gladstone's contribution to the subject, his appearance in the fray as a champion of the extreme Conservative side certainly added immensely to its interest.

The relation between morality and belief, a topic placed by Cotter Morison in the fore-front of his attack on Christianity, is frequently touched on in these essays, but rather in the way of assumption than of argument. Not only does Prof. Huxley hold that there is no necessary connection between ethics and theology, but he thinks that they are frequently opposed to one another. "Scientific ethics," he tells us, "can and does declare that the profession of belief in 'the miracles of the possessed swine and the barren fig-tree, 'on the evidence of documents of unknown date and of unknown authorship, is immoral'" (p. 312). It would even seem that, in Prof. Huxley's opinion, to hold any theological doctrine with full and firm belief is immoral.

"It is wrong for a man to say that he is certain of the objective truth of any proposition unless he can produce evidence which logically justifies that certainty. This is what Agnosticism asserts; and in my opinion, it is all that is essential to Agnosticism" (p. 450).

Here again the common usage of educated people would, in my opinion, refuse to sanction either the extension or the limitation claimed for Agnosticism by the originator of the term. To say that one is certain of a thing without being subjectively certain of it is, of course, a falsehood, and as such is wrong. Many persons who would strongly

object to being called Agnostics would admit so much. But it is rather hard to be called immoral for believing, on what seems to oneself sufficient evidence, what Prof. Huxley or anyone else considers not proven; and it is to be hoped that there are few Agnostics so intolerant as to cast such a slur on the character of their opponents, whatever they may think of their logic. It would be truly debasing the moral currency were the word "immoral" to be habitually used as a strong way of calling other people's inferences invalid.

Had Mr. Gladstone possessed an elementary acquaintance with the results of modern Pentateuchal criticism, as set forth by Prof. Robertson Smith in the work named at the head of this article, he would probably not have provoked an unequal contest with Prof. Huxley by standing up for the inspired accuracy of the so-called Mosaic Cosmogony. To one who has learned to read the first chapter of Genesis as the opening section of a Priestly Code written after the Captivity, the question of its inspiration must appear somewhat futile. Much that seemed not only heterodox but chimerical in Biblical criticism when Prof. Robertson Smith first published his lectures on the Old Testament in the Jewish Church eleven years ago, is now making its way to general acceptance as at any rate not less well authenticated than the theories of geology. The result is due, no doubt, in great measure to Canon Driver's Introduction, but partly also to the bolder initiative of his Scottish predecessor. Still further help will be given by this new edition of the lectures, which has been enriched by so much fresh matter that, in spite of omissions, it exceeds the first edition by one-third. So far as Hexateuchal criticism goes it will be found more attractive than Canon Driver's book, as well as argumentatively fuller. I would draw particular attention to the last lecture headed "The Narrative of the Hexateuch," which consists entirely of new matter, as furnishing a complete answer to the elaborate misunderstandings and misstatements recently put forward as a confutation of the critical theory by Prof. Robertson, Principal Cave, and the Bishop of Colchester. The prelate last named and his brother of Gloucester might also very profitably give their attention to the following passage, which is reprinted as it stood in the first edition:—

"We have no objection, say the opponents of Biblical criticism, to any amount of historical study, but it is not legitimate historical study that has produced the current results of Biblical criticism. These results, say they, are based on the rationalistic assumption that the supernatural is impossible. . . . My answer to this objection is very simple. . . . We are agreed, it appears, that the method is a true one. Let us go forward and apply it; and if in the application you find me calling in a rationalistic principle, if you can show at any step in my argument that I assume the impossibility of the supernatural, or reject plain facts in the interest of rationalistic theories, I will frankly confess that I am in the wrong" (pp. 18 and 19).

ALFRED W. BENN.

*A Biographical Chronicle of the English Drama, 1559-1642.* By Frederick Gard Fleay. In 2 vols. (Reeves & Turner.)

ENGLISH literature is not so rich in dictionaries of dramatic biography as the interest and importance of the subject might suggest. The first step towards the preparation of such a work was taken about two centuries ago by Gerard Langbaine, a son of the provost of Queen's College, Oxford. According to Warton, he had been "a constant and critical attendant of the playhouses for many years," and had collected "more than a thousand printed plays, masques, and interludes." His *Account of the English Dramatic Poets*, as the work was called, may be deemed a remarkable achievement for its date, though he had but a limited acquaintance with early editions of memorable plays. Gildon, Jacob, and Whincop successively followed in his wake, each doing a little to repair his shortcomings, but assuredly failing to outstrip him in any other respect. Next came David Erskine Baker's *Companion to the Playhouse*, in which some critical discernment was united to a good deal of independent research, and which immediately drove all its predecessors out of the field. First brought out in 1764, it was continued by Isaac Reid to 1782, and by Stephen Jones to 1812. Meanwhile it had been renamed the "Biographia Dramatica." As may be supposed, its accounts of pre-Restoration plays were not free from errors and oversights. In noticing "All is True," for example, the compilers, even with Sir Henry Wotton's letter about it under their noses, failed to see that in all probability it was the "famous historie of King Henry VIII." Generally, however, the book was one of exceptional value, and up to the present no attempt has been made to supersede it. Mr. Halliwell-Phillips's *Dictionary of Old English Plays*, brought out some thirty years ago, is little more than what its title would imply.

Mr. Fleay's new work, which may be taken as the complement of his *Chronicle History of the London Stage*, is intended to supply the deficiency we have indicated. It relates to the lives and labours of the many dramatists who flourished in England between the production of "Gorboduc" and the suppression of the theatres by the Puritans. As the author points out, it bears a close resemblance to the *Biographia Dramatica* in arrangement, but differs from it altogether in import. Let this difference be stated in his own words:

"The *Biographia* professed to give lives of the playmakers similar to those in any other dictionary or cyclopaedia, and, alongside of these, lists of their plays in order of publication, with such brief notices of the plays themselves as could be gathered from their title-pages, and with such additions as could be gathered from the imperfectly understood stage history of the early theatres and acting companies. My object has been to arrange the plays in order of original production, with such notices of their authors, and such only, as bear upon the history of the drama itself. The ideal of my work would be reached if I could give for every play, from the opening of the theatres in 1576 to their closure before the Civil Wars in 1642, the authorship in each instance, the date of original production, the theatre at which it was acted,

the company by whom it was played, the relation it bore to other plays, and to dramatic history generally. This is a vastly more extended scope than anything hitherto attempted, and satisfactory results are not always attainable; but I trust that my readers will find that in most cases of importance I have hit, if not the bull's eye, at any rate an inner ring."

It is almost needless to say that Mr. Fleay has fulfilled his heavy task as thoroughly as existing conditions will permit. He has all the qualities it demands—a genuine love of the old English drama, an infinite capacity for taking pains, a ready perception of the bearing one fact may have upon another, and a well-nigh exhaustive knowledge of the literature and the occurrences of the period with which he deals. He has still a keen appetite for circumstances which, trivial enough in themselves, may help him, directly or indirectly, to solve a problem as to date or authorship; and his conjectures, if not always convincing, are seldom unworthy of more or less consideration. He certainly shows some reason for believing that Shakspeare satirised Jonson in "Troilus and Cressida." Under the head of the "Poetaster" we read:

"The 'armed prologue' is very important. He appears in 'confidence,' and is unquestionably alluded to in the 'armed prologue' to 'Troilus and Cressida,' who does not 'come in confidence.' It is, then, in this play of Shakspeare's that we must expect to find the purge that he gave to Jonson in return for the pill Jonson administered to Marston, cf. 'Return from Parnassus,' iv. 3; and whoever will take the trouble to compare the description of Crites in 'Cynthia's Revels,' ii. 1, with that of Ajax in 'Troilus and Cressida,' i. 2, will see that Ajax is Jonson: 'slow as the elephant crowded by nature with 'humors,' valiant as the lion, churlish as the bear, melancholy without cause (compare Malicente). Hardly a word is spoken of or by Ajax in ii. 3, iii. 3, which does not apply literally to Jonson."

Other controversial matter will be found scattered over the two volumes. Here and there, however, Mr. Fleay seems to curb his love of theorising, as may be gathered from the fact that he allows "Romeo and Juliet" to pass without a repetition in effect of the article he wrote about it fifteen years ago. One point upon which he lays stress is the pre-eminence in many respects of "royal Ben." Although, he says, Shakspeare is the central figure in our dramatic literature, Jonson is the central figure in our dramatic history. In support of this view, we are reminded of what is described as the variety of his work, his origination of new dramatic forms, his connexion with the court, his multiple relations with "great ones," his large acquaintance with other authors, his personal experience as an actor on many stages, his adoption of author "sons," and his knowledge, unique among the dramatists of his time, of the only other dramatic literature of anything like equal importance with our own. From the favour extended to Lodowick Carlell's plays at Whitehall Mr. Fleay draws an inference which may be thought a little too wide. They show, he thinks, "what rubbish was palatable" to Charles I. and Henrietta. No doubt they are poor stuff; but it should not be forgotten that the court entertain-



ments of the time included pieces which, like Jonson's "Golden Age Restored," come up to a high standard of poetry, and that Carlell was a rather prominent member of the royal household. After continued efforts to find another author for it, the "Yorkshire Tragedy" is assumed to have been written by Shakspeare, the external evidence on this head being "too strong." Of serious omissions, Mr. Fleay may be deemed wholly guiltless, though he would have done well to note that some passages in "A Warning for Faire Women" are of peculiar excellence, and have, indeed, been attributed to the greatest of all dramatists himself.

For more than one reason it is to be regretted that so careful and scholarly a performance as this Biographical Chronicle should be marked by irritating faults of taste and temper. Mr. Fleay is too prone to obtrude himself upon the notice of his readers. He does not appear to understand that any expression of personal feeling is misplaced in a work of the kind, or that, eminent in one way as he unquestionably is, his relations with other writers are scarcely worthy of being recorded. For instance, after mentioning a conversation he had with Lord Tennyson fourteen years ago, he says: "He has since forgotten me, for what reason I know not." Why this heavy sigh should be inflicted upon us it is difficult to say. Nor has Mr. Fleay too many kind words for fellow gleaners in the same field. Of Halliwell-Phillips, he is unable to speak with anything like composure. He contemptuously miswrites the name, and will not even be consistent in his inaccuracy. In one case the amiable and lettered enthusiast of Hollingsbury Copse is referred to as "Halliwell," in another as "J. O. H. Phillips." His *Dictionary of Old English Plays* is rather unnecessarily condemned as "a mere scissors and paste compilation, with a few additions, but inaccurate and void of all historical grasp of the subject." Lastly, apropos of his reprint of "Monsieur Thomas," he is accused of "impudence or ignorance." Living authors, too, fare somewhat badly at Mr. Fleay's hands. On Mr. A. H. Bullen, who seems to have roused him to fury by describing one of his magazine articles as "a titanic absurdity, gross as a mountain, open, palpable," Mr. Fleay is particularly severe. He tells us that this painstaking student has "an effeminately facile pen," is superior to Mrs. Malaprop in derangement of epitaphs, and speaks with "the magisterial authority of youth and inexperience." Again, "his special delight is to set up ninepin hypotheses and bowl them down again; but no doubt it pays him and his publisher." Such passages may make the unskilful laugh, but they also make the judicious grieve. In one of his closing pages Mr. Fleay says that "personalities are out of place in books addressed to serious students, and ultimately come home to roost as surely as curses." It is a pity that he cannot be induced to practice what he preaches.

FREDERICK HAWKINS.

*A Book about the Garden and the Gardener.*  
By S. Reynolds Hole, Dean of Rochester.  
(Edward Arnold.)

DWELLERS in the country are just now somewhat exercised in their minds upon the subject of technical instruction. The County Councils have at their disposal considerable sums of money to expend upon it, but it is no easy matter to settle what shall be taught and how. Suggestions without number have been made: some practical, many chimerical. Butter-making and wood-carving, nursing and hygiene, mechanics and modern languages, book-keeping and bee-keeping, agricultural chemistry and elementary geology, drawing and draining: each and all have their advocates; and before the eyes of the philanthropist—and who is not one nowadays?—there rises the picture of Hodge, as a master of arts and sciences, dwelling in the midst of his three acres, fed by their produce (artistically prepared), and employing the leisure which an Eight Hours Bill shall have procured him in cultivating his tastes and predilections. Dean Hole thinks he might do better by cultivating his allotment, and says, "if politicians would send teachers of horticulture into our villages, and would show the men how to grow fruit and vegetables, and the women how to preserve and cook them, 'he would have some faith in their reforms.'"

It is, we suppose, with a view to helping others to adopt the course which he advocates that the Dean has published the collection of papers comprised in the present pretty volume. It is certainly not hard reading; and, though one may get a little tired of his terribly funny way of putting things, there is no doubt the author is quite in earnest in his desire to make us all gardeners. In so doing he would, he thinks, be diffusing happiness

"in its duration sure; in its peculiar essence of a very sweet and gracious quality. It ministers health to the body and health to the mind. It brings pure air to the lungs, and pure, reverent thoughts to the heart. It makes us love our home, content and satisfied with those pleasures which neither sting nor pall; and yet, when we leave that home, it follows us wheresoever we go."

But the Dean's book is not a mere praise of gardening. It contains a budget of stories, more or less humorous, but, without any exception, pertinent to his subject, and conveys, in all sorts of ways, all sorts of information on the art of which the author is an acknowledged master. It will be satisfactory to a good many possessors of gardens to know that so high an authority as the Dean does not condemn what is known as "bedding out." In some quarters it has certainly fallen into disrepute of late years, and we have been told that the older fashion which secured some amount of floral display throughout the year is preferable to a brilliant show which lasts only three or four months. But the Dean very rightly says that the success or failure of the system depends upon the character of the garden and the resources at the gardener's command. If there be plenty of room for a variety of treatment and suitable surroundings, and if the gardener be an artist with means and men to realise

his art, then from March to October your eye may be gratified with a succession of bright flowers, and all goes well; but if space and supply be restricted, the "summer system" brings with it miserable nakedness and dreary desolation for which a brief period of brilliance is no compensation, and the sentiment and teachings, the associations, the memories, and the hopes, of which a garden should be the haunt and home, will have no place in it.

It is scarcely necessary to add that, for hints on roses and how to grow them, the amateur and, indeed, the professional gardener can go to no better authority than the Dean, who, we are glad to learn, is able in his new home to keep around him his old friends.

CHARLES J. ROBINSON.

*History of the Free Churches of England, 1688-1891.* By H. S. Skeats and C. S. Miall. (Alexander & Shephard.)

THE well-known work of the late Mr. Herbert S. Skeats was published in 1868, and is now re-issued with slight modifications and brought up to date by Mr. Charles S. Miall. The book could hardly have found a more competent or more sympathetic editor. Neither writer conceals his personal agreement with the principles of the Free Churches. "Time is on the side of the Free Churches," says Mr. Miall, and the clash of the Ironsides' armour echoes through Mr. Skeats's pages. There is no uncertain note of war, for instance, in this:

"Mr. Noel went on to indicate that, in his view, political action was always dangerous to Christians, peculiarly so to pastors, and that eminent piety in pastors and churches would, in a few years, do more to free the Church of England than thirty years of political warfare. Surely a very illogical and unsound conclusion."

It is not certain, however, that a hearty belief in one side is a disqualification for writing history. We should be sorry to lose Clarendon or Macaulay; probably we get a more accurate notion of the state of the Church in the time of Charles II. from the various writings of Bunyan than we should from a document drawn up by a more impartial witness. Men cannot exist in a vacuum in the past any more than in the present. The book, however, is not merely controversial, it is a true *apologia*. Without any parade or affectation of impartiality, the writers are scrupulously just. We may say of them as Tillotson said of the Socinians: "They are a pattern," said he, "of the fair way of disputing; they argue without passion, with decency, dignity, clearness, and gravity."

The history of the Free Churches might be written from several points of view. It might be, as Mr. Froude has recently told us the history of Henry VIII. ought to be, a history of the statute book; it might be a history of opinion; it might be mainly biographical. Our book is a skilfully arranged chronicle, in which all three points of view are taken. There is no lack of interesting, indeed of picturesque material for such a history. It is a record of religious



wars and persecutions—the gibbet, the prison, and the pillory—

That "hieroglyphic State Machine,  
Contrived to punish Fancy in"—

double taxes, and civil disabilities. It was not alone the Government or the Church that had the persecuting spirit: one of the meanest surely of all persecutions was the action of the Corporation of London in appointing to the office of sheriff Dissenters who could not conscientiously qualify for the office by taking the Sacrament according to the rites of the Church of England, and then fining them. This led to the famous judgment, in which the House of Lords affirmed the principles of toleration in 1767, when Lord Mansfield said—

"it is now no crime for a man to say he is a dissenter, nor is it any crime for him not to take the sacrament according to the rites of the Church of England . . . there is nothing certainly more unreasonable, more inconsistent with the rights of human nature, more contrary to the spirit and precepts of the Christian religion, more iniquitous and unjust, more impolitic, than persecution."

This is fine language: but one has to remember that at the time Unitarians were shut out from the benefits, such as they were, of the Toleration Act, that dissenting ministers and schoolmasters had to sign 35½ out of the 39 articles, that the civil disabilities of Dissenters under the Test and Corporation Acts, whereby a man could not obtain any civil, military, or corporate office without undergoing the sacramental test, were not removed till 1828.

In his chronicles of the last forty years Mr. Miall has described at some length the parliamentary struggles that led to the abolition of compulsory church rates and of university tests, to the opening of burial grounds, the rise and progress of the Liberation Society, the disestablishment of the Irish Church, and the Elementary Education Act. "I know the Dissenters," said Lord John Russell in the course of the anti-church rate agitation, "they carried the Reform Bill; they carried the abolition of slavery; they carried Free Trade; and they'll carry the abolition of church rates." Mr. Miall is of opinion that they will ultimately carry the disestablishment of the Church of England. Whether this be so or not, it seems clear that no comprehension scheme that shall unite the Free and State Churches is possible. The time when such action was most possible was in 1689. William III. was anxious to unite the Protestant sects. The Independents and Presbyterians were willing: the Commission, which included Stillingfleet, Burnet, Tillotson, and Tenison, revised the Prayer-book in a most complete manner, made kneeling at the Communion and using the cross in baptism optional, and offered to acknowledge the validity of Presbyterian ordination. Unfortunately the matter was left to Convocation, and the Lower House of Convocation displayed a spirit that rendered reconciliation impossible. Mr. Skeats and Mr. Miall regard this failure as due mainly to the theological differences and ecclesiastical intolerance. There seems, no doubt, however, that purely political feeling had a good deal to do with it.

"An apprehension is said to have been felt," says Von Ranke, "that the king would gain too much influence by a union of the Dissenters and Episcopalians brought to pass under his authority. But a powerful king was just what was not desired."

It was jealousy of William, "your new hodge-podge of a Dutch government," as Defoe makes them say in his *Shortest Way with the Dissenters* that caused the High Churchmen to break the scheme down.

The question was revived some thirty years ago in an interesting controversy between Mr. Binney and Dr. Short, Bishop of Adelaide, who had refused to accede to a memorial presented by a large number of colonists requesting that Mr. Binney might be asked to preach in the cathedral, on the ground that "his orders are irregular, his mission the offspring of division, and his Church system—he would not say schism—but *dichotomy*." But, though no comprehension scheme seems within the scope of practical politics, the prospect of some kind of federation of Free Churches is growing brighter.

"The tendency to sub-division is less marked than the tendency to co-operation. . . . The latest sign of this pervading Christian sympathy is the recent Congregational Council, at which Baptists, Presbyterians, and Methodists were present to offer the right hand of fellowship to their Congregational brethren."

The political history of Nonconformity is, however, by no means the sole or the most important part of this book. Those who have a taste for controversy may find here succinct and interesting accounts of the chief theological disputes that have exercised the Free Churches. Mr. Skeats himself apparently had little sympathy with the characteristic doctrine of the Unitarians: he more than once allows himself to speak of it as "a taint"; but nothing can be fairer than his account of the Deistical controversies of the eighteenth century, and more especially of the Salters' Hall disputes of 1719, which had much to do with the changes by which English Presbyterian churches become Unitarian, and "the denomination vanished as suddenly as it had risen."

Equally interesting is Mr. Miall's careful account of the Leicester Conference of 1878, and the subsequent action of the Congregational Union. It is a favourite argument in support of a State Church that it controls extravagance of opinion and expression. This is a curious argument to use in favour of an establishment that has borrowed a "Church Army" from General Booth, and whose differing sections cannot be said to have ever dwelt together in harmony. A perusal of this book will show all candid minds that on the whole the Free Churches have managed their affairs discreetly if not with dignity; that considering they were for long not allowed to have schools, and only for the last twenty years have been allowed to have degrees, they have produced a respectable number of writers of merit, and that in times of danger they have ever proved loyal.

Even in 1745, when the High Churchmen wavered, supporting neither King nor Pretender with any zeal,

"the Committee of the Deputies passed a

resolution recommending the whole body of Dissenters throughout the kingdom to join in support of the Government. . . . Armed associations of Dissenters were formed in all parts of the kingdom; chapels were converted into parade-grounds, and ministers became voluntary recruiting officers."

Even the Quakers could not refrain from helping. They could not on principle incite men to shed blood, but they contributed *flannel*. And probably no more eloquently patriotic appeal has ever been made to a nation than came from the little Baptist chapel in Cambridge, when Robert Hall implored Englishmen to fight for their liberties against Napoleon.

Mr. Miall's part of the book—the last five chapters dealing with the last forty years—will probably be found the most immediately interesting. The Census of 1851, which for the first time gave authentic information respecting the relative numbers of worshippers in different religious bodies, startled the public by three pieces of information—firstly, that out of every hundred churchgoing people forty-eight were not members of the Church of England; secondly, that there were over five millions of people in England who did not attend a place of worship at all; thirdly, that the existing accommodation was quite insufficient. The deficiency of Church extension was an evil that could be remedied: we all know the efforts that have been made by the Church of England and by the Free Churches in this direction. Mr. Miall estimates that by 1865 £800,000 had been spent in this way by the Free Churches. But the masses have not been reached by any of the Churches. We have yet to see how far the work of the Salvation Army will prove lasting and beneficial.

In an interesting passage Mr. Skeats points out that the temporary decay of Dissent in the reign of Queen Anne was partly attributable to a narrow view of the scope of education.

"It was apparently the opinion of the generality of ministers now rising that it was most undesirable for religious persons to read any but technically religious books. The strictness of Puritanism without its strength or its piety was coming into vogue. . . . Shakspeare's plays were forbidden writings, and Bacon was a "profane" and unknown author. Addison's *Spectator* was probably unknown to nine-tenths of the members of the Free Churches."

At a later period in the century a good many important private schools were conducted by Dissenters, and during the present century the Free Churches have specially devoted care to the improvement of education. The London University was to a considerable extent due to the efforts of Nonconformists: the Wesleyans and Quakers have important schools of their own. In 1871 ecclesiastical tests in Oxford and Cambridge Universities were abolished, and it is noteworthy that during the last thirty years a Dissenter has won the position of Senior Wrangler at Cambridge nineteen times. Two years ago Spring Hill Theological College was transferred to Oxford, under the name of Mansfield College, to provide a theological education for graduates intending to enter the Congregational ministry; its classes are, however, open to

members of other religious bodies. In the same year the Unitarians removed their Manchester New College to Oxford.

The book is not primarily biographical, yet much of its value and interest lies in the lists of worthies that it enumerates. The subjects it treats are so large and are treated so fully that it was probably necessary to avoid anything like those complete sketches of character that render the pages of Burke and Macaulay so fascinating. But brief as the sketches are, they are extremely well done. There are touches of restrained humour in the references to Baxter, "that old Goliath of Presbyterianism," and to "the great Mr. Howe," who never could be brought to excommunicate the Church of England; and in Mr. Miall's account of Dr. Campbell, the editor of the *Banner*, who was "a Boanerges under the delusion that he was specially 'a witness for the truth' . . . with an eye like Mars to threaten and command, and a 'men, brethren, and fathers' style of address which was the particular aversion of Mr. Binney." But for the most part the general character of the influence of the leaders alone is given. If anyone will take the trouble to turn over the 700 pages of this book, and note how numerous these leaders and teachers were and how carefully considered and condensed the information given on each is, he will be able to form some conception of the labour that must have been given to this excellent work.

R. F. CHARLES.

*Harold: a Drama in Four Acts, and other Poems.* By Arthur Gray Butler. (Frowde.)

THE story of the good Earl Harold, "in whose breast beat the heart of England," contains that combination of national and personal interests which is most attractive to the romance-writer, be he poet or novelist. The present poem is professedly founded on Lord Lytton's *Harold*, and challenges comparison with Lord Tennyson's. The two dramas have the advantage of poetic form as compared with the novel, but lose in being slighter. The complexities of such subtle characters as Haco and De Graville appear harsh and unnatural when we see them only in a few scenes.

There is, however, a singular harmony between the three authors in their conceptions of the main characters. Harold is ever the brave and gentle, the perfection of that pre-chivalrous nobility which already worshipped honour,

"As men have made it,  
Distorted, false, and jangled dialect,"

though with the glorious inconsistency of genius he consented to forego honour for the love of country. Beside him lowers the great Duke William with "that friendly-smile of his," the sign of the "dis-simulation which debased his character but achieved his fortunes." Around them are grouped the frank, fierce Saxons and the debonnaire but grasping Normans. And on these, or at least on the Saxons, the

influence of women is strong. We have Githa, the Norse mother, prompting to greatness; Aldyth, the scheming wife, with Edith the beautiful, whose great love conquers self and wounds that it may inspire. It is curious that both the poets have ignored the weird Hilda, to whom Lord Lytton gives much prominence.

But in spite of its attractive *dramatis personae*, it must be confessed that Mr. Butler's "Harold," like Lord Tennyson's, is somewhat dull; being only redeemed by passages of beautiful poetry and noble thought. Such is the fable of the maid who "bade us write only, she died of nothing, on her tomb"; the resolution of Edith to crush her own heart for the sake of England

"Better far  
To break at once! break now! than hang for ever  
A mill-stone round the neck of him I love,  
A canker at the core of England's weal,  
And, with them slowly dying, slowly die."

and her perplexity at Harold's attempt to weaken her resolution:—

"What shall I do? He taught me; strung me up  
To this high pitch, and now himself unstrung,  
He quarrels with the music he hath made,  
And breaks the strings of his own instrument."

The play contains also some charming lyrics, and the following soldier's song:—

"Come drink to my bonny brown maid!  
Come drink to my bonny brown maid!  
For vicar or priest  
She cares not the least,  
But she'll wed me, my bonny brown maid.  
  
So here's to my bonny brown maid,  
And here's to my bonny brown maid!  
Tho' I lie where I fall  
Without blessing or pall,  
She'll lament me, my bonny brown maid."

Mr. Butler's blank verse as a whole is flowing and correct; his prose is at times forcible. He has apparently devoted most care to the language of Edith and the development of her character; and, like Lord Tennyson, he will not have her forgotten by Harold in those later anxieties for the state which Lord Lytton had represented as entirely engrossing him.

We can discover but little poetry in the rest of Mr. Butler's book. The three poems, "Hodge on Churchgoing" and on "Voting by Ballot," and "In the Beginning," are clever and amusing, though the hexameters of the last are slightly shaky. As a rule, he has been content to give petulant expression to his conviction of the degeneracy of the age in an unpleasing string of rhymes, to which the arguments in the verses "To an Optimist" and the apt phrase "sad as the strain of saddest symphonies" do not reconcile us. This is the more irritating because Mr. Butler has shown us here, as in his "Harold," that he can write lyrical poetry of no mean order. "Live and let live," "Meliora Priora," "A Sprig of Holly," and "April and May," are in their way delightful.

REGINALD BRIMLEY JOHNSON.

#### NEW NOVELS.

*The Island of Fantasy.* By Fergus Hume. In 3 vols. (Griffith, Farran & Co.)

*The Man who was Good.* By Leonard Merrick. In 2 vols. (Chatto & Windus.)

*Of the World, Worldly.* By Mrs. Forrester. In 2 vols. (Hurst & Blackett.)

*The Story of a Penitent Soul.* In 2 vols. (Bentley.)

*A Daughter of Mystery.* By Jessie Krikorian. In 2 vols. (Griffith, Farran & Co.)

*The Jolly Pashas.* By John A. Steuart. (Henry.)

*Rachel Reno: a Romance of Wales.* By William Earley. (Digby, Long & Co.)

*A Girl Diplomatist.* By Mabel E. Wotton. (Chapman & Hall.)

*Clement Barnold's Invention.* By Lionel Hawke. (Griffith, Farran & Co.)

*A Dream of Millions, and other Tales.* By M. Betham-Edwards. (Sampson Low.)

*A Story of Guy Fawkes Day, &c.* By F. S. Hollings. (Sampson Low.)

*A Debt of Honour.* By Mabel Collins. (Eden, Remington & Co.)

MR. FERGUS HUME makes an attempt in *The Island of Fantasy* to reconstruct the classic life of Ancient Hellas; and in dedicating his romance to Mr. J. A. Symonds, he sees "no reason why some of our over-wealthy millionaires should not carry out the Utopian project here suggested to a successful conclusion." The *Island of Fantasy* is really Melnos, in the Cretan Sea. It is little known, and is the property of an Englishman, who expatriated himself from his native land forty years before the narrative opens. He governed it under the name of King Justinian, and, by the principle of natural selection, raised a small colony of almost perfect men and women. Of these none was more beautiful than his own daughter Helena. She was as lovely as the Helen who captivated Paris, but without her frailty. To this colony, at the invitation of its sovereign, goes out Maurice Roylands, a wealthy young Englishman of ancient family, who has lost all zest and relish for life until he encounters Helena. Then all his susceptible nature awakes within him in passionate force. Life becomes entirely transformed, and for the first time he realises the joy of existence. Melnos he finds to be an abode worthy of its goddess. But this Eden has its serpent, in the shape of a Greek youth, who styles himself Count Caliphronas. He was a perfect type of physical beauty though his soul was dark, cowardly, and revengeful. He loved Helena with a sensual passion; but as she rejected his advances with scorn, he endeavoured to vent all his malice upon his successful rival, Roylands. Caliphronas resolved to capture the island, and to wreak his vengeance upon its inhabitants. Collecting a band of three hundred cut-throats from the various islands in the Aegean, he again and again assaulted Melnos, only to be beaten back by the gallant defenders. There is something Homeric in the description of the sanguinary encounters. The

scene closes with a vivid description of the destruction of the island by a volcanic eruption. All the characters the reader will care about are saved in a miraculous manner, but Justinian afterwards dies. Before passing away he reveals some strange secrets—his near relationship to Maurice Roylands among the number. This novel is a long way in advance of anything Mr. Fergus Hume has hitherto attempted. His style has greatly improved; his conceptions are really noble, if not great; and he has helped us to realise something of what Greece and Greek life were in the Golden Age.

Mr. Leonard Merrick writes with power, but he must modify his pessimistic moods. A sadder story than *The Man who was Good* we have not met with for a long time. Fate, with its hard, cruel buffetings, is relentless towards Mary Brennan. She has been cast off by Seaton Carew, a sordid creature who plays leading man in a provincial theatrical troupe. She has given him affection and devotion under the promise of marriage upon the death of his degraded wife; but when that event happens he coolly transfers himself to Miss Olive Westland, because that theatrical star has engaged to find the money for a house in London where he can make his *début*. One is glad to find that his play is damned, and himself with it. Meanwhile, Mary the outcast goes through a series of painful adventures, which are described with much pathos and realistic skill. Being rescued from starvation, she is offered the love of Dr. Kincaid, "the man who was good"; but her heart is dead, and she refuses his offer. Finally, she sacrifices her life to save the child of the wretch who has betrayed her. No doubt there have been histories in real life as touching and hopeless as that of Mary Brennan, but somehow we feel that Mr. Merrick wants more lightness and brightness in his story: human nature has its lights as well as its shadows. The author gets a strong grip of the reader, and he certainly shows a capacity for fiction of a high order.

The life of a society beauty, with all its folly, heartlessness, splendour, and ultimate disillusion, is what Mrs. Forrester portrays for us in *Of the World, Worldly*. When Mrs. Vernon began her career she loved Vivian Lloyd with such affection as she was capable of, but after he lost his fortune she threw him over. Society and its pleasures came first with her. Then, after some years, when these hollow pleasures began to pall, she longed for her old lover with a passion to which she had hitherto been a stranger. She spread her toils for him, deceived him as to her other lovers under his very nose, and was bringing him to the actual verge of ruin when he was saved, partly through the intervention of faithful friends and partly through the love of a pure English maiden. Mrs. Forrester vividly depicts the wiles of the society siren—that worthless creature who finds no happiness in her home, who reads French novels by day and haunts heated ballrooms by night.

The anonymous author to whom we owe *The Story of a Penitent Soul* may be congratulated upon a distinct success. From the literary point of view these "Private Papers of Mr. Stephen Dart, late Minister at Lynnbridge, in the County of Lincoln," deserve to take high rank. As a whole, the story itself is one of the most distinctly original published during the present season. It now and again reminds us of *The Silence of Dean Maitland*, and occasionally of Hawthorne's *Scarlet Letter*. It is impossible to follow the fortunes of the sensitive young minister—from his hard and loveless youth upwards to the time when he falls, in consequence of an overmastering passion for a lovely woman—without feeling that fate has been extremely hard upon him. Mary Fleming, who appeared to Dart like a Madonna by an early German master, was united to an unsympathetic husband twice her own age. Her soul, like that of Dart himself, was ready to awake under the magnetic touch of love, and she was unable to resist the spells of the young minister. Their subsequent expiation forms one of the saddest pages in modern fiction, while the revenge exacted by the betrayed husband is Italian-like in its diabolical cruelty. This remarkable story can never be laid aside when once it has been begun, but the feelings which remain after its perusal are poignant in the last degree.

We do not remember any of Miss Krikorian's previous stories, but *A Daughter of Mystery* is by no means devoid of ability. It is somewhat too sensational, and in these latter days the incantations and love philtres of the old witch, Granny Gunn, are calculated to excite a smile. For more scientific readers, who yet like a little touch of the weird, the author considerably provides a heroine gifted with hypnotic force. Cleopatra Gunn is the grandchild of the witch, and out of the wretched surroundings of a degraded and miserable youth she develops into a woman of striking beauty, who fascinates the vicar of the parish. She herself, however, is enamoured of the squire, but he makes no return of her affection, and to secure him for herself she casts his wife into a mesmeric sleep, and makes her throw herself beneath the engine of an express train. Even that fails to effect her purpose, for Talbot Byng remains true to the memory of his dead wife. Foiled in her plans, and consumed by despair and remorse, she expiates her crime by voluntarily dying the same death as her victim. Her grandmother has already been murdered by the infuriated villagers for possessing the "evil eye." There is a good deal about heredity in the story, but much of the narrative seems permeated by an air of unreality. It is only just, however, to say that several of the characters are drawn with considerable skill.

*The Jolly Pashas*, by J. A. Steuart, is certainly one of the most entertaining volumes yet issued in "The Whitefriars Library of Wit and Humour." The story of an unphilanthropic society, it relates the intellectual recreations of a band of men of English, Irish, and Scotch nationality. Enjoyment was the motto of the club, and

it seems to have taken the concrete form of Scotch whisky and tobacco. Whether it is due to the large consumption of the former we cannot say, but some of the stories told by the members are extremely "tall." Many a genuine, hearty laugh is to be got out of this volume; and with all its fun a good many hits at social shams are to be read between the lines.

Two men committing involuntary forgery with each other's cheque books is a novel idea in fiction; but besides this, Mr. Earley gives us a graphic description of an abduction in *Rachel Reno*, as well as a lurid picture of the Rebecca rioters. Let us say at once that the story in itself is very interesting. The author has quite a style of his own, which may be called, perhaps, *Earley* English in contradistinction to the "English as she is now wrote." Thus, we get such phrases as "Men of Cymry," "Son of Cymry," &c. Cymry is not Wales, but the Welsh people; Cymru is Wales. The reader is probably responsible for such new readings of proper names as Maxamillian, Schillermacher, Vittoria Alfière; and possibly also for robbing the composer of "Ever of Thee" of an "e," as his name is spelt Linly. The author remarks that "time and tide waits for no man"; but somebody ought to have waited for these proof sheets to correct the defective grammar of the proverb, and rectify many other mistakes we have not pointed out.

Miss Wotton writes pleasantly in *A Girl Diplomatist*, and her hero and heroine are much more like real flesh and blood than the puppets trotted out in many more pretentious works. Barbara Thorpe earns her title by securing promotion in the Foreign Office for the friend of her childhood, Archie Wilmot. But her action is misconstrued, and it nearly costs her her lover as well as her own life. However, "all's well that ends well"; things being satisfactorily explained, Barbara is saved from an untimely death, by consumption, to be the happy bride of Niel Buchanan.

There is talent in *Clement Barnold's Invention*, but the wheat and the tares have been allowed to grow up together. The character-drawing is good, though there is a discursiveness in the style that should be avoided in future. The vicissitudes of fortune attending young Barnold evoke a real interest. Mr. Hawke also shows no slight appreciation of humour, and there is so much promise in his work that he may, and ought, to be heard from again.

Miss Betham-Edwards's stories are very good, especially those entitled "A Dream of Millions," "A Romance of the Cloister," and "The Message." The author has generally something to say, and says it well, while her style is far superior to that of the average writer of fiction.

*A Story of Guy Faukes Day Forty Years Ago* is a very touching account of the career of two maiden ladies who bravely bore contumely and obloquy for more than forty years, on account of a brother who had been condemned for treason. A second story in the same volume "Half an Uncle

all a Kinsman," is not without its human lessons, especially for the young.

Miss Mabel Collins recites a touching story of a girl's love and devotion in *A Debt of Honour*; but we are rather impatient over the cold selfishness which could allow such a sweet creature as Lily Barton to go to her death hopeless and broken-hearted, for the sake of saving her lover Jack Falconer by a wealthy marriage.

G. BARNETT SMITH.

#### SOME TOPOGRAPHICAL BOOKS.

*The Literary Shrines of Yorkshire: The Literary Pilgrim in the Dales.* By J. A. Erskine Stuart. (Longmans.) This is one of the most audacious examples of the handicraft of book-making which has seen the light for many a long day. In his opening chapter, Mr. Erskine Stuart has occasion to refer to a volume dealing with the topography of Malham in Craven, and he makes the depreciatory remark, "This work is, like most topographical books, spun out to a degree, even giving directions for fishing in Malham Tarn, the best flies to use, &c." Mr. Andrew Lang and other not incompetent critics might probably consider these interpolated directions the most valuable portion of the work, and, at any rate, they are calculated to be useful to the harmless and respectable class of anglers; but Mr. Stuart's own topographical book is spun out by fatuous irrelevancies of statement, quotation, and criticism which cannot possibly be found either useful or entertaining by any human being. When, for example, the writer has to speak of Sedburgh, a town of which he seems to have no personal knowledge, he is compelled to find a literary association in the fact that a second master in the Grammar School was an acquaintance of Hartley Coleridge. Bradford, we are told, "has produced few great literary men," but as a set-off we have the information that Branwell Brontë once lodged there and attempted portrait-painting. When, in the course of his literary pilgrimage, he arrives at Headingley, Mr. Stuart remembers that it was the birthplace of a well-known living man of letters whom he refers to as "Alfred Austin, poet and novelist," and adds the interesting information that "he is B.A. of London, and has contested several Parliamentary seats unsuccessfully." If the author, in his search for material, can find nothing in the way of useless fact, he is quite satisfied to fill his pages with morsels of twaddling criticism. Sterne wrote the latter part of *Tristram Shandy* at Coxwold, in Lower Swaledale; and Mr. Stuart, in his usual childlike and bland manner, declares that the creator of Uncle Toby "often overdoes pathos till his words appear ridiculous." Congreve was born at Bardley; and the literary pilgrim gravely informs us that "his works are now rather reprobated for their coarseness and indecency." G. P. R. James wrote a novel about Hull, which encourages Mr. Stuart to break out into the daring paradox of the sentence, "He was but a feeble imitator of the great 'Wizard,' yet some of his characters are good imitations of Sir Walter's." As all the world knows, Charles Reade's *Put Yourself in his Place* is a story of life in Sheffield; and as Sheffield is in Yorkshire, Mr. Stuart must have his say about the book which, he gravely declares, "is never for a moment dull or tedious."

"Coventry the villain of the piece is a thorough paced scoundrel, and Grace Cardew (*sic*) the heroine is a modest sweet girl of a kindly disposition who is faithful to Little through all, and is only coerced into marriage with the traitor Coventry,

where she is fully persuaded that Henry Little is dead."

Mr. Stuart treats us to crude juvenilities of this kind whenever an opportunity occurs, and very often where the opportunity has to be created. Sometimes he buttresses a criticism of his own by "a second opinion," but he seems perfectly indifferent as to the rank of his authority. Thus, he regards it as quite certain that "in happier circumstances" Branwell Brontë "would have stood far above the female members of the family in literary ability"; and that this *obiter dictum* may gain all needful conclusiveness, he quotes the authoritative words of no less a person than the landlord of the Black Bull at Haworth, who declared that "Charlotte and her sisters didn't noa our way o' talking, and niver could hev written as they did if Branwell hadn't hae told 'un how to do it." Whenever other quotations fail him, Mr. Stuart falls back upon fiction, and any novel which either refers to a Yorkshire locality or is written by a Yorkshire author serves to provide good filling material. We have extracts from *Jane Eyre*, *Swirley*, *Tancred*, *No Name*, *Sylvia's Lovers*, *Mary Anerley*, *Eugene Aram*, *Wendholme*, and *Kith and Kin*, some running to a few lines, others covering a few pages; and not more than two or three of them are anything but the most shameless padding. Nor is Mr. Stuart content with quoting from other people; his own previous volume *The Brontë Country* is laid largely under contribution, and in the chapter on Yoredale no fewer than five consecutive pages are reprinted without the slightest intimation of their lack of novelty. For anything in the new and original matter that is of any interest or value we have sought diligently and sought in vain. The best thing in the book is an account of the actual facts commemorated in the well-known ballad "The Dragon of Wantley," and this is taken bodily from the supplement of the *Leeds Mercury*. The ballad seems to be an interesting specimen of the modern myth, the dragon being Sir Francis Wortley, who, in the reign of James I., enforced payment of tithes in kind with such disregard of the suffering inflicted upon the poor that they were driven to seek a champion who would espouse their cause. Their choice fell upon one More of More (or Moor) Hall, near Bradfield; and the lawsuit which relieved the people of Penistone and its vicinity from further exactions is the event which is allegorically celebrated in the story of the great encounter between the knight and the dragon. The motive of the ballad was probably suggested by the fact that a dragon is the crest of the More family. It is not necessary to extend our comments upon this slovenly compilation. Its substance is generally trivial, and its style—if style it can be called—is deplorably slipshod. A poorer book on a good subject it has never been our misfortune to read.

*Rambles round Rugby.* By Alfred Rimmer. With an Introductory Chapter by the Rev. W. H. Payne Smith. (Percival.) Mr. Rimmer does not propose to give "an exhaustive account of any particular place or scenes, but rather to intimate or point out the interesting parts which may most easily be reached" from Rugby. He claims, and claims rightly, that the country round is rich in historical associations, and, "as far as we know," this was one of the most important Roman centres of England. Certainly Edgehill, and Naseby, and Bosworth Field are in the neighbourhood—for Mr. Rimmer flies as far—and Warwick, Kenilworth, Coventry, Stamford, and Holmby House, are also impressed, without which English history would be in a sorry plight. Nor need we have omitted the Gunpowder Plot; the details of which the writer gives with some evident

pleasure. Add to this that he is a keen student of natural history, though he dismisses geology somewhat summarily, and gives us several passages worthy of an imitator of Michelet in his lighter moods, or Richard Jefferies. All this should have given us a fascinating book. We have instead a book of many shortcomings, remediable, no doubt, in a second edition. But what shall we say of a volume which, constructed on our author's lines, including Leicester, excludes Stratford-on-Avon? or, including Ullesthorpe, could leave out Upper and Lower Shuckburgh; or ignores Brandon Castle, and Daventry, and Newnham Paddocks? Here, at least, we thought, we shall find some allusion made, some tribute paid, to Dunchurch Avenue and its history. But no such thing; the reader is left ignorant both of its beauties, which every (Rugby) schoolboy knows, and of the very existence of John the Planter. Turning to the biographical side—for what are Rambles without rambles?—the omissions are equally to be regretted. We search in vain for any mention of Thomas Carte, or Edward Cave, or Landor, or Cary, or Mary Fletcher. We might never know that the rollicking Braithwaite had been in the neighbourhood, or racy Bishop Corbet set foot in Lutterworth, or Dr. James gone to call on Thomas Twining at Bitteswell. In the pseudo-relics of Wyclif at Lutterworth, we may notice, Mr. Rimmer seems implicitly to believe. We are not surprised to learn after this (p. 108) that the book was written at Chester. The most satisfactory piece of work in the book is the introductory chapter, though in one particular we must take Mr. Payne Smith to task. The writer of the present article yields to no one in his loyalty to Rugby; but we must protest that it is no more fair to praise the doings of Arnold at Rugby without any allusion to Winchester, than it would be just to leave out the name of Athens in a history of Miletus. No Rugbeian can regard the institution of William of Wykeham otherwise than as a Greek colonist would regard his mother city. To conclude, Mr. Rimmer has produced a sumptuous book which is a cross between a small county history and a tourist guide. He could have extracted much with advantage from Bloxam's *Rugby*, to whom he justly pays homage, and also from Mr. Timmins' *Warwickshire*. In one respect, indeed, he surpasses the first of these, for he has, at least, attempted an index, though it is a very bad one. (Amy Robsart we had hardly expected to find under the first letter of the alphabet.) We are constrained to add that *Rambles round Rugby* is written by an amateur of letters, with some ignorance of grammatical composition.

THE two new volumes of the "Gentleman's Magazine Library," which have recently been published by Mr. Elliot Stock, deal with English topography and relate to the counties from Bedfordshire to Cumberland. The writers of the articles which are now reprinted were deficient in some of the qualities deemed at this time to be essential in topography, but they possessed observant eyes and described the objects around them with patient accuracy. There are, as Mr. Gomme points out, some notable omissions of interesting places; but these were inevitable when the labour was not systematically undertaken by practised experts in a complete form, but only performed by voluntary workers moving as fancy prompted them. Many of the articles in Bedfordshire were written by Mr. J. D. Parry, and they are admirable specimens of the topographical literature of the day. An antiquary whose name is unknown to us (it is concealed under the title of "Richmondensis") is the author of many excellent papers on Cambridgeshire parishes contained in the second volume. Mrs. Bray describes with somewhat more dis-



cursiveness than is customary the secluded mansion of Cotele, on the borders of Cornwall; but her account is supplemented by some detailed particulars from E. J. C., probably Mr. Carlos, the architect. Mr. Hawker describes, with all the poetry at his command, the Church of Morwenstow, which he loved so well and served faithfully for many years. Another admirable paper deals with Crosthwaite, in Cumberland, and Southey's connexion with that parish. This section of Mr. Gomme's task is perhaps the most useful of all his divisions. No antiquary dealing with either of these counties must neglect to consult these pages, and his labours will be facilitated by the ample indexes with which each volume is concluded.

*A Mendip Valley: Its Inhabitants and Surroundings.* By Theodore Compton. With Illustrations by E. T. Compton. (Stanford.) Though described only as an "enlarged and illustrated edition of *Winscombe Sketches*" (which we read with pleasure on its appearance in 1882) this elegant volume deserves more space than we have room to spare. The author is an admirable example of those old-fashioned people who not only love but know their own nook in the country. If he is occasionally too discursive, readers will pardon a literary fault, in consideration of being brought into contact with such a genuine and simple mind. The treatment of fauna and flora shows a naturalist of no mean accomplishment; while a chapter on geology has been contributed by Prof. Lloyd Morgan. But what we remember to have found most interesting is the history of the old Quaker School at Sidcot. The illustrations, especially the head and tail pieces, are touched with the same unpretending grace as the letterpress. It is gratifying to know that such an honest book has passed through three editions.

#### NOTES AND NEWS.

MESSRS. CASSELL & Co. will issue on September 1 *The Diplomatic Reminiscences of Lord Augustus Loftus*, extending from 1837 to 1862. Lord Augustus has been connected with the diplomatic service for upwards of half a century, and has visited in an official capacity in nearly every country in Europe; while of the political life of the three great empires of Germany, Austria, and Russia he knows perhaps as much as any man living. The volumes will throw light on many subjects which have been, and still are, of world-wide interest.

MR. CHARLES SANTLEY, the famous singer, has also been writing his *Reminiscences*, which will be published in the autumn by Mr. Edward Arnold. For many years Mr. Santley was as prominent on the operatic stage as he is to-day in oratorio or concert room; and his book is full of anecdotes of the Dii Majores, whose names are a household word in "the profession." His account of his own training, his early difficulties and mature triumphs, will be no less welcome to the general than to the musical public.

MR. JOHN MURRAY announces a new work by the Duke of Argyll, entitled *The Unseen Foundations of Society*: an examination of the fallacies and failures of economic science due to neglected elements.

MESSRS. LONGMANS announce for publication in the autumn a selection from the Letters of Geraldine Jewsbury to Jane Welsh Carlyle, edited by Mrs. Alexander Ireland, together with a brief biography of Miss Jewsbury.

MR. DAVID NUTT will publish shortly, as a volume in the series of "English History from Contemporary Writers," *The Jews in Mediaeval England*, by Mr. Joseph Jacobs, who has here brought together, largely from unprinted

sources, all the most important documents illustrative of the social condition of the Jews in this country during the twelfth century. A portion of his researches, confined to the Angevin period, may be read in the July number of the *Jewish Quarterly Review*.

MESSRS. MACMILLANS will publish in September *A Method of English chiefly for Secondary Schools*, by Dr. James Gow, master of the high school at Nottingham, who is perhaps best known for his excellent "Companion to School Classics."

THE first large edition of *The Art of Teaching and Studying Languages* (George Philip & Son) is already exhausted, and a second edition will be ready shortly.

THE second part of the Hon. Roden Noel's paper on "Some Recent English Poets" will appear in the August number of *Atalanta*, which will also contain an article on Lady Waterford's drawings, illustrated with reproductions.

THE annual meeting of the Victoria Institute will be held at 8, Adelphi-terrace, on Monday next, August 1, at 4 p.m., when Lord Halsbury, the lord chancellor, has promised to deliver an address.

MR. EDMUND GOSSE will deliver the address at the Shelley centenary meeting on August 4, at Horsham. Mr. George Meredith, Prof. Max Müller, Mr. Alfred Austin, Miss Mathilde Blind, and Prof. J. Nichol have added their names to the letter which is now being circulated in the interests of the Shelley Centenary Library and Museum.

PROF. MAX MÜLLER has accepted the honorary presidency of the New Association, which has lately been founded in the City of London by clerks and others, for mutual improvement and especially for the study of modern languages. Daily lessons are already exchanged between the members in French, German, Swedish, Italian, Spanish, and Portuguese; and it is hoped soon to add Russian and several Oriental languages. Professional advice is also given upon foreign law, customs, &c. The New Association has a learned side, meetings being held from time to time for the reading of papers. Thus, this week attention was called to the Gothic of Ulfilas and to the Danish MS. of a Life of Thomas Becket; while a communication was received from M. de Charancey on the languages of Old Mexico. Next Monday, the subjects for discussion will be the antiquities of London and recent discoveries in Normandy. The manager of the New Association is Prof. G. Rossler; and the address, 21 Mincing-lane, E.C.

SHAKSPEARE circles are about to be organised by the National Home Reading Union, which has been encouraged to undertake the work by the great success of the Dante circles formed last year. The numerous Shakspeare Reading Societies scattered about the British Isles should put themselves into communication with the general secretary of the Union, Mr. T. F. Hobson, Surrey-house, Victoria Embankment, and learn the details of the contemplated scheme.

MESSRS. MACMILLANS have issued, in a square little volume of more than 300 pages, well printed, a handbook to the new House of Commons. It consists, in the main, of the brief biographical notices of candidates that originally appeared in the *Times*, together with the polling figures since the general election of 1885. At the end are some statistical tables and analyses of results, also reprinted from the *Times*. Among the Errata we notice a correction of the blunder by which T. Curran and T. B. Curran (father and son) were treated as the same person. The only double return is that of Mr. William Brien.

"*A quelque chose malheur est bon.*" The municipality of Bayonne, following the example of that of Bordeaux after a like disaster, resolved on September 8, 1890, to publish, so far as possible, all the Archives which were saved from the conflagration of December 31, 1889. The first fruits of this resolution have just appeared in the form of a magnificent quarto entitled *Livre des Etablissements*, pp. lii., 542 (Bayonne: A. Lamoignon). The preface, giving a history and description of the Archives, and of the MSS. of the *Livre des Etablissements*, is due to MM. H. Poydenot and Ch. Bernadon; the transcription of the MSS. was done by MM. E. Ducéré and P. Iturbide; a glossary and full indices are added. The earliest document is a Confirmation of Franchises, by Richard, Duke of Aquitaine, in 1170, in Latin and Gascon. It is followed by Richard's Charter of Wrecks (1190), and by several other Charters and Ordinances of English kings. After 1451 the connexion with England ceases, the documents become fewer, but are continued during the seventeenth century. The various earlier *Etablissements* proper give an almost complete picture of the administration and life of the town in the middle ages.

#### UNIVERSITY JOTTINGS.

THE fifth summer meeting of university extension students at Oxford, to be held during the month of August, will be largely devoted to lectures on the history, literature, and art of the Renaissance and the Reformation. On Friday of this week, July 29, the inaugural lecture on the Renaissance generally was to be delivered by Mr. J. A. Symonds. The artistic side of the movement is to be treated by Mr. Walter Pater, and the architectural side by Mr. Jackson; while Prof. Edward Dowden, Mr. Churton Collins, Mr. Sidney Lee, and Mr. R. G. Moulton will lecture on the literature of the sixteenth century. During the second fortnight of the meeting, regular courses of instruction will be given in botany, geology, chemistry, and biology; and we may further mention a special course of twelve lectures by Mr. Burd on "The Prince of Machiavelli."

THE sixth summer meeting of vacation studies at Edinburgh, promoted by Prof. Geddes, will also open next week, and will be continued, in two parts, throughout the month of August. A new feature of this year is a section of education, which will comprise: (1) a geographical and technical survey of Edinburgh and the surrounding district; (2) afternoon excursions, alternating with (3) lectures on the teaching of hygiene and physiology; and (4) evening lectures by specialists on the problems of technical education. Prof. Haddon, of Dublin, will conduct a course on anthropology, with an anthropometric laboratory; and Mr. R. G. Moulton will deliver a series of lectures on literature. It is also hoped that, as last year, some eminent foreigners may be able to be present—such as Prof. Haeckel, Dr. Grosse (of Freiburg), Prof. Yung (of Geneva), and Dr. De Varigny (of Paris).

THE council of University College, London, has appointed Mr. Henry Higgs to be New-march lecturer in statistics for the ensuing year, in succession to Prof. F. Y. Edgeworth.

MR. A. H. LEAHY, of Pembroke College, Cambridge, has been elected to the vacant chair of mathematics at Firth College, Sheffield.

THE lectures for the Michaelmas term, 1892, at University Hall, Gordon-square, are now arranged. Mr. Wicksteed, the warden, will lecture on Dante's "Purgatory" on Monday afternoons and evenings. The Rev. Brook



Herford will give a popular account of the different schools of liberal religious thought in America on Tuesday evenings; and Mr. Graham Wallas will re-deliver his lectures on the British citizen, which have already excited interest at the various London centres of the Society for the Extension of University Teaching, on Thursday evenings. Mr. Wicksteed will also continue his Sunday afternoon lectures on the religious literature of the Old Testament.

THE late Dr. G. Y. Heath has by his will bequeathed £5000 to endow a chair of comparative pathology in the University College for Medicine at Newcastle-on-Tyne, which is affiliated to Durham University; £6000 to provide residences for students; and £4000 to found a Heath scholarship, to be awarded each alternate year for an essay on some surgical subject.

WE quote the following from the *New York Critic*:

"At Columbia College, in the department of literature, Prof. George E. Woodberry will offer next year a new course on the 'History and Methods of Literary Criticism; Aristotle, Horace, Quintilian, Sidney, Boileau, Lessing, Coleridge'; and Prof. Prander Matthews will accompany it with a course on the 'Development of Prose Fiction,' in which he will discuss the beginnings of the story-teller's art, and take up in turn all the masterpieces of the novel in Spain, France, England, and Germany. The trustees have purchased from M. Struve, former director of the National Observatory at Pulkowa, Russia, his fine library of astronomical and physical works, containing 4361 bound and unbound books and 3056 pamphlets. M. Struve has offered to give to the collection all the works he may receive up to the time of his death."

#### ORIGINAL VERSE.

A DYING NORSEMAN.

A.D. 1037.

WHAT can these new gods give me?  
I have Odin and Thor,  
Odin, the wise all father;  
Great Thor, the mighty in war.  
There are gods enough in Valhalla,  
And to me they ever gave ear,  
Speak no more of your white Christ,  
We want no strange gods here.  
This new god, he cannot give me  
Once more the arm of the strong,  
Strong arm that hath failed me never,  
Though the fight were stubborn and long.  
Can he give me again the glory of youth?  
Go down with me to the sea,  
And harry the shore of Britain;  
Ah! never more shall I see  
The white sails spreading their wings,  
Each spring, as we left our home,  
And day by day drew southward,  
I can almost feel the foam.

But now all is past and over,  
I know that naught can avail.  
The gods in Valhalla have spoken.  
I go; and your white Christ pale  
He cannot bring back for one instant  
The glorious days that are past.  
Then why should I turn from Odin and Thor,  
And be false as a woman at last?

FLORENCE PEACOCK.

#### MAGAZINES AND REVIEWS.

THE first (July) number of the second volume of *L'Art et l'Idée* has a striking frontispiece by M. Vallotton after Giovanni Bellini's "Blind Fortune," and opens with an article illustrated both in and out of text with some hitherto unpublished examples of Victor Hugo's remarkable and already to some extent known skill at pen and pencil drawing. There are some

"Paradoxes Esthétiques," by M. de Saint Heraye; and an extremely amusing defence of symbolism in "Symboles," by M. Rémy de Gourmont. If this is a parody, it is delightful; if it is serious, it is more delightful still. The derangement of epitaphs about the "théories d'art qui furent en ces pénultièmes jours vagies" would charm the heart of the Limousin scholar, and attract admiration from Sir Thomas Urquhart.

THE *Boletín* of the Real Academia de la Historia for June opens with a catalogue of much historical value, by J. Hervás and F. Galiano, of the MSS. of the Convent of Calatrava, now in the Archives of Ciudad-Real. They date from 1158 to 1462, and treat chiefly of the possessions and of donations made to the Order. Among the former are the quicksilver mines of Almadén. Goods from the Jews are first mentioned in 1338; one of the last entries refers to the seizure of "unas mozas esclavas" belonging to a knight of Santiago. Father Fita continues his illustrations from unpublished sources of the early ecclesiastical history of Spanish America, correcting the errors of previous writers, and establishing the succession of bishops in St. Domingo. He has also an instructive review of Campaner's "Indicador Manuel de la Numismática Española," which covers the whole ground of Spanish numismatics. A new and rich find of prehistoric remains at Valdegeña (Soria) is described by F. B. Delgado and J. Villanova. They are partly palæolithic and partly neolithic; the skeletons crumbled so that no perfect skull was preserved, but good engravings of the jaws and of the instruments found are given. In the "Noticias," Fernandez Duro accepts and confirms the discovery lately made by Señor Uhagon in the Archives of the Military Orders that Saona (Savona?), near Genoa, is the birthplace of Columbus.

#### "WHERE WARREN HASTINGS RESTS."

THIS is the rather fanciful title of the July number of the *Journal of Indian Art and Industry* (Bernard Quaritch), which, like other extra issues of the series, we owe to the suggestion of Sir George Birdwood. It appears that Sir Charles Lawson contributed an article to the *Madras Mail* upon the church and house of Daylesford. Being encouraged to continue his researches, he has now reissued them in the present form, which is somewhat inconvenient for consultation, together with thirteen plates of Mr. Griggs's marvellously cheap photographic reproductions.

No other name in Anglo-Indian history—not even that of Clive—exercises such a fascination as Warren Hastings. Within the last ten years as many books have appeared either wholly or mainly devoted to the elucidation of his career. Among the latter class we place not lowest in value Dr. Busteed's *Echoes from Old Calcutta*, which, by the way, was not published (as here stated in a footnote) by Messrs. Macmillan, but by Messrs. Thacker & Co. Sir Charles Lawson has to some extent followed Dr. Busteed's plan, of collecting contemporary documents about his hero, and describing the places with which his name is associated. In this case, however, the scene is not laid in India, but in the secluded village near which Hastings first saw the light, and to which he retired to end his days.

The house still stands at Churchill, in Oxfordshire, just within the county boundary, where Hastings was born in 1732. Daylesford House in Worcestershire, which he built on his return from India, remains very much as it was when he died there in 1818. Some of his oriental pictures are to this day to be seen on the walls, though the property long since

passed away from his family. The modest church of Daylesford—which, in his eighty-third year, he restored with careful consideration for its "Saxon architecture"—has unfortunately been superseded by a modern Gothic edifice, on the plea that the village population of one hundred and odd souls required more ample accommodation. But Hastings was himself buried in the churchyard, just as Lord Beaconsfield lies outside the church at Hughenden. Of all these buildings Sir Charles Lawson has given illustrations.

Hastings left no issue, and the line of his wife's children has also become extinct. But the family traditions and some shreds of the family property are still preserved in two separate quarters, from both of which Sir Charles Lawson has been able to glean information. The only sister of Hastings married a Woodman, whose son married a niece of Mrs. Hastings; and the grandson yet survives, bearing the names of Warren Hastings Woodman-Hastings. A grand-niece of Mrs. Hastings is also living, to whom have descended not only family portraits and other interesting relics, but the small estate of Stubhill, in Gloucestershire, which belonged to the Warrens. Our author (on p. 12) tells the true story about Penyston, the father of Warren Hastings, which was first made known by the present writer in the *ACADEMY* (February 23 and April 27, 1889); and he may claim to have discovered the maiden name of Mrs. Hastings. Of this lady, better known as the Baroness Imhoff, all that Macaulay could say was "a native, we have somewhere read, of Archangel." Sir Charles describes her, apparently on authority, as "Marie Anne von Chapusset, whose family (ennobled in Germany) is believed to have emigrated from France after the revocation of the Edict of Nantes." These Christian names, however, can hardly be correct. Hastings, in his will (here printed in full) calls her "Anna Maria Apollonia"; and it is so on her son's tombstone. His name for her in his love-letters is always "My Marian." She signs herself simply "M. A. Hastings."

Sir Charles Lawson has perhaps printed too much of Hastings's poetry, in disregard of the anticipatory warning given by Macaulay; and his description of the contents of Daylesford House savours of the auctioneer's catalogue, from which it is confessedly taken. His recital, too, of public events is not always quite satisfactory. But all students of biography will feel grateful to him for the pains he has taken in recovering forgotten personal details about the most eminent figure in our Indian annals.

With regard to the illustrations, Mr. Griggs's process is unrivalled for reproducing the brilliant colours and gold of oriental illuminations, as in the last double-page plate. The facsimiles of documents are also admirably done. The photograph of Flaxman's fine statue in the India Office is a failure.

J. S. C.

#### THE NEW TEACHING UNIVERSITY FOR LONDON.

WE are asked to publish the following Memorandum, which has been drawn up by the Committee formed last January to oppose the Gresham scheme, and has been laid before the Royal Commissioners:—

"(1) *The Council*.—This should include, in addition to nominees of the crown, a representation of (a) the teaching staff of the university; (b) institutions in London giving teaching of university rank, including the women's colleges; (c) learned institutions, such as the Medical Colleges, the Royal Society, the British Museum, and the Inns of Court; (d) the municipal authorities of London—viz., the City Corporation, the County Council (from both of which a considerable en-

dowment ought to be obtained), and the School Board; (e) the graduates, including those of the existing University of London.

"(2) *The Faculties*.—The professors and other teachers of the University should be grouped into faculties, with such consultative and administrative powers as shall be determined by the Council; the examiners of the University to be members of the faculties *ex officio*.

(3) *The Teaching Staff*.—For a teaching university which is to be worthy of the name, it is clear that a strong professoriate, with a sufficient staff of lecturers and demonstrators, is indispensable; and the absence of any such provision was a fatal weakness in the late Gresham charter. (a) The appointment of university teachers should be vested in all cases not in the colleges, but in the crown or in the University itself, either directly through the council or through electing boards appointed for the purpose. Some members of the university staff might, however, be attached to existing teaching institutions, certain members of the teaching staffs of these institutions being selected by the University to be given the status of university professors, provided always that the appointment to such chairs should pass to the University. (b) With reference to the suggestion put forward by the Association for Promoting a Professorial University, that the University should 'absorb' institutions of academic rank in London; while we recognise the advantage to the University of obtaining possession of existing college buildings, plant, &c., it is necessary to insist that for the University to depend wholly or chiefly (if this is what is intended) on the college staffs and on the college endowments cannot be accepted as a satisfactory settlement. For the necessity of an independent university professoriate, which involves an independent endowment, is paramount, and nothing less will meet with public approval or public support. (c) Admitting the necessity of centralising the University for certain purposes, with its own lecture rooms, laboratories, and library, nevertheless the teaching of the University, including that of the professors, should not be entirely concentrated in one or two centres or colleges, but be given at any such approved localities as the educational requirements of the metropolis may demand; for, in the words of Bishop Westcott before the late Commission, 'the area of London is so large and the population so various that I can scarcely imagine that colleges alone would be able to deal with the whole of it.' (d) In this connexion it is necessary to specially emphasise, as other memorialists have done, the importance of making full provision for the instruction of evening students, who constitute in London a class not less important than the day students, and to whose interests an excessive centralisation of the University would be fatal.

"(4) *Public Funds*.—If the University is to do any considerable work, there must be liberal assistance from public sources—such as the Consolidated Fund, the County Council Funds, the City Companies, and the City Parochial Charities. For the cost of higher education can never be defrayed out of the payments of the students, nor are the college endowments, even if available, sufficient for the purpose.

"(5) *Degrees and Examinations*.—It can hardly be doubted that the establishment of two universities in London would be prejudicial to both, and to the best interests of education. The remodelling, therefore, of the existing University of London (as recommended by the late Royal Commission) can alone lead to a satisfactory solution of the problem. In that case the imperial character of the London degree must of course be maintained, and the examinations remain open to all comers. On the other hand, it is important to insist that if the University is to be in reality the teaching university for London, some security should be taken that students resident in London shall as a general rule pass through courses of university instruction in preparation for the degree, as is the case at present, not only at the Scotch and German universities, but also (through the college system) at Oxford and Cambridge.

"(6) *Degrees in Theology*.—One special point of great importance remains to be stated—the desirability of empowering the University to confer degrees in theology. There is reason to believe that this proposal would be supported by both

Church of England and Nonconformist colleges, provided always that the examinations are confined to the testing of knowledge and are in no way concerned with the religious opinions of the candidates.

"CHARLES S. ROUNDELL, Chairman.  
"J. SPENCER HILL, Hon. Sec."

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BOUBGET, C. du. *Campagnes modernes (1792–1892)*, et géographie politique de l'Afrique contemporaine. Paris: Baudouin. 5 fr.  
EYSENHARDT, F. *Mittheilungen aus der Stadtbibliothek zu Hamburg*. IX. Hamburg: Herold. 2 M. 40 Pf.  
KUNZ, H. *Der Bürgerkrieg in Chile*. Leipzig: Brockhaus. 5 M.  
PARDIEN, P. de. *L'Armée allemande telle qu'elle est en 1892*. Paris: Charles-Lavauzelle. 3 fr. 50 c.  
SITTL, C. *Die Phinsechale u. ähnlidre Vasen m. bemalten Flachreliefs*. Würzburg: Stabel. 1 M.

### THEOLOGY.

- BOUSSET, W. *Jesu Predigten in ihrem Gegensatz zum Judentum*. Göttingen: Vandenhoeck. 2 M. 40 Pf.  
HAHN, G. L. *Das Evangelium d. Lucas, erklärt*. 1. Bd. 2. u. 3. Lfg. Breslau: Morgenstern. 8 M.

### HISTORY, LAW, ETC.

- CHASSIN, C. L. *La préparation de la guerre de Vendée 1789–1793*. Paris: Dupont. 80 fr.  
DUNKER, H. *Anhalts Bekenntnisstand während der Vereinigung der Fürstentümer unter Joachim Ernst u. Johann Georg (1570–1608)*. Nachwort-Dessau: Baumann. 1 M.  
FIALA, E. *Beschreibung böhmischer Münzen u. Medaillen*. 1. Bd. Haerfer. 10 M.  
JACOB, G. *Studien in Arabischen Geographen*. 8. Hft. Berlin: Mayer & Müller. 2 M.  
JELLINEK, G. *System der subjektiven öffentlichen Rechte*. Freiburg-i-B.: Mohr. 8 M.  
LÖBER, F. V. *Kulturgeschichte der Deutschen im Mittelalter*. 2. Bd. Frankezeit. München: Mehrlich. 9 M. 50 Pf.  
OPITZ, W. *Die Schlacht bei Breitenfeld am 17 Septbr., 1631*. Leipzig: Deichert. 2 M.  
PRIDIK, A. *De Cei insulae rebus*. Berlin: Mayer & Müller. 8 M. 60 Pf.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- BACHMANN, P. *Vorlesungen üb. die Natur der Irrationalzahlen*. Leipzig: Teubner. 4 M.  
CANTOR, M. *Vorlesungen üb. Geschichte der Mathematik*. 2. Bd. Von 1290–1668. 2. Thl. Leipzig: Teubner. 10 M.  
DREGER, J. *Die Gastropoden v. Häring bei Kirchbühl in Tirol*. Wien: Hölder. 4 M.  
KITTL, E. *Die Gastropoden der Schichten v. St. Cassian der süd-alpinen Trias*. 2. Thl. Wien: Hölder. 8 M.  
KRAUSE, K. Ch. F. *Anfangsgründe d. Erkenntnislehre*. Leipzig: Schulze. 4 M. 50 Pf.  
PREIFFER, R. *Beiträge zur Protozoenforchung*. 1. Hft. Berlin: Hirschwald. 10 M.  
STOLPE, H. *Entwicklungserscheinungen der Naturvölker*. Wien: Hölder. 4 M.  
TAUBERT, E. *Die Sulfosäuren der beiden Naphty lamine u. der beiden Naphtole*. Berlin: Gaertner. 8 M. 60 Pf.

### PHILOLOGY.

- DINGELDEIN, O. *Der Reim bei den Griechen u. Römern*. Leipzig: Teubner. 2 M.  
FORSTEMANN, E. *Zur Entzifferung der Mayahandschriften*. Dresden: Bertling. 4 M.  
FRITZSCHE, R. *Quaestiones Lucanae*. Gotha: Eurow. 1 M.  
JOANNIS GEOMETRAE carmen de S. Panteleemone, integrum ed. L. Sternbach. Krakau. 3 M.  
MARSHOT, P. *Phonologie détaillée d'un patois wallon*. Paris: Bouillon. 3 fr.  
MÖLKEN, H. *In commentarium de bello africano quaestiones criticae*. Jena: Pohle. 1 M. 50 Pf.  
PHILODEMUS volumina rhetorica ed. S. Sudhaus. Leipzig: Teubner. 4 M.  
WESSELY, R. *Ueb. den Gebrauch der Casus in Albrechts v. Eyb deutschen Schriften*. Leipzig: Fock. 1 M. 20 Pf.

## CORRESPONDENCE.

### THE "EDINBURGH REVIEW" AND SEMITIC SCHOLARSHIP.

Trinity College, Cambridge: July 26, 1892.

In the April number of the *Edinburgh Review* there appeared an article on "Semitic Religions" by a writer who dogmatised with great confidence about various obscure subjects, but who at every moment betrayed his incapacity by blunders such as no scholar, whatever his opinions, could possibly commit. Had this been all, nothing need have been said. But in the July number of this same review, we find an article, entitled "Wellhausen on the History of Israel," which, if not by the same

writer, is at all events worthy of him. How many more of these compositions are still to follow it is impossible to guess; but in view of their continuation, it appears to me desirable to make a few remarks in the pages of the ACADEMY. My object is not of course to defend Prof. Wellhausen, whose reputation may well be left to take care of itself, but to warn the literary public against what I cannot help regarding as a grave imposture. Ordinary readers, who know little of Oriental history and still less of Oriental philology, have no means of distinguishing accurate statements on such topics from statements which are wildly inaccurate, and they very naturally assume that any one who talks glibly about Assyrian, Phoenician, Moabite, &c., is really acquainted with those languages. That the Reviewer believes himself competent to set Orientalists right, is quite possible; but he does not seem to have realised that, before we venture to criticise the conclusions of scientific men, we must take the trouble to learn the elements of the subject at issue. A man who could not construe the *Iliad* would justly be ridiculed if he were to publish acrimonious pamphlets on the Homeric question. That the Edinburgh Reviewer is in a precisely similar situation appears from the following statements.

In the article on Wellhausen (pp. 73, 74), the Reviewer finds fault with the German critic for not mentioning certain "archaic forms" which occur in the Pentateuch:

"Two cases," he says, "are very well known in Genesis. The first is the use of what was, in later times, the masculine pronoun of the third person, but which the earlier writer used for both genders."

Had the Reviewer known anything of Hebrew philology, he would have been aware that what he here puts forward as "very well known" is pronounced utterly untenable, not only by foreign scholars, such as Nöldeke, Kuenen, and Delitzsch, but also by Wright (*Lectures on the Comparative Grammar of the Semitic Languages*, p. 104), and by Driver (*Notes on the Hebrew Text of the Books of Samuel*, p. xxxiii, Note 2).

On p. 76 we find a still more astounding assertion:

"The nobles of Jerusalem were not obliged to learn their Aramaic abroad, for they must have heard it among the peasantry of the country, who were mainly of Canaanite extraction, while in Moab it was the court language of the royal inscriptions."

As the Reviewer elsewhere (p. 59) states that there is "nothing to show" that Wellhausen has specially studied Moabite,\* it would have been prudent in him to conceal the fact that he knows nothing of Moabite himself. The inscription of king Mesha, which is all that remains of the Moabite language, is no more written in Aramaic than the Pentateuch or the book of Isaiah. Nöldeke, who in 1870 published a facsimile of this inscription with an elaborate commentary, speaks of its language thus:

"The language of this inscription scarcely differs from that of the Old Testament: the only important distinction is the occurrence of a reflexive form (with *t* after the first radical), which appears nowhere else but in Arabic." (*Encyclopaedia Britannica*, 9th ed., Art. "Semitic Languages.")

On p. 78 the Reviewer inquires whether the practice of compiling books by piecing together older works, with additions and modi-

\* The Reviewer has, of course, never seen the fifth edition of Bleek's *Einleitung in das Alte Testament*, in which Wellhausen minutely examines the orthographical peculiarities of Moabite writing (p. 585, *et seq.*). "There is nothing to show" means, therefore, "I am not aware."

fictions, is not "a method peculiar to the modern book-maker." Further on he says, "If we consider the literary history of other Semitic books, we do not find that editing played a part in their composition." Such assertions imply the grossest ignorance of the Semitic literatures. The practice "peculiar to the modern book-maker" was the universal practice of the Arabic historians: this we know from their own statements, for example from the preface of Ibn Hishām to his famous *Life of Mahommed*, written more than 1,000 years ago.

On p. 79 we are informed that "the Assyrians, when they copied their ancient tablets, were most careful to secure accuracy." Against this assertion of the anonymous Reviewer, it is enough to quote the words of an eminent Assyriologist, the late George Smith:

"I must remark on the want of accuracy sometimes found in these inscriptions. Most, if not all, of the Assyrian characters are polyphones. In copying their documents the Assyrians sometimes mistook the phonetic value of the characters in foreign names, and when a mistake once crept in it was copied into the new documents. Mistakes also arose from some of the characters being nearly alike." &c.—(See Von Gutschmid's *Neue Beiträge zur Geschichte des alten Orients*, p. 11.)

It would be easy to multiply examples of the Reviewer's ignorance and recklessness, but these, in my opinion, are quite sufficient. In conclusion, I would ask readers of the ACADEMY to consider whether the editor of a review who publishes virulent attacks upon well-known living authors, without demanding any proof whatever of the competence of the assailant, is or is not discharging his duty to the public.

A. A. BEVAN.

#### NOTES ON HERODAS.

Cambridge: July 23, 1892.

II. 6. ἀγῶ (if written closely like καίσαι).

II. 7. I now find in the Facsimile ἰφθισιν. For σι, almost identical with ο, cf. εἰσι in I. 10. Read ἦ εἰμὶ, φθισιν, ἀστὺς ἡράσθη χάρις. "The saying runs, I love the land in which I am a dweller." Cf. πατρὶς ἡ βόσκεινσα γῆ.

II. 8. μὲν is probably right: φίλος μὲν εἰ τις ἐστί.

II. 9. I had not seen Mr. Headlam's restoration (καὶ ὥμεν οὐκ ὦς), which is undoubtedly the true one. Read κῆμεις (κμεας with η written above) δειν πρὸς ἔλκειν, the proper name being incomplete. The gloss νέμειν, as well as the construction, points to ἔλκειν. The construction is decisive against νέμειν in the first foot (Bücheler) or in the fifth foot (i.e., μιν written in the gap and corrected in the margin; besides νε would have been written above μιν), so that, e.g., νόμος προσέλκει. νέμειν may be dismissed.

II. 12. ἀδρανῆς.

II. 13. ης. τὰα. So I read: cf. the τα in V. 85. If this is right, the third letter must be ε or ο. If ε, we might read κῆδρησε τὰ αἰκέα. . . μέμνησθε (?) ταύτων. But I fancy that it is ο. I propose Θαλῆς δ τὰ αἰκέα. . . ἐξ οὐθίνος δέων. For the form αἰκέα cf. αἰκίσιν in 16. ταῖτα, because the offences were recited in the plaint.

II. 15. εἰ δ' ἐχει, i.e., Thales, and ἐγώ (Bücheler) seem right; so, too, Bücheler's δεδωρημένοι. But I do not understand it. I do not think it goes closely with the following verse (i.e., "have given to my patron and the people"), or had an accusative of its own in 16. I should have expected τεθόνασμαι or the like.

II. 16. I read . . . ὡρ . . . ν. The tail of the ρ appears in the detached fragment. Hence καὶ ἑαρεῖν <τρίν>, the last word omitted by *paralipsia*, due to the two n's: cf. VII. 105, I. 31, IV. 61. At the close of the line (α. τ.) perhaps ἔδωκα (or ἐνεμα) ἀστροῖς is possible: "to any qualified as residents." But the article is much wanted.

II. 18. δ δ' ἦγε πόρνας ἐκ Τύρου τῆ . . . δέδωκε; the pimp and the merchant reversed their parts. περὶ is not necessary, if my reading of 16 be correct; and I think the Facsimile is in favour of ο.

II. 20. καλὴν κινεῖν, Bücheler. Rightly, I think; for εἰ is written over the final η.

I. 8? ἐπῶρο'.

I. 82. Read οὐ στυγούσ' ἡμί[as]. Here σ (on the same level as οὐ) τ . . . οὐς ἡμῆ seem certain, and γ probable. στυγέειν is used by Herodotus.

V. 30. The note is obscure. I meant that ὄνομαί may have been treated as a thematic verb, cf. ὄνεσθε (this form, however, is rejected by modern editors); or that ὄνη may have been used on analogy of ὄνη.

VII. 43. I now think that Diels is right.

F. D.

#### THE ORIGIN OF "FATHER" CHRISTMAS.

Stanhoe Grange, Norfolk: July 2, 1892.

In the course of a note on a curious old Anglo-Norman drinking song in the current number of *Romania* (Tom. xxi., pp. 260-3), M. Gaston Paris incidentally draws attention to the personification of "Noël" (=Christmas); the usage, he says, still survives in the familiar "Bonhomme Noël" of French children.

Our "Father Christmas" is doubtless descended from the same source. At any rate, the personification of Christmas was familiar to our forefathers, as is evident from the *Noël Anglo-Normand*, printed by M. Paul Meyer in his *Recueil d'anciens textes* (2<sup>e</sup> Partie, p. 382), in which the expression "danz" (=dominus) Noël frequently occurs. I subjoin four of the six stanzas of this song, showing how the feast of "Lord Nowell" was kept in the olden time:—

"Seignors, or entendez a nus;  
De loing sumes venz a vous  
Que re Noël,  
Car l'em nus dit que en cest hostel  
Soleit tenir sa feste annuel  
A bicest jur.  
Deus doint a tuz cels joie d'amurs  
Qui a danz Noël ferunt honors!

"Seignors, jo vus di ben por veir  
Que danz Noël ne velt aveir  
Si joie non,  
E replenie sa maison  
De pain, de char e de peison  
Por faire benor.  
Deus doint, &c.

Noël beyt bien le vin engleis  
Et le gascois e le franceys  
Et l'angevin;  
Noël fait beivre son veisin  
Si qu'il se dort le chief enclin  
Sovent le jor.  
Deus doint, &c.

"Seignors, jo vus di par Noël  
E par le sire de cest hostel:  
Car bevez ben!  
E jo primes beverai le men,  
E pois après checeon le soen,  
Par mon conseil:  
Si jo vus di trestoz: *Wesceyl!*  
Dehaiz qui ne dira: *Drincheyl!*"

PAGET TOYNBEE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, AUG. 1. 4 p.m. Victoria Institute: Address by Lord Halsbury.

#### SCIENCE.

"MODERN SCIENCE."—*Ethnology in Folklore*. By G. L. Gomme. (Kegan Paul & Co.)

MR. GOMME starts with the assumption that the pre-Aryan peoples of Europe may be traced not only by their flint implements and long barrows, by their cephalic indices, or the colour of their hair, but by those survivals of beliefs and practices which go by the name of Folklore. That such sur-

vivals should exist is intrinsically probable, but the possibility, in the present state of our knowledge, of anything approaching to strict proof, is highly problematical. As might be expected, Mr. Gomme's book is not lacking in painstaking research; and if we are compelled to affirm that his arguments seem to us somewhat inconclusive, the fault lies not so much with the author as with the insoluble nature of the problems he has attacked.

On p. 14 Mr. Gomme gives us the premises on which his reasoning is based. The Aryans, he admits, were descended from savage ancestors; but he believes that the Aryan culture extinguished the primitive savagery, which cannot have survived because the savagery developed into civilisation, and

"where development takes place, the originals from which it proceeded disappear in the new forms thus produced. To adopt the terms of the manufactory, the original forms would have been all used up in the process of production."

Hence, he argues that any savage practices found among Aryan peoples must be due to contact with savage non-Aryan aborigines whose lands they occupied. He "puts forward this important proposition, without hesitation, as a sound conclusion." The fallacy of this argument can be easily exposed. It assumes that Aryan culture advanced *pari passu* in all localities. To take one of Mr. Gomme's own illustrations, Orkney witches, of Scandinavian lineage, sell winds to sailors; but winds are no longer on sale in the civilised Scandinavian towns of Christiania or Grimsby, where culture has now extinguished the belief in witchcraft. Not so, says Mr. Gomme: we have here a valuable bit of ethnology; the Orkney superstition must have been derived from the pre-Aryan inhabitants. If Mr. Gomme's conclusion is sound, it would be fatal to the Darwinian theory. If some primitive ascidian or tidal monad has developed into the elephant, we should have to believe that all ascidians were destroyed in the process of evolution, and the existence of elephants would render incredible the existence of ascidians.

Mr. Gomme has not got rid of the old exploded fallacy about the "noble Aryan race." With him Teutons and Celts are alike Aryans by race, whereas the old Teutonic and the old Celtic skulls are an indication that the connexion is merely linguistic, and not racial. He also assumes some mysterious bond of savagery between all peoples of non-Aryan speech, forgetting that the oldest civilisations were of non-Aryan origin. He draws a parallel, not, however, very close, between certain customs practised in Europe, and by non-Aryan tribes in Asia; and as these practices do not belong to the Aryans in Asia, "they do not, therefore, by legitimate conclusion, belong to the Aryans in Europe" (p. 40). Thus in Sumatra, Borneo, New Zealand, Western Africa, and elsewhere, the heads of fallen enemies are exposed on poles. This practice is, therefore, a non-Aryan practice; and when we find it, as we do, in Aryan lands, it is pronounced to be a survival from the times of pre-

Aryan savagery. After the '45, the heads of the Jacobite lords were stuck on poles over Temple Bar; therefore, if Mr. Gomme's argument is legitimate, our Hanoverian kings must have inherited from pre-Aryan aborigines this non-Aryan propensity for placing the heads of their slain enemies on poles. The heads of sheep and buffaloes are ceremonially treated by Indian Pariahs; hence Mr. Gomme concludes (p. 35) that certain English ceremonies connected with heads of boars and stags are non-Aryan. The ceremonial entrance of the boar's head at certain college gaudies is therefore a valuable ethnological survival from the pre-Aryan savagery of Britain. Human sacrifice has prevailed in Borneo, Fiji, Dahomey, Mexico, Peru, Japan, and China; it is therefore a non-Aryan practice, and therefore, when practised by the Homeric Greeks, by Caesar's Gauls, by Scotch and Irish Celts, by Schliemann's Mycenaean kings, by the Romans, by the Wends in the time of St. Boniface, by Scandinavians, Iranians, or Brahmans of purest Aryan blood, and by all the Teutonic tribes, it is a custom acquired from pre-Aryan savages. Mr. Gomme does not see that he is on the horns of a dilemma. In Sweden, Norway, and Iceland, human sacrifice was practised by the Scandinavians, the purest race in Europe. They were either Aryans or not. If Aryans by blood, then human sacrifice was an Aryan practice; if they were not Aryans, then many of Mr. Gomme's savage survivals in Britain may be of Teutonic origin, and not as he contends, obtained from pre-Aryan races.

Nakedness, especially ceremonial nudity at sacred festivals, is, according to Mr. Gomme, a sign of pre-Aryan savagery, being found among certain Indian Pariahs and elsewhere; therefore, he concludes, the Godiva story is pre-Aryan. So also must be all the Greek gymnastic exercises, as well as the Olympian foot-race, in which the competitors ran unclad. Such practices in India are non-Aryan, "therefore by legitimate conclusion they do not belong to the Aryans of Europe." Mr. Gomme thinks "it is a reasonable argument to affirm that witchcraft is the lineal descendant of Druidism" (p. 62), while Druidism, witchcraft, and demonism are, he thinks, allied beliefs; and therefore since "the demonism of India is non-Aryan in origin, and produced by contact between Aryans and aborigines, the witchcraft of Europe must be equally non-Aryan in origin and produced by contact between Aryans and aborigines" (p. 53). It follows that the laws of Justinian and Constantine against witchcraft, the Canon law and the Decretals of the Popes, the 72nd Canon of the Anglican Church, the sermons of Cotton Mather, and the execution in 1691 of nineteen witches in New England, are all ultimately due to the non-Aryan aborigines of Europe. Among other things which we are told are of pre-Aryan origin is the use of two stones for grinding corn (p. 178), the erection of stone pillars (e.g., Trajan's column and the Nelson monument) and megalithic structures. Does Mr. Gomme suppose that the megaliths in Sweden with runic inscriptions are pre-Aryan, or that Stonehenge and Avebury

could have been constructed by the feeble dolichocephalic folk who preceded the Celtic invaders? The most interesting thing in the book is the discussion on holy wells. Mr. Gomme shows that well worship is characteristic of the Celtic parts of Britain, sacred wells being rare in the more purely Teutonic shires (p. 77). But he does not deal with the offerings to sacred wells among Greeks and Romans, Franks and Alemanni.

The series in which Mr. Gomme's book appears is edited by Sir John Lubbock, who, in one of his early books, observed that the application of folklore to solve ethnological problems "requires to be used with great caution, and has, in fact, led to many erroneous conclusions. Much careful study will therefore be required before this class of evidence can be used with safety." Mr. Gomme's book proves that this caution, which he quotes with approval, is not less needful now than it was twenty years ago.

ISAAC TAYLOR.

### CORRESPONDENCE.

#### NOTES ON SOME PRĀKRIT AND PĀLI WORDS.

Harold Wood, Essex.

1. Prākṛit "athaggha" = Sanskrit "a-sthāgha, a-stāgha."

On the authority of Hemacandra's *Abhidhāna-cintamāni*, 1070, the Petersburg Dictionary registers *astāgha*, *asthāgha*, *asthāgha* "very deep." Tarkavacaspati, in his Comprehensive Sanskrit Dictionary, recognises only *astāgha* = "atigabhira," and *asthāgha* = "agādha."

These forms have, so far as I am aware, received no satisfactory explanation as regards their etymological relationship to any authenticated Sanskrit root.

It is well known that Sanskrit dictionaries admit many pure Prākṛit words, some of which still survive in the modern dialects of India. It is also certain that the old compilers of Koṣas often "reset" or Sanskritised Prākṛit forms which were adopted by the Hindu lexicographers as true Sanskrit words, though their etymology could not be satisfactorily traced.

Hemacandra, for instance, uses *parīśaha* (*Sthavirāvalīcarita*, xii. 19; xiii. 83) as the Sanskrit representative of the Jaina-Prākṛit *parīssaha* or *parissaha*, which is identical with Pāli *parissaya*, and has no connexion with the radicle *sah*. He is probably the coiner of *asthāgha*, and we must look for its origin in Hemacandra's list of Prākṛit or Deçī words. The line in the *Abhidhānacintamāni*—"asthāghasthāghamasthāghamagādham cātālāpriṇi"—has some resemblance to the following passage in Hemacandra's *Deçīnāmamālā*, i. 54: "athagghamatthāghamagādham . . . . . athagghamatthāgham itī ca pratyekamagādhdādishuo trishu." To Sanskritise *athaggha* and *atthāgha*, the combination *tth* would naturally be turned into *sth* or *st*; hence the Sanskrit forms *asthāgha* and *astāgha*.\* The long vowel is sometimes shortened in Prākṛit by doubling the following consonant, as *diggha* for *dīgha* or *dīha*, Sanskrit *dīrgha*, &c., so that *athaggha* and *atthāgha* (or *atthāgha*) are merely variants from the same root, used in the sense of "agādha."

*Atthaggha* is the negative of *thaggha* = "gādha," which occurs in H. D. v. 24; Pāyāl. 249. For *thāha* see Setu. viii. 40 (note), and Index, pp. 164, 234; Pāyāl. 249.

\* European Sanskritists sometimes fall in endeavouring to restore a Prākṛit word. Dr. Pischel suggests *prasthā* as the source of *patthayana* (Pāyāl. 155), "food for a journey;" but it stands for *pāthayana*, from Sanskrit *pātheya*, Pāli *pātheyya*.

*Thāha* and *thaggha*=*thāgha*=*thaigha*, from the root *thaggh*, which appears in the Prākṛit verb *utthaighai* (H. P. iv. 36, 146; Setu., p. 192), and has been referred by S. Goldschmidt to the root *stambh*, through the intermediate forms *thamh*, *thaih*, *thaigh* (Pracritica, pp. 4, 5). The root *rudh* becomes *ruh*, \**rumh*; and Sanskrit *āsamsā*, "wish," appears in Prākṛit as *āsaiṅhā*, through \**āsamhā* \**āsaiṅhā*. We have a noun *utthaigha* (in Setu. vi. 43) = "uttambha," with which we may compare *utthaggha* = "sammarda" (H. D. i. 93). In Gāidavaha we find *utthaighana* explained in the Commentary by "uttambhana."

From the evidence here adduced, the derivation of Sanskrit *asthāgha* and *astāgha* is no longer a puzzle. They are based on the Prākṛit words *atthāgha* and *atthāgha*. Hemacandra cites *thūha*, which occurs in Pāyāl. 268, in the sense of *thadha* = *thaddha* = *stabdha*. *Thāha* probably is for *thūdhā* = *thuddha* = *stubbha* from √*stubbh* = √*stabh*. We also find *niṭthūha* = *ni-stabdhā*.

#### 2. *Osiṅghai* from the root "Çriṅgh."

*Osiṅghia* (Hem. Deçī. 163) = *osiṅghiya* (Pāyāl. 177) = "ghrāta." Prof. Pischel suggests a connexion with Sanskrit *avajighrati*, but this would become *o-agghia* (H. D. 163), cf. *ā-iggha* = *āghrā* (H. P. iv. 13). Prākṛit *o*, as a verbal prefix, usually represents Sanskrit *ava-* (or *apa-*); but it occasionally stands for *upa-*, as in *osariya* = *upasarita* (Pāyāl. 195).

The Prākṛit *osiṅghai* corresponds to an older *upasiṅghati*, a verb not unfrequently found in Pāli (see Jāt. ii., p. 408; iii., p. 308), in which we also meet with the uncompounded form *siṅghāmi* = *ghāyāmi*, "I sniff at, or smell": "ārā siṅghāmi varijam" (Jāt. iii., p. 308, v. 118).

Prof. Whitney, in his "Sanskrit Roots," gives *çingh* "to snuff," but evidently regards it as one of the many unauthenticated roots to be found in the Dhātupāṭha. The P. W. cites *upa-çingh* "to kiss," on the authority of the Bhattakāvya, and adds nothing materially to Westergaard's information as to *çingh* and its derivatives.

*Osiṅghai* is a Deçī form of a derivative from a Prākṛit root *siṅgh*, which has been Sanskritised into *çingh* by the old Hindu lexicographers. Hemacandra (Deçī. iv. 37) has the passive participle *siṅghita* = (*siṅghita*) = "ghrāta." The double forms *siṅghita* and *siṅghita* seem to point to an older Sanskrit root *çriṅgh* "to sniff at."\* Pāṇini has the allied root *çriṅkh* "to sneeze," from which *çriṅkhānikā* † *nibçriṅkham*, in the law book of Āpastambya, are derived (see "Sacred Books of the East," vol. ii., pt. i., Int., p. xli.).

Pāli undoubtedly helps to throw some light on allied Prākṛit forms. In Pāyāl. 187 we find *uppuniya* "winnowed," as if from Sanskrit *utpā*. The true reading is probably *opuniya*, from *avapā*. In Pāli we find *opunāti* "to winnow" (see *Journal of the Pāli Text Society*, 1887). Prākṛit *addā* "a mirror" = *adda* = Pāli *ādāsa* = Sanskrit *ādārca*. Prākṛit *unnāliya* = *unnāmīta* "bent upwards," occurs in Pāyāl. 180, and is another form of *ullāliya*, from the root *lal* with *ud* (see H. P. iv. 36), where *ullāl* is given as a substitute for *unām*. Pāli has *unnala* "lifted up, proud." For the change of *l* to *n* compare Sanskrit *lalāta* and Pāli *nalāta*.

#### 3. *Dhagadhaḡ*.

In the *Sthavirāvalīcarita*, xi. 156, Hemacandra uses an onomatopoeic word, not in the Petersburg Dictionary, but quotable from

\* Cf. Sanskrit *çriṅghini* "the nose" (†) Sometimes written *çriṅghānikā*, *siṅghānikā*, cf. Marāṭhi *siṅk* "a sneeze"; *çriṅkaṇem* "to sneeze", Hindi *siṅkani* "mucus of the nose."



Prākṛit authorities—*dhagaddhag*, imitative of the sound made in eating fat :

“*Ḍohayanti ca sâ prāpya tatpādaraktapicchilam tam ca khādītum ārebhe kṛitāntasyeva sodarā Cataccatīti sâ carma tatratatīti jāṅgalam dhagaddhagiti medaḥca katakaḥkātīti kikasam.*”

Originally *dhagaddhag* was applied to the sound made by the glowing of a fire, as in Hindi *dhagdhagānā* “to glitter,” *dhadhā* “blazing”; *Marāṭhī dhagdhag* “the glowing of a fire”; *dhagdhaganem* “to glow fiercely as a fire.” In *Kalpa-sūtra* (Jin. § 46) we find the intensive *dhagadhagāyā* used of a smokeless fire, which Prof. Jacobi translates “crackling” instead of “glowing.”

#### 4. *Nimmahaiya* = *nir-maghitā*.

Some of the so-called unauthenticated roots given in the *Dhātupāṭha* are most likely to be found in one or other of the Prākṛit idioms. Westergaard cites a root *maigh* “ire,” and Hemacandra (iv. 162) gives *nim-maha* as one of the substitutes for *gam*. The *Dhātup.* has also the root *maigh* in the sense of “ornare”; and we find in Prākṛit *nim-mahaiya* (= *nir-maghitā*) exhaling perfume (Pāiyāl. 199). Compare the intensive *maha-mahai* = *mahamahāyati* (Hāla, 197; Pāiyāl. 197; H. P. iv. 78) “to give out a perfume,” with Jaina-Prākṛit *maghamaghamita* (*Kalpa-sūtra*, § 32, 44).

#### 5. *Ohirai* = *apahariyati*.

In H. P. iv. 12, *ohira* is given as a substitute for *nidrā*. It occurs in Jaina-Prākṛit (Spec. der Nāyā. § 22; *Kalpa-sūtra* 3, 6).

*Ara-hira* or *ohira*, in the Index of Words to Hāla's *Saptaśataka* is referred by Prof. Weber to *dhīray*. There is no doubt that *ohirai* is a passive form, but not from the root *dhri*.

Trenckner (Pāli Miscellany, p. 78) has shown that Pāli *pari-hirati* = *parihariyati* (see *Theragāthā*, v. 452), and that *samhīrati* is the passive of *samharati*, cf. Pāli *asamhāriya* (*Theragāthā*, v. 372) with *asamhīra* in *asamhīram asamkappam cittam āmodayām 'aham* (ib. v. 649). There is no difficulty then in connecting *ohirai* with the root *hri*; but it does not represent Sanskrit *arահariyati*, but *apahariyati*, to be overcome (by sleep), hence “to nod, doze.” In *Setu*. xiii. 33 (note 4), S. Goldschmidt suggests *apahriyamāna* as the original of Prākṛit *ohiramāna*, but this would produce *ohiyamāna*.

#### 6. *Ahi-ūla* = *abhikūlati*.

*Ahiūla* (H. P. iv. 208) is one of the substitutes for *dah* “to burn.” It seems to represent a Sanskrit *abhi kūla*, from the root *kūl*, the oldest form of which has in the Vedic *kūlayati* the cerebral *l*. Pāli has only *upakūlati* (*Jāt. i.*, p. 65).

In H. P. iv. 92, *paūla* (cf. Pāiyāl. *paūliya* “burnt,” and *solla* are mentioned as substitutes for *√pac*. With the former stem Prof. Pischel compares *Marāṭhī polanem* “to burn, singe, be scorched.” This seems to indicate that *pa-ūla* = *paūla* = *pa-kūla*, from the root *kūl* or *kūḍ*, with shortening of the original vowel. *Sollita* occurs in Jaina-Prākṛit in the sense of “pacita,” and could be derived from \**sam-kūlita*, through the intermediate forms \**sam-ūlita*, *sā-ūlita*, *solita*. *Sā-* for *sam-* is not uncommon in Prākṛit before *k* and *h*; compare *sā-addhāi* = Pāli *sam-kad-dhātī* (H. P. iv. 187). But in H. D. viii. 44 we find a noun *sollam* = “somālam māmsam,” from Sanskrit *śūḷya*, through \**sūlla* (cf. Pāli *sulla* “roasted meat.” It is therefore probable that *sollita* = *śūlakṛita*, is formed from the stem *solla*, from Sanskrit *śūḷya* “roasted on a spit.” In H. D. (ed. Pischel and Bühler, p. 33, l. 12), *āluikhai* = *dahati*. This verb appears to be another form of \**adhukkhati* = Sanskrit \**adhukhsati*. Compare *samdhukkai* (H. P. iv. 152)

= Sanskrit *sandhukhsati*, with loss of aspiration, from the root *dhukhs* “to kindle,” cf. *samdhukhiya* (Pāiyāl. 16) “shining.”

R. MORRIS.

#### GREEK \**ἄν* = LATIN “AQUA.”

Indian Institute, Oxford : July 26, 1892.

I am quite prepared to admit that there is an apparent difficulty in equating O. Sax. *aha* with *ehu* as Mr. Mayhew has shown; but even granting that O. Sax. *aha* and O. Norse *ā* do not represent an Ind. Eur. *akua*, I do not see why we are bound to assume that they necessarily represent a primitive *aqā* rather than *akā*. In fact, if they stood for either, it would more probably be for the latter; since *aha* and *ā* would exactly correspond to Skt. \**āsū*, as in *Pārṇāsū* (*Pārṇa-āsū*) “Ful-brook,” *Pārṇāsū* (*Pārṇa-āsū*) and *Vipāsū* (*Vipa-āsū*) by the side of *Vipās* (*Vipa-as*) “the whirling stream,” the latter word showing, as clearly as anything can, that \**as-vā* “water” is compounded of a root *as* and a suffix *-vā*. Nevertheless I cannot admit that it is at all necessary to adopt this expedient in order to explain away *aha* by the side of *ehu*, since *ehu* seems clearly to represent an early intermediate stage between *aihuwa* and *eh*, while *aha* represents a later one between *ahwa* and (say) *-ach*. I cannot say that I think it possible to draw a hard-and-fast line in the case of the Teutonic languages between the *v* which belongs to the *-va* suffix and that generated from the guttural (cf. Kluge, *Noninale Stammbildungslehre d. altgermanischen Dialecte*, 1886, § 187).

Lastly, *Asswene*, *Aswenus*, the Old Prussian name of the *Schweine*, a lake and river near Nordenburg, by the side of *aswinan* “mare's milk” (Nesselmann, *Thesaurus Linguae Prussicae*, 1873) can scarcely be dissociated from *aqua* and *equus*, Skt. \**asvā* and *asva*, Iran. \**aspā* and *aspa*, and finally Gk. \**ἄν* and \**ἄν*.

E. SIBREE.

#### SCIENCE NOTES.

THE following are the arrangements for the annual meeting of the British Association for the Advancement of Science, which opens at Edinburgh next week. On Wednesday, August 3, Sir Archibald Geikie, director-general of the Geological Survey, will take the chair, and deliver the usual presidential address. Three public lectures will be given: on Friday, by Prof. Milnes Marshall, on “Pedigrees”; on Saturday, by Prof. Vernon Boys, on “The Photography of Flying Bullets”; and on Monday, by Prof. Ewing, on “Magnetic Induction.” There will be two conversations: on Thursday evening, in the Museum of Science and Art, given by the town council; and on Tuesday evening, in the Music Hall, by the local committee. Geological, botanical, and dredging excursions have been arranged for Saturday afternoon, and trips further afield for the whole of the following Thursday.

THE presidential address delivered by Prof. Boyd Dawkins, at the annual meeting of the Museums Association at Manchester, is printed at length in *Nature* for July 21. It has been decided to hold the next meeting in London, under the presidency of Prof. Flower.

THE July number of the *Scottish Review* (Alexander Gardner) prints the second of Dr. Beddoe's Rhind Lectures on “The Anthropological History of Europe.” Having in his first lecture enumerated the chief influences which may be supposed to have affected the primitive types of mankind, he now begins by stating the most antagonistic views of anthropologists upon this fundamental question.

On the one side, Kollmann, of Basel, is quoted to the following effect:—

“Race characters were in my belief already so settled and confirmed when the European races first arrived here, that they remain constant under the most powerful modifying agencies, and that the whole period which has since elapsed has not been sufficient to produce even moderate changes.”

The divergencies at present observable are assigned solely to mixture of blood; and De Quatrefages is cited as saying that “The companions of the Mammoth and Reindeer have not disappeared, they are still among us.” On the other side, Schaffhausen is taken as representative of the transformation theory, that modern skulls show an increase in development corresponding to an increase in intelligence. Dr. Beddoe then proceeds, before dividing Europe into anthropological provinces, to give a sketch of the general succession of races, as known from archaeology and early history. First, we have the palaeolithic period, going back to quaternary times, when all the skulls are distinctly dolicho-kephalic, though belonging to two marked types, the *Canstatt* or *Neanderthal*, and the *Cro-magnon*. With the neolithic period, these two dolicho-kephalic types are more clearly distinguished, the former throughout Central Europe, the latter throughout France, Spain, and Britain; while a brachy-kephalic race is found to be generally diffused, everywhere except in Britain. Coming to the historical period, the expansion of the Kelts, the Teutons and Scandinavians, the Slavs, and the Turks is briefly described, though without much appeal to craniological evidence. Concerning the Hungarians, Dr. Beddoe writes:

“The Magyars from the same neighbourhood [as the Bulgarians, a Finnish race from the Volga], but mixed somewhat with Turkish blood, who, settling in Hungary, no doubt incorporated the relics of the Avars [who, if not entirely Turkish, were at least Turanian].”

This is very much the same conclusion as is arrived at by Mr. J. B. Bury, in another article in the same number of the same Review entitled “The Coming of the Hungarians: their Origin and Early Homes.” With an adequate knowledge of the Magyar language, Mr. Bury here discusses the rival theories of Hunfalvy and Vambéry, with a distinct inclination towards the former. Perhaps the most valuable part of his article is where he criticises the evidence of contemporary Greek writers of the Eastern Empire. But the historical evidence is admitted to be ambiguous, nor can much more be made out of the ethnological evidence proper. We are left, therefore, with the evidence supplied by the Magyar language, which certainly seems to be mainly Ugrian in type, though with a considerable admixture of Turkish elements. It remains to say that Mr. Bury has done his best to illuminate an obscure subject by flashes of Irish humour.

#### PHILOLOGY NOTES.

MR. C. STOFFEL, of Nijmegen, has reprinted from *Taalstudie* one of the most elaborate studies of English slang that we have ever read. His subject matter is the letters in verse contributed to *Punch* by 'Arry from 1883 to 1889; but he illustrates the vocabulary, the spelling, and the grammar from an immensely wide number of sources. Occasionally he is able to illustrate English slang from Dutch—e.g., *withangen* is used in the same sense as “to hang out,” which our author derives from the practice of hanging out signs. “In the swim” has a whole page devoted to it, and “oof” is abundantly illustrated, though not explained. Well-deserved praise is given to the *Encyclopaedic Dictionary*. Altogether, we have not found a single instance where Mr. Stoffel is



demonstrably wrong, and we have ourselves learned a great deal from him.

WE have received, as one of the Publications of the Modern Language Association of America, a monograph on "The Saga of Walther of Aquitaine," written by Dr. Marion Dexter Learned, associate in German at Johns Hopkins University. He gives—(1) a critical text of all the versions in which the Saga, or any fragment of it, is preserved—Anglo-Saxon, Latin, Middle High German, Old Norse, and Polish—arranged in their probable chronological order; (2) a tabular conspectus, showing, side by side, the corresponding contents of the several versions; (3) a discrimination of the historical from the legendary elements; (4) an attempt to determine the original form of the Saga, and to trace the later accretions; (5) a vindication of the existence of Walther as an historical personage; (6) a bibliography and index. The following is Dr. Learned's own summary of his conclusions:—

"The elements of the Saga are essentially historical, belonging, for the most part, to the period of heroic struggle of the Germanic peoples of the West with the Huns; the original form of the Saga probably developed as early as the fifth century, assumed a strongly Frankish-Burgundian colour of the Merovingian period in the 'Waltherius' version, became itself the theme of a M.H.G. epic, and was connected with the great heroic cycles of the 'Nibelungenlied,' of the epic accounts of Ermanric, Theoderic, and Charlemagne. Thus we have justified the view that Walther of Aquitaine belongs to the historical group of heroic characters, with whom all mediæval tradition associated him, and not to the realm of myth and fable."

## FINE ART.

CATALOGUE OF THE GREEK COINS IN THE BRITISH MUSEUM.—*Mysia*. By Warwick Wroth. *Alexandria and the Nomes*. By Reginald Stuart Poole. (Printed for the Trustees.)

ALMOST simultaneously two new volumes of the British Museum Coin Catalogue have appeared. The one continues the slow progress southward and eastward in which the main series of the Catalogue is engaged, the other is a work by itself dealing with the enormous Romano-Egyptian coinage.

The first book differs from the second in covering a very small district, and contains nothing but the coins of Mysia proper, not even comprising those of the Troad, which is for all intents and purposes a Mysian district. It would, we think, have been better to include the issues of Ilium and Scepsis and their neighbours in this volume, which is one of the smallest of the British Museum series. Apparently, however, the Troad, Lesbos, and Aeolis are destined to make the next part of the Catalogue.

In Mysia by far the most important coins are the great mass of Cyzicene staters, which formed for so long the main gold currency of the northern Aegean. We had occasion to review in the ACADEMY not long ago Canon Greenwell's excellent monograph on the coins of Cyzicus, and need not now speak of them at length, more especially as Mr. Wroth agrees almost entirely with Canon Greenwell's classification, and refers the reader to it in his preface. The present volume, being only a catalogue of the national collection, is, of course, less comprehensive than the earlier work, which included the

coins in other public and private cabinets. The Museum, though it owns a fine series of Cyzicenes, is rather weak in the last issues of the mint, of which it only possesses six or seven varieties. We note that Mr. Wroth places these late coins at about the year 350 B.C., while Canon Greenwell supposed that the series ended ten or fifteen years earlier. The lower date is probably the correct one, as it was the gold Philipics which drove the Cyzicene staters out of currency, and the Macedonian coins were not established in use so early as 360 B.C.

After the issues of Cyzicus, the most important pieces included in this volume are the beautiful gold staters of Lampsacus—a series whose richness and variety is only just beginning to be appreciated. Twenty years ago hardly any Lampsacene gold money was known, and in old collections it is conspicuous by its absence. But of late several rich finds have enlarged our knowledge of these splendid coins; and Mr. Wroth is able in his Preface to give a list of thirty-one different types, all showing the winged horse of Lampsacus on the reverse, while the obverse is occupied by a variety of devices chosen from as wide a field of mythological subjects as even the Cyzicene staters can show. Only nine of these thirty-one types are in the Museum, but they include some of the most beautiful subjects—the Nike erecting a trophy, the Gaia rising from the earth, and the weather-beaten sailor in a conical cap who has been recognised as Ulysses. We hope that ere long the national collection may obtain the other interesting types—the Helle crossing the Hellespont, the Nereid riding a dolphin, and the Nike sacrificing a ram, which are the pride of some foreign cabinets.

Among the other Mysian coins points of interest are not very numerous. We note that Mr. Wroth ascribes the little gold and silver diobols of Pergamum to the year 310 B.C., when Heracles, the son of Alexander the Great, was proclaimed king there by Polysperchon. It is curious that, if this was the case, no regal title was placed on the money, but only the name of the Pergamene state. We should almost prefer to place the coins a few years earlier, and suppose that they were struck soon after the Macedonian invasion of Asia, when the cities believed that they had achieved independence, instead of merely changing masters.

Of the vast Alexandrian series, which forms the subject of Prof. Poole's last contribution to the Museum Catalogue, there are no less than two thousand six hundred varieties described in the thick volume which he has just produced. The series on the whole is not very interesting, as the art shown on it is bad, and the portraits of emperors very untrustworthy. There are, however, some important items of knowledge to be gathered from the Alexandrian coins. They present us with a very curious collection of representations of Graeco-Egyptian gods, and Prof. Poole is able to use them as the text for a very interesting commentary on the religion of Egypt in Roman times. This subject deserves more study than has yet been bestowed on it in England. The ancient Egyptian mythology

was profoundly modified by Greek influence during the time of the Ptolemies, and becomes interpenetrated with many ideas unknown in the days of the ancient dynasties. Prof. Poole points out that the general rule in religious matters was that "Greek types were not affected by Egyptian, but Egyptian by Greek: when a type shows a double origin we find that the Egyptian form is Hellenised, and not the converse." The Greek dislike for monstrous forms was clearly marked in Alexandria, and we find many of the Egyptian gods losing their animal shapes in order to accommodate themselves to semi-Hellenic worshippers. Anubis, for example, a frequent figure on the city coinage, is never found with his familiar jackal-head, but has a human face and merely a jackal at his side. The ram-headed Harpocrates of Mendes in a similar way loses all animal characteristics except his horns, and so appears as a figure much like Zeus Ammon. The great Serapis, the most prominent of all Graeco-Egyptian gods, would have been tauriform if represented in his proper Egyptian shape, as his name shows that he is merely Hesar-Hapi, the Osirian form of the sacred bull Apis. But not only was he worshipped in Hellenic Alexandria as a bearded man with a modius on his head, but this shape was spread all through the comparatively un-Hellenized nomes of Egypt, and was accepted by the native worshippers as the fixed type of the god. Among all the Alexandrian coins there is only one monstrous half-animal form preserved; this is the single representation of Harpocrates of Canopus as a young man most awkwardly fitted with the hind-legs and tail of a crocodile. It is noticeable that this Greek influence had, as might have been expected, less force outside the capital. Among the coins struck for the country nomes in the reigns of Trajan and Hadrian there are three or four representations of hawk-headed, snake-headed, and ram-headed gods. On the other hand, we find Greek influence marked in the provinces by the representation of Neith of Saïs as a conventional Hellenic Athene, and of the Sun at Diopolis as a crowned Helios on horseback.

Among the purely Greek types on the coins of Alexandria, where no Egyptian deity is in question, there are one or two curious figures, which need explanation. The most strange is a goddess called Semasia, who is represented as brandishing a whip while she rides at full speed on a galloping horse. As Prof. Poole observes, she must from her name have something to do with the giving of a signal. But what her particular function was has yet to be ascertained. The goddess Kratesis, whose attributes are a victory and a trophy, is neither "Victoria" nor "Virtus," the two Roman coin-types whom she much resembles. Euthenia, though entirely a Greek conception, is from the first treated as the spouse of the Nile-god, and seldom appears without him. Yet the Nile in the Egyptian pantheon had no consort: on the contrary, the Upper and Lower Niles were usually represented as two separate male figures, wearing the one the lotus and the other the papyrus as a crown.

In his thirty-two pages of illustration Prof. Poole has gone on the principle of arranging the coins not under emperors' reigns but under their reverse types, grouping all representations of Zeus or Harpokrates or the Alexandrian Pharos together, irrespective of date. This works admirably for the history of the development of types, but makes it more difficult to follow the general history of the rise and decay of the Romano-Egyptian coinage. We do not get the opportunity of noting at a glance the gradual sinking in size and art which distinguishes the whole series from M. Aurelius to Diocletian, the small rough coins of the third century being mixed in with the large well-executed pieces of the second. Another misfortune of this arrangement is that it leads to the omission of all the imperial portraits: save for heads of Vespasian and Titus, and of the usurpers Marcus Julius Aemilianus and Domitius Domitianus, given on a supplementary page, all the plates are destitute of obverse types. We think that a few more should have been given, especially for emperors or usurpers who reigned only in the East, and whose iconography is not well fixed by their non-Egyptian coins. We allude particularly to Vabalathus, and the elder Macrianus, of whom any additional portraits are useful to supplement the unsatisfactory representations on their ordinary small brass or billon pieces.

We must credit Prof. Poole with the discovery of one more ephemeral usurper among the strikers of coins in the troublous third century. This is the tyrant Julius Aemilianus, whom we have had occasion to mention above. As Prof. Poole acutely points out, he cannot be the legitimate Emperor Aemilius Aemilianus; for not only is his *nomen* different—which might be a mistake of the engraver—but his year of reign is always his first, whereas we know that Aemilius Aemilianus was only recognised in Egypt after he had been proclaimed emperor more than a year, so that no Alexandrian coins of his first year can possibly exist. Julius Aemilianus was no doubt the general who rebelled against Gallienus in 262 A.D., a personage to whom no money has up to now been given.

We hardly need repeat in this review the remark which we have had so often to make before, when noticing Museum publications, that the phototype illustrations are excellent, and also given in numbers which far exceed the proportions of plates allowed in any official catalogue of any foreign State collection.

C. OMAN.

#### MR. RASSAM AND THE BRITISH MUSEUM.

WE quote the following letter of Sir A. H. Layard, from the *Times* of July 27:—

"My attention has been called to the notice of the Babylonian and Assyrian collection in the recently published 'Guide to the Exhibition (Galleries of the British Museum.' That notice is in several respects inaccurate; but it is against the great injustice done in it to Mr. Rassam that I desire to protest. At page xl. of the Introduction it is stated that this 'unrivalled collection' is due to myself, Sir Henry Rawlinson, and others, and no mention is made of Mr. Rassam. Sir Henry Rawlinson is

the greatest and justly the most renowned of Assyrian scholars. He would, I am convinced, be the last man to wish to deprive another of his share in Assyrian and Babylonian discoveries. He was not an excavator in Assyria, but at one time, in his political capacity as Resident at Bagdad, had a kind of general control over the excavations carried on by Mr. Rassam in the ruins of Nineveh. The colossal human-headed bulls, and 'the two colossal figures of mythological character' in the 'Assyrian transept' were not, as stated on the plinths, excavated by him, but by M. Botta, and were, by Sir Henry Rawlinson's directions, 'obtained,' as mentioned in the Guide (p. 80), for the Museum. (By the way, I am at a loss to explain why 'excavated' has been designedly substituted of late for 'discovered' on all the Assyrian antiquities, while the latter word has been retained on the antiquities we owe to Sir Charles Newton and others.) Mr. Rassam was a great 'discoverer' and 'excavator' in the true sense of the words, although his name has been omitted. To him alone we owe the magnificent series of bas-reliefs representing the lion hunt and other subjects of the chase in the 'Assyrian basement,' the priceless bronze gates from Tell Balawat, the wonderful collection of tablets from Habbu Hubba—the site of a very ancient Babylonian city which he discovered—and many other Assyrian and Babylonian monuments of the highest importance now in the Museum, to which his name, however, has not been attached.

"During his employment under the Trustees of the British Museum, Mr. Rassam discovered the remains of five Babylonian palaces and temples, and of three temples and one palace in Assyria, from which most interesting and important remains and inscriptions were obtained. I fear that a deliberate attempt is being made to deprive him of the credit which is his due. I cannot for one moment believe that so distinguished and honourable a body as the Trustees have countenanced this treatment of Mr. Rassam, who during very many years rendered them the most loyal, the most devoted, and the most disinterested services, and to whom they and the public owe some of the most important and precious monuments and records, illustrative of sacred and profane history, of which they are the guardians."

#### CORRESPONDENCE.

##### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: July 27, 1892.

The main question of the early date of the vases found at Mykenae, Ialysos, Gurob, and Tel el-Amarna, has been passed by Mr. Torr with the strange remark that I have "never attempted to defend that assumption." No. And I do not see why I should defend "that assumption" any more than I should defend the date of the Arch of Titus or the Column of Trajan. Those buildings may be of any age subsequent to the events and the names recorded on them; but only a paradoxer could debate their date.

So, no doubt, the many vases found in Greece and Egypt may be later than the time of the XVIIIth Dynasty, the names of whose kings are found with them; but in the absence of a single contradictory datum (for those of the XIXth and XXth Dynasties follow in sequence of style), it seems to me a pure waste of time to discuss at length such a possibility.

I could easily show that Mr. Torr has "misrepresented" (to use his favourite phrase) my statements in many points in his last letter, and has assumed meanings very different to those of my words. But all such matters are trivial beside the main issue, which I have re-stated once more above, and which has never been met.

When these facts are acknowledged, we may return to discussing what various personages mean—if that is worth while.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE record of Mr. Theodore Bent's archaeological expedition to the ruined cities of Mashonaland will be published in the course of the autumn, by Messrs. Longmans, with numerous illustrations.

THE Grosvenor Club has now made arrangements to exhibit paintings in its large drawing-room, and artists and others are invited to apply to the secretary for all particulars. Works by the old masters will be received as well as by modern artists both English and foreign. The first exhibition will open in October next.

THE exhibition of early Flemish and Dutch pictures at the Burlington Fine Arts Club will close on Saturday, August 6.

THE August number of the *Art Journal* will contain the first of three articles by Mr. Marcus B. Huish descriptive of the Isle of Wight, with special reference to the capabilities of the island as a sketching ground for artists. Mr. Percy Robertson has made a series of drawings to illustrate the papers, including an etching of the Old Church, Bonchurch, which will be given with the September number.

FROM the thirty-fifth report of the Trustees of the National Portrait Gallery, it appears that ten works have been added by gift and bequest during the past year. These include a plaster bust of Handel, by Roubiliac; medallions of Sir James Clark Ross and Sir John Richardson, the Arctic explorers, modelled by Bernhard Smith; a portrait drawing of Isaac Taylor, author of *The Natural History of Enthusiasm*, by Josiah Gilbert; a portrait of the second Earl of Godolphin, by Jonathan Richardson; a portrait of Tom Paine, by Millière, after Romney; and the portrait of Lord John Russell, presented by its painter, Mr. Watts. The most important of the additions acquired by purchase is Sir Thomas Lawrence's portrait of Viscount Castlereagh, from the Clancarty collection; and among the others is Henry Edridge's full-length drawing of Lord Nelson, executed in 1802; a portrait, by Van Dyck, of Thomas Killigrew, brother of the dramatist, and groom of the chambers to Charles II.; an equestrian portrait of Marlborough—an oil sketch by Kneller; the first Earl of Lincoln, by Ketel; Girtin's portrait by Opie, and John Constable's, a pencil drawing, by himself; the first Earl of Burlington, painted in the school of Van Dyck; the fourth Earl of Orrery, by Charles Jervas; and Sir John Millais' water-colour of John Leech. The purchases also include a portfolio of twenty-one drawings of heads by Sir George Hayter.

MESSRS. RAPHAEL TUCK & SONS have now issued proof impressions, on Whatman paper, of the Queen's Letter to the Nation, with Mr. E. J. Poynter's symbolic border design etched by Mr. Lowenstam. We may remark that the facsimile of the letter is now the exact size of the original, and that each proof has been numbered in the exact order of its impression from the plate. The publishers deserve credit for the care expended on every detail of the undertaking, which is worthy of its national character.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

We have received from Messrs. Augener & Co.

*Chaconne du Ballet Héroïque.* Par Pierre Monsigny. This is an arrangement by Fr. Hermann, and forms part of the *Anthologie Classique et Moderne*. The old French operas are a mine whence many a gem could be drawn. This Monsigny Chaconne is a graceful,

piquant example of eighteenth-century music, and not difficult.

*Four Pieces by Sigismund Noskowski, for Piano-forte.* (Op. 36.) The music shows the influence of various composers of the romantic school, but has individuality. All four numbers are short. No. 1, "Les Larmes," has also been arranged by the author for violin and piano-forte. His Op. 35, consisting of three pieces, is also attractive. The "Duma," No. 2, deserves special mention.

*Minuet and Scène de Bal, for 'cello, with Piano-forte Accompaniment.* By W. H. Squire. Two light and pleasing pieces.

*Miniature Trio for Piano, Violin, and 'Cello.* By C. Gurliitt. A well-written ensemble piece for young pupils.

*Glees and Choruses.* In Four Books. Edited by Mr. Heale. The first three are for four, the last are for three female voices. Of these, many numbers are by Sir Henry Rowley Bishop, an English composer whose name is a household word. There is a straightforward English character about his music, and a spontaneity that has helped to win for it popularity. Admirers of the modern school may smile at its simplicity, but there is something genuine in it, though it be at times weak, or even trivial. Mr. Heale has selected some of the most popular glees and choruses. In the arrangement for female voices—excellent of its kind—some of the composer's effects may not be fully realised, but the form is a convenient one. The collections include also glees by Calcott, the Earl of Mornington, and other standard English composers. Mr. Heale has also arranged six Bishop choruses for two, and six rounds for three female voices. Here the end may possibly justify the means, though transcriptions are always open to criticism.

*Mémoires Ruthéniennes.* By Noskowski. (Op. 33.) Cahier 1 and 2. These are pleasing duets with quaint themes, piquant harmonies. No. 3 (Cantique varié) recalls Schubert; No. 7 (Zadumka), with its changes of measure and quaint cadences, is interesting. These duets, too, are short and effectively written for both performers.

*The Ship o' the Fiend: Orchestral Ballad.* By Hamish MacCunn. (Op. 5.) Arranged as a pianoforte duet by Mr. Marmaduke M. Barton. This is one of the composer's earliest and most striking works, and, even without the orchestral colouring, will be welcome in this form. His Ballad-Overture "The Dowie Dens o' Yarrow" has also been transcribed in a similar manner.

*Mendelssohn's War March of the Priests from "Athaliae."* Arranged for two pianos, eight hands, by E. Pauer, will be found an effective ensemble piece.

*Scherzino, by L. Schytte, pianoforte duet, is short, light and taking.*

*To the Distant One.* By G. H. Clutsam, with violin obbligato. This love ballad is decidedly effective; the harmonies of the accompaniment may be a trifle overstudied, but the appoggiaturas in the chords produce an appropriate feeling of restlessness. The words from Lenan are well translated by Mr. W. Grist.

*Foreshadowings, words and music by Edith Swepstone, has a tinge of the commonplace at times, but is expressive: the accompaniment, including a 'cello obbligato part, is interesting.*

*Vier Lieder.* By G. Jensen (Op. 30). With German and English words. These are four songs of great interest. The form is simple, and they are all short, and have character; the harmonic colouring is excellent, and the accompaniments show taste and skill. The English version is from Mr. Grist's practised pen.

*The Dame of the Farm (La Fermière), by Weckerlin.* A quaint and graceful song; a successful specimen of 5-4 time.

*Joh. Seb. Bach Organ Works.* 3 Books. Edited by W. T. Best. These books contain the Canzona in D minor, one of the composer's early and most graceful pieces; the beautiful five-part Fantasia in C minor; an introductory movement to a Fugue, alas, unfinished; and the magnificent Fantasia in G, with its stately ascending and descending passages. But Bach requires no praise, and Mr. Best is well known as an able editor. The pieces are fingered, registered, &c. J. S. SHEDLOCK.

### MUSIC NOTES.

A TRIO for three pianofortes (MS.) by Samuel Wesley was performed at a concert given at St. James's Banqueting Hall on Saturday last by Mr. E. Fowles and his pupils. This work, unique of its kind, was written eighty-one years ago. The music recalls Handel and also Mozart, but it has nevertheless a *cachet* of its own. The various movements are all in the key of D, so that it resembles a Suite rather than a Trio in the modern sense of the word. The concerted writing is extremely skilful: the Presto movement is somewhat long, but the concluding Pastorale is most effective. Mr. Fowles deserves thanks for reviving such an interesting old novelty, by one of our most distinguished native composers. The Trio was well performed by Mr. E. Fowles, Miss J. Moncel, and Mr. B. Fowles. The programme included other pieces well rendered by various pupils, and songs sung by Mr. G. Tate.

A STUDENTS' Orchestral Concert was given by the pupils of the Royal Academy of Music at St. James's Hall on Tuesday afternoon. The programme opened with a Mozart Concerto in E flat for two pianofortes. It was written in 1780, and Otto Jahn tells us that we owe the work to Mozart's wish to "play a duet with his sister." The music is full of grace and charm. The solo parts were well interpreted by Miss L. Davies and Miss Maude Wilson. Dr. A. C. Mackenzie has done well in introducing one of Mozart's Concertos, which are strangely neglected in these days of storm and stress. An interesting feature of the programme was a vocal Scene, "Wulstan," by Mr. Granville Bantock. The music is thoroughly modern in spirit, fresh, and full of promise. The vocal part was artistically sung by Mr. H. Lane Wilson. The clever violin playing of Miss Gertrude Collins also deserves mention. The orchestra was under the careful direction of Dr. Mackenzie.

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same to Mr. Stevenson. The one is more meditative, more learned, more gentle, than the other; but both are men who feel the pathos, the heroism, the living significance of things—Virgil's "sense of tears in mortal things" and Browning's:

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They determined, by a more artistic method, by a gradual approach to the story, making the chief character familiar from the first among many various scenes, to give an air of reality to the central mystery. To this end the story flies from Muskegon to Edinburgh, from Edinburgh to Paris, from Paris to San Francisco, before the puzzle of the wreck in the Pacific is introduced: and, to solve that puzzle, the story flies from San Francisco to Dorsetshire and to Barbizon, where the answer is given. The answer takes us to Australia, the Pacific, and San Francisco once more. I do not know that courtesy compels me to accept for literal truth the author's explanation: but it is more convincing, at least, than Poe's account of his evolution of the "Raven," in his essay upon the "Philosophy of Composition." To Mr. Stevenson's method are due at once the charm and the defect of *The Wrecker*. The charm lies in single episodes: the bohemian life of art in Paris, the

bohemian life of commerce in San Francisco, the splendid voyage to the Pacific islands, the search for treasure upon the abandoned ship: and in certain characters, Pinkerton, the tactless and romantic speculator; Nares, the brutal, philosophical, and cordial seaman. But the central facts of the story are obscured by the very means employed to make them plausible and natural. The story begins and ends with some lack of symmetry and rounded form. The last details are told by Mr. Stevenson, *propria persona*, in a letter of dedication to a friend. It reminds us of Scott's intricate prefaces, introductions, and involved machinery for getting his main story under weigh. Pleasant in themselves, these contrivances do but embarrass the story which they are meant to serve. In the present case, the difficulties of the narrative are pardonable enough, for they help us to realise that variety and richness of life which Mr. Stevenson never wearies of praising.

It may be objected to this story, that it contains episodes of brutal violence, murder, and blood-shedding, which its author presents with a certain callousness, if not with a certain gusto. But Mr. Stevenson himself supplies an answer by his constant trust in human nature. To him every man has some nobility, and we are all incomprehensible together. Captain Nares was full of barbarity, vanity, ill-conditioned humours; but

"he won me to a kind of unconsenting fondness. Lastly, the faults were all embraced in a more generous view: I saw them in their place, like discords in a musical progression, and accepted them, and found them picturesque, as we accept and admire, in the habitable face of nature, the smoky head of the volcano, or the pernicious thicket of the swamp."

The world is a pageant of vices and of virtues, to be endured by all means, to be enjoyed if may be. Our vices have something good in them, and our virtues are not all pure. Dodd, the narrator of the story, is grossly ungrateful to his strange, lovable comrade, Pinkerton: he writes him pages of penitence.

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"Momentous to himself as I to me  
Hath each man been that ever woman bore;  
Once, in a lightning-flash of sympathy,  
I felt this truth, an instant, and no more."

But with Mr. Stevenson this truth is always present; and it has preserved him from that easy contempt for whole classes of men, which so many brilliant living writers love

to express. It is instructive to compare Mr. Stevenson's praise of a free, natural life of work under sun and wind and rain, with Mr. Kipling's praise of a strenuous, rapid, active life—the one so simply honest and exhilarating, the other so merely bitter and exasperating. The two writers have something in common: Mr. Stevenson make us interested in such things as a "deep-water tramp, lime-juicing around between big ports, Calcutta and Rangoon and 'Frisco and the Canton River": Mr. Kipling in such experience as "loafing from Lima to Auckland in a big, old, condemned passenger-ship turned into a cargo-boat and owned by a second-hand Italian firm." Yet the interest roused in us by Mr. Stevenson is very different from that roused by Mr. Kipling: it is the difference between the truth of poetry and the truth of science. Behind Mr. Stevenson's writing there is a soul and a heart; behind Mr. Kipling's a good memory and a keen eye. A detail, recorded by Mr. Stevenson, has always some human interest; it betokens more than quick observation and mechanical experience. It means that Mr. Stevenson has been true to his pleasant boast: that he has never found life wholly dull and vapid; that his sympathy with all forms of life and all ways of men has made him alert to notice the little details which go to compose them. This is a brave book, as confused as the *Iliad*, as adventurous as the *Odyssey*, and with no little of the heartening morality common to both.

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THAT the history of the great Byzantine Empire, whose thousand years' existence bridges over the gulf between ancient and modern civilisation, and whose far-reaching influence has left its abiding mark upon the art and literature of the world—that the history of such an empire should, in a cosmopolitan historical series, occupy less space than the history of a purely commercial community like the Hanse Towns or the history of a semi-barbarous despotism like Turkey, is a really remarkable phenomenon. Mr. Oman is doubtless right in attributing this perverse indifference to things Byzantine to Gibbon's pagan disdain of a Christian empire in the first place and to Mr. Lecky's irritating and eccentric disregard of patent facts in the second; and he has done his best to redress the balance in favour of the so long and so unjustly aspersed empire of the later Caesars. More than half the book traverses the ground already gone over by Mr. Bury, whom Mr. Oman so closely follows that it is often hard to say which is which. We are glad to notice, however, that Mr. Oman does not blindly adopt what we conceive to be a fault in Mr. Bury's valuable monograph—we allude to his optimistic view of the exotic iconoclastic movement, which, originally a creature of courts and owing most of its vitality to the initiative and prompting of high-handed tyrants, was really an offence to the religious instincts of the age, in East and West alike, needlessly shook the Empire internally at the very

time when it most needed all its resources against external foes, and vanished completely as soon as the protecting hand of the prince was withdrawn. With Nicephorus I. and Leo V., Mr. Oman gets upon new ground; and from thence to the end of the Macedonian dynasty, the narrative is the ablest as it is the most original part of the work, although necessarily very much condensed.

It was with considerable curiosity and expectation that we turned to the section which deals with the deeds of the Comneni, for it is here that the defender of Byzantinism must always find his great opportunity. The astonishing recovery of the already ageing empire beneath the sceptre of the great Comnenian princes, who raised it from utter anarchy and prostration to a prosperity unknown since the days of Justinian, and made it for more than half a century the centre of the world's policy, is the strongest conceivable argument in favour of the innate vitality and administrative superiority of the Byzantine system; nor, in all the long line of Constantinopolitan emperors, are there three such imposing personages as the first three Comneni. The subtle, resolute, and indefatigable Alexius, equally illustrious as diplomatist, soldier, and administrator; the wise, clement, and noble-minded John; the brilliant and magnificent Manuel, the rival in chivalry of even Frederick Barbarossa, the equal in physical strength and courage of the Frankish Hercules, Raymond of Antioch himself—it is rarely the good fortune of the historian to have such personages as these for his heroes, and the empire or system which could have produced them in its decline must have been very far indeed from effete. Here, then, we insist, Mr. Oman had an unrivalled opportunity of making out the best case for the Byzantine Empire; and, we regret to say it, he has deliberately thrown his chance away. He has no sympathy for the Comnenian dynasty. He overlooks its merits, he exaggerates its faults. In Alexius he can only see "the worst type of the Byzantine character," "the most accomplished liar of his age," who could fight when necessary, but preferred to win by treason and perfidy; while rendering ample justice to "John the Good" ("Gentleman John" is perhaps a better if freer version of "Kalo-Joannes"), he expresses astonishment that the crafty Alexius could have had such an honest son (we should have thought that the excellence of the son's education and temperament argued something in favour of the father); while in Manuel he can see nothing more than a "good cavalry officer." Such estimates are surely inadequate and superficial, and therefore erroneous; but, in fact, the whole of the very brief and hurried chapter on the house of Comnenus suffers from the same defects. The temporary commercial concession of Alexius to the Venetians, which gained him indispensable allies at a time when he knew not whither to turn for aid, and the whole empire seemed collapsing about his ears, is branded as "the height of economic lunacy," and no allowance whatever is made for the emperor's extraordinary and overwhelming difficulties.

Yet, if it be the first duty of a prince to rule for the benefit of his subjects, every act of the tortuous policy of Alexius may well be justified. But we must beware of cant, and judge the man according to his motives and his circumstances. To many people Alexius' dealings with the Crusaders is the head and front of his offending. Now, of course, the sublime enthusiasm which resulted in these holy wars does honour to human nature; and it is a sufficient justification of the Crusades that they produced such beautiful types of character as Godfrey of Boulogne and St. Louis, for instance. But between Godfrey of Boulogne and the rank and file of the crusading host there was all the difference between the ideal and the real; and, to the Greek statesmen of the day, these semi-civilised vagabond adventurers, who trespassed on the domains of the emperor, plundering and ravaging everywhere at their own sweet will, were an unmitigated nuisance. Besides, even the ablest of these feudal warriors were mere children in the science of government, and could not even rule the realms their swords had won (witness the miserable history of the Kingdom of Jerusalem and the wretched fiasco of the so-called Empire of Roumania); while the Byzantines, for all their degeneracy, were still incomparably the best administrators of their day, and knew it. Thus, to every lover of good government, the artful policy of the Greeks in using the Latin hosts as catspaws to recover their own lost cities was justified by the result. For that the progress and prosperity of the Empire under the Comneni was real and evident is undeniable, though Mr. Oman's readers would never suspect that it was anything but crazy and decrepit. The financial condition of a state is a good test of its general welfare; and the finances of the Byzantine empire from the latter days of Alexius to the latter days of Manuel excited the wonder and the envy of the rest of Europe. During that period the city of Constantinople alone paid 110,000,000 of francs into the imperial treasury, while the total revenue of the empire was no less than 658,000,000; and this, too, without any excessive taxation. No doubt the overvaulting ambition and the gigantic enterprises of Manuel ultimately shook this majestic fabric; but his policy, though extravagant, was at least definite and imperial, with nothing about it of the aimless freebootery of the Latins. Even at his death the empire was far indeed from being played out; and had the savage but undoubtedly capable and resolute Andronicus (in whom Mr. Oman sees nothing but an "unscrupulous ruffian") managed to keep his sceptre, his wise economies would have husbanded the resources of the state still further.

After disposing of the last imperial Comnenus, Mr. Oman brings his book rapidly to a close. We are quite at one with him in his contemptuous estimate of the contemptible Angeli; though we do not think that he has laid sufficient stress on the virtues and the talents of the great Nicean princes. But, in truth, the concluding chapters are so brief that little more than a bare outline of the main facts can be given. Here and there, too, are serious omissions. We are



told next to nothing, for instance, of the origin and development of the Magyars, the most important northern neighbours of the Empire from the ninth century onwards; just as in the earlier part of the book the Khazar Empire, whose alliance with Constantinople was so loyal and whose disappearance was so mysterious, is barely mentioned. Had the author begun his story with the reign of Justinian, he would certainly have done fuller justice, both to his subject and to himself. Yet his book is, on the whole, a sound and solid work, and will, it is to be hoped, stimulate still further the growing interest in one of the most interesting and remarkable empires of the past.

R. NISBET BAIN.

"THE PRIME MINISTERS OF QUEEN VICTORIA."  
—Lord Derby. By George Saintsbury.  
(Sampson Low.)

"In some considerable reading of books of history, I have found that the most profitable are usually those in which the author, while giving his facts as fully and loyally as he can, makes no secret of his opinions, and argues as stoutly as he may for them. Therefore, and not because I suppose that these opinions are in my own case of any importance or interest to the world, I think it may not be impertinent to say that this little book is written from the point of view of a Tory; and as I have heard several persons say that they do not exactly know what a Tory means, I may add that I define a Tory as a person who would, at the respective times and in the respective circumstances, have opposed Catholic Emancipation, Reform, the Repeal of the Corn Laws, and the whole Irish legislation of Mr. Gladstone."

A book, prefaced in this sprightly manner and carried out from its first page to its last in the same thorough-going personal, not to say partisan, spirit, is certain to possess at least the quality of stimulation. It is true that, after reading the above definition of a Tory according to Mr. Saintsbury, "several persons" may perhaps be forgiven, if they feel themselves none the wiser for so negative an explanation; but if they are at the pains to read the book through, they will not merely know perfectly what Mr. Saintsbury's own point of view may be, but will find that his paradoxes are not such bare paradoxes as they seem, and that without either new facts or much learning some very fresh suggestions as to fifty years of English history are to be found in these pages. Why the author should have taken up with this particular subject is not very clear: at one time it seems to have been because Lord Derby was Chancellor of the University of Oxford when his biographer was an undergraduate there; at another, because his wit was often coarse and his versification sometimes polished. Both explanations are indicated: neither seems fully adequate. But be the reason what it may, the result is a laudatory biography of the man who sold England into democracy, and yet thought himself an aristocrat, written by an Eldonite Tory, who yet fancies that he is a practical politician. Without reckoning for a style, often slangy and slipshod, but always bright and lucid, the natural result is a

volume which is second in vivacity and personal interest to none of this interesting series.

Lord Derby never had, and perhaps was never very capable of having, any rational basis for the faith, or rather for the antagonistic faiths which from time to time were in him. This Mr. Saintsbury admits; but he is not prepared, on Lord Derby's behalf, to enter a plea of guilty to a charge of inconsistency. Lord Derby was first a reforming Whig minister and subsequently a Tory leader. The first period was the more brilliant, the second the more congenial. Mr. Saintsbury views both alike with a discriminating admiration; but in order to exculpate the first and harmonise it with the second, in order to prove that "Stanley, though brought up to think nominal Toryism pig-headed and foolish, was always a Tory at heart," though his family had all been Whigs for a hundred years, he attenuates almost to disappearance the merit of that political immutability to which he is attached. Of 1821 he says:

"The fact is that there never had been [a thorough-going and logical party] division since the collapse and almost total disappearance of the Tories proper at the accession of George I. For sixty years and more after that event, even what was called the Tory party had few or no definite principles. . . . Nor had the revived Toryism of the younger Pitt, and of his not too grateful successors, Sidmouth, Liverpool, Eldon, and the rest, a much better claim to possess a coherent and definite political confession of faith. Even in its earlier days it was rather creedless, while in its later, as represented by Canning especially and to some extent by Peel and the Duke of Wellington, it was still more amorphous. It had had the good fortune, or rather the blind instinct, to fix on the defence of the empire abroad and the repression of the revolutionists at home, and to cling to them; while great part of the Whigs had been guided by ill-luck or wrong instinct into the opposite path."

If then Toryism had so little to offer to a young man, full of fire and ambition and love of the forward fighting game, small wonder and no discredit, even from a Tory point of view, if he took up the family politics and became a Whig. For Reform—the first great "cause" for which he fought—he seems to have had something like a real personal attachment, though he had not the dimmest prevision of its effects. To this liking Mr. Saintsbury reverts in dealing with 1867, and on this and other grounds attributes the real paternity of Household Suffrage not to Mr. Disraeli but to the Earl of Derby. For four years Stanley was the most splendid champion in the Whig camp. In the House of Commons during the Reform debates he was its best gladiator; in office "there may be said to have fallen upon him as Chief Secretary the entire duty of adjusting the state of Ireland to that first retreat from the Ascendancy position, which was involved in the granting of Catholic emancipation." This was, in truth, probably the most brilliant period of his life. He was hale and not yet crippled with gout; young and not yet indolent with years; militant and not yet disillusionised by years of impotent opposition or months of powerless office. He worked hard and not unsuccessfully. He was a leading

member of a Cabinet which, whatever Mr. Saintsbury may think, England at large considers to have done great things; and his position was not yet one in which he was obliged to choose between attempting the impossible and achieving the discreditable.

Because he was thrice Prime Minister, Lord Derby is supposed to have been a considerable figure upon the stage of the century: because on three other occasions he might have been Prime Minister and was not, he has experienced much criticism and more censure from those of his own party. And it is true that at first sight he seems to have been a political figure of prime importance. Chief of a party in the state for about twenty years; thrice first minister and thrice entrusted with or invited to the task of forming a ministry, how should he not be a person of historic weight? Yet after he left the Whigs it may be doubted whether, except for the affair of 1867, his personality mattered much at all; and that tends rather to stamp him morally as a person of levity, than politically as a person of weight. His hours of office were few; their results were fewer. Lord Derby was Prime Minister for less than four years altogether, and even during those four years his administrations were "a struggling and at best hopeless makeshift." On the first occasion he existed on sufferance, and did nothing at all; on the second he was obliged to handle one or two difficult questions, and dealt with them sensibly, yet without covering himself with glory; on the third he allowed himself to be hustled or carelessly plunged into a measure which revolutionised English politics, and, in Mr. Saintsbury's opinion at least, left his party with hardly a shred of logic upon which to excuse its existence. For nearly seventy years all Tory leaders—such is the natural divergence between a party of inaction and its leaders in action—have had the misfortune to contradict the accepted opinions of their party. The Duke of Wellington in 1828, Sir Robert Peel in 1846, the Earl of Derby in 1867—it has been the fate of them all in turn. It is true that their party has no longer a monopoly of this manoeuvre, called, according to taste, "dishing the Whigs," or a "*gran rifiuto*"; but time's whirligig brings them all to it before they have done. In Mr. Saintsbury's eyes the last of these feats, though to him the least deeply dyed in turpitude, perhaps because he is its author's biographer, was also the most wanton of them all; and yet this is Lord Derby's principal title to political recollection. But if this be the verdict upon him as he was, there still remains the curious interest of speculating what he might have been; and seeing that at happier junctures he possibly might have been illustrious without being regrettable, his followers are apt to blame him, because he did not try. For his failures to form ministries, or even to make the adventure in other years, he has met with various censures; but these are found chiefly in respect of the year 1855.

"No statesman, I confess," says Mr. Saintsbury, "seems to me ever to have made a



greater *risfuto* than Lord Derby on this occasion, though I do not think it was *per villate*. On the face of it there never, short of an absolute majority, was a better chance for party success, or a greater opening for making history. The Whig-Peelite Coalition was utterly discredited. . . . Parliament, the press, the country, were united in condemning their conduct of affairs. But, at the same time, Parliament, the press, and the country, were, with the exception of the Manchester School, who were not formidable, united in wishing the war to be vigorously prosecuted. Nothing else was thought of for the moment; the talk about Reform being, as was soon shown to demonstration, mere unreal party battledore and shuttlecock, which could be played, or not played, for years. In undertaking to fight out and settle the quarrel with Russia, Lord Derby and his colleagues would have had the immense advantage of coming to the help of the country at a critical time, and of being able, with no unfairness, to charge any mishaps and even some mistakes of their own on the undoubted misconduct of their predecessors. . . . I agree with Mr. Keibel, that this was the great mistake of Lord Derby's life. It is not, however, very difficult to see what made him commit it. . . . He was a very proud man, and I have no doubt that he had felt the humiliation of holding office on sufferance on the former occasion severely. He had become, as we have seen already, somewhat of an indolent one, and had no fancy for the extra labour involved in such work as he would have had to undertake, if he had come in. Interested as he was in politics, his interest was, as has also been pointed out, scarcely of the thorough-going character which would have been needed to carry him through. But I am disposed to think that, on the whole, he spoke the truth when he asserted, or implied, in his explanation to the House of Lords, that he did not consider his own party strong enough in other ways besides numbers for the task.

Thus Mr. Saintsbury, though Lord Derby's admirer, is certainly also his unsparing critic. Certainly, too, Lord Derby deserves a considerable share of admiration, if, perhaps, less than Mr. Saintsbury's. His temper was dashing and boyish and, under fire, dauntless, but especially in his later years he was not prompt to join battle. He had a wit pungent if coarse; a decided gift of oratory, resting on the only sure foundation of oratorical success, a beautiful and musical voice; and his scholarship was something more than that kind which yokes indissolubly the scholar to the gentleman. All this makes him, as Mr. Saintsbury says, "delightfully human"; but his statesmanship was of the second order. He advocated and carried Parliamentary reforms, the consequences of which he neither desired nor foresaw. He led a party that was often little more than a congeries of items, and yet he neither knew its items personally nor comprehended their foibles in the lump sufficiently to weld them into a coherent whole. He lived in a time of great political change, from which even the Tory party could not escape, and his opportunity was to have moulded his party during that time into a consistently progressive force; but, in fact, in the work of bridging the gap between the Conservatives who quitted Peel and the Opportunists who were borne into power by the recoil against Mr. Gladstone in 1874, he was conspicuously unsuccessful. He left to others the reconstruction

of a party after the wreck of 1846. He abandoned that party's traditional and true line of operations in 1867. Had he been less the nobleman and more the man of the world, he might have attempted the first; had he been more the philosopher and less the sportsman, he would never have tried the second. But he was throughout a true aristocrat, with all the vices of his qualities; he belonged to a state of things that is now gone by, and the time cannot be far distant when, overshadowed by two far greater men, Peel and Disraeli, he will be remembered only by reason of a line of Lord Lytton's.

J. A. HAMILTON.

*Leading Cases and other Diversions.* By Sir Frederick Pollock. (Macmillans.)

THE first half of this book has already been issued thrice; but as the last edition is dated 1877, and has been for some time out of print, the present one will have for many the charm of novelty.

Something of Sindbad's astonished delight on discovering the diamonds in the valley of the Roc will be experienced by the reader who opens Sir Frederick's book for the first time. Indeed, the discovery of diamonds in a valley is probably less rare than the discovery of poetry in a law book. Blackstone and Coke scarcely yield the intellectual food upon which poets are raised; there is something prosaic about the summings up of even the wittiest judges, and the humour of the law courts is more provocative of tears than of laughter. But these Ballads of Leading Cases have both humour and fine literary quality. The very names of the litigants have influenced the author in his choice of style. Thus the famous action of trespass known as "*Wigglesworth v. Dallison*," concerning the estate of Hibaldstow Leys, is treated in the Tennysonian manner:

"Old Wigglesworth  
Fought for old use, and in his proper cause  
Stablished the general use of Hibaldstow  
And built himself an everlasting name."

And he who is, as many there be, at once a student of law and letters will note the admirable fitness of the Swinburnian measure in which to lament the bygone "eminent days" of J. S. and his cousins John Doe and Richard Roe.

Sir Frederick's taste is catholic: Browning, Chaucer, and the style of the old border ballads are all parodied, with a skill and delicacy that only a sympathetic student of poetry may acquire. It is interesting to compare these metrical versions of legal quarrels with the bald accounts given in the text books. Take, for example, the aforementioned case of "*Wigglesworth v. Dallison*," and see of what material Sir Frederick has woven his pastoral.

"For local usage we may take the right of a tenant quitting his farm at Candlemas to reap corn sown in the preceding autumn, a right by custom of the county annexed to his lease, though the lease was under seal and contained no such term."

To compose verses on the romantic legal difficulties that beset the heroes of three-volume novels were no very difficult task,

but to gather inspiration from such passages as this would seem impossible had not Sir Frederick accomplished the miracle. Moreover, in every case the point at issue and the judgment are related with admirable clearness, so that even for the lawyer the book might have a certain value as a help to the memory. As a literary curiosity it should be dear to all lovers of good reading.

In addition to the legal ballads there are essays in Latin, French, German, and Greek verse. This display of "so great learning" would appear ostentatious in any author less obviously well intentioned. But Sir Frederick dubs his book "diversions"; therefore, to treat it too seriously would be hardly fair. Indeed, it is impossible to urge a charge of pedantry against the writer of the charmingly simple "*Lines to a Child, with a copy of Grimm's Märchen*":

"New-made tales are daily told,  
New-made songs are daily sung;  
These I give you, they were old  
When old England's name was young;  
Dull are wits that fain would mock  
At the wisdom these can teach,  
Growth of sturdy German stock,  
Heart of homely German speech."

Classical scholars will value a letter and copy of Greek verses, never hitherto published, by Richard Shilleto, appended as an answer to Sir Frederick's rendering of "*King Henry V., Act 5, Scene 1*."

PERCY ADDLESHAW.

*The Modern Factory System.* By R. Whately Cooke Taylor, H.M. Inspector of Factories. (Kegan Paul & Co.)

THIS is an excellent work, forming a very valuable contribution to economic science. Let me at once dispose of the one serious drawback to its usefulness in the omission of a table of contents, which makes it somewhat difficult to realise its plan. This should be remedied in a future edition, which, it may be trusted, will ere long be called for.

Mr. Taylor belongs to the modern, the historical school of economists, who instead of spinning theories out of their own heads, and believing that what seems to them logic must be fact, begin by observing the development of facts, and from the observation seek to deduce conclusions. He began four years ago by publishing an "*Introduction to a History of the Factory System*." The present work, although professedly beginning with the "*Industrial Revolution*" (as so termed by the late Arnold Toynbee), inaugurated by Sir Thomas Lambe's first silk-throwing mill in 1719, is full of references to earlier periods, whether in this country's or the world's history, and bears witness of much conscientious study. The author's position, indeed, as an official engaged in administering the Factory Acts, he tells us in his Preface, imposed on him, as he conceived, a certain reticence in dealing with his subject, though it is difficult to understand why on that account he should have made "little or no use at all of the mass of valuable material available in the reports of the inspectors of factories and other repertoires of departmental literature." It is probably as a part of this reticence

that so little is said of trade unions (the head "trade union" does not even occur in the Index), although these really constitute an important element nowadays in our factory system, and one which tends to differentiate it from those of foreign countries—even our friendly societies, so much more powerful than those of any continental state, exercising an influence in the same direction—so that in every modification of the law the great organisations of the working class have to be reckoned with to an extent which is not required beyond the Channel. Otherwise, Mr. Taylor must be said to have treated his subject with great freedom of judgment, taking away all suspicion of official one-sidedness. His ethical point of view may be judged by the following extracts:

"Neither the factory system nor any other system of labour is all good or bad, but each one has its characteristic excellencies and defects. But what is all bad, and equally so under whatever system, is the dealing inhumanely with one's fellow-creatures, which it is the obvious province of government to suppress—a duty that is alike binding on it, too, wherever the labour be performed, and on whomsoever the injury is wrought" (p. 330).

"Just as the modern factory system was but a novel incident in the history of labour, so is factory legislation but a new protest against the old forces of selfishness and cupidity, and a new method, suitable to modern institutions and ideas, of holding them in check. These are the permanent elements of this great problem of the regulation of labour in any free community, beside which the particular forms they manifest, and particular areas they fill at any special period of evolution, are of but insignificant and temporary interest" (p. 468).

It would be obviously impossible in the compass of this review to give any adequate idea of the contents of Mr. Cooke Taylor's 468 pages. He has done well in bringing out the value of Robert Owen's services, both in setting a practical example of the means by which the factory system could be worked for the real benefit of the workers, and as having urged remedial measures of legislation against the evils of the system which have only quite recently been fully carried out. "If Mr. Owen's Bill," Mr. Taylor tells us, "had been taken up at once by Sir Robert Peel"—i.e., the first baronet—"and passed into law, as both he and his son believed it could have been at that time, it would have ante-dated future factory legislation by more than half a century." He has correctly designated M. T. Sadler's book on the Law of Population—shamelessly misrepresented and ridiculed by Macaulay—as "a copious, learned, and thoughtful work." His sketches of the leaders in the movement for factory legislation, as Oastler, Sadler, Stephens, and Bull, give due honour to men who, grossly misrepresented at the time, did yeoman's service at a critical period in a good cause. Above all, Mr. Taylor has done well in recalling to the mind of a generation which can scarcely now comprehend them, the horrors of the labour world within the first quarter of this century, including the story of Robert Blincoe, the workhouse orphan from St. Pancras, apprenticed at seven at a cotton-mill near

Nottingham for fourteen years, and who at thirty-five or thirty-six had grown up to be five feet and half an inch in height, deformed in his limbs, with both knees crooked, and incapable of hard work; who at the first mill where he worked was not treated with the same "sanguinary and murderous ferocity" as in others, being only "from morning to night—continually being beaten, pulled by the hair of his head, kicked or cursed, as were the other children," the ordinary hours of work being fourteen, sometimes extended to sixteen, and occasionally "even longer." At the next mill one practice of the overlookers was to "throw rollers one after another, aiming at his head," and "nothing delighted" them more "than to see Blincoe stagger and the blood gushing out in a stream. On many occasions his head was excoriated and bruised to a degree that rendered him offensive to himself and others, and so intolerably painful as to deprive him of rest at night, however weary he might be." In this state an overlooker "used to apply a pitch cap or plaister to his head, and after it had been on a given time, and when its adhesion was supposed to be complete, used to lay forcibly hold of one corner and tear the whole scalp from off his head at once." If Blincoe did not keep pace with the machinery, he would be tied up by the wrists to a cross-beam and kept suspended, having to draw up his legs every time the machinery came up or returned, otherwise getting knocked by it on his bare shins, and was not released till he grew black in the face and his head fell over his shoulder. The overlookers took a delight in lifting the apprentices up by the ears, shaking them violently, and then dashing them upon the floor; and they allowed their thumb and forefinger nails to grow to an extreme length, in order that they might meet in the apprentices' ears. The filing of apprentices' teeth was another punishment; or small hand-vices of a pound weight, more or less, were screwed to the nose and ears, one to each part, and kept on for hours together. Another diversion "consisted in tying Blincoe's hands behind him and one of his legs up to his hands," leaving him thus the use of only one leg and none of either hand; and if he did not move quick enough, "the overlooker would strike him a blow with his clenched fist, or cut his head open by flinging rollers," at the risk if he fell of breaking or dislocating arm or leg. Yet Blincoe considered he was "treated like a king compared to some of them." Add to this that the food and cookery were so bad that the apprentices used actually to rob the fattening pigs of the meal balls that were given to them. Blincoe had known as many as forty boys sick at once, being a fourth part of the whole number employed, and "none were considered sick till it was found impossible, by menaces and corporal punishment, to keep them to their work." There was of course no nursing "allowed," neither "candle nor lamplight." Yet England supposed herself at the time to be a civilised country, to have a system of justice, and a medical profession. The way in which the latter sometimes pandered to the mill-owner's

inhuman greed may be judged of by one or two answers before a committee of the House of Lords in 1816. A surgeon and apothecary of Bingley did not, as a medical man, see it necessary that young people should have any recreation or amusement during the day. A medical man of twenty-four years' experience in Manchester could only "doubt" whether a child might work twenty-three hours without suffering, and when pressed for a positive opinion as to twenty-four hours, said that it was "not in his power to assign any limit," but deemed the latter "extremely improbable." A third was unable to say whether the inhaling of dust and cotton fibre was injurious to health, suggesting that the bad effects "were counteracted by incessant expectoration!"

Under improved conditions, Mr. Cooke Taylor holds that the factory system is not proved to be injurious to domestic life; that it is proved not to increase infant mortality; that it is not proved to be injurious to the health or morals of the operatives; that it is favourable to their intellectual development. But he is not satisfied with "the condition of anxiety to which the relations between employers and employed have been brought under it." He admits that by increasing the production of the "cheap and nasty" class of goods it deteriorates the consumer and demoralises the workman; that it is not favourable to patriotism; and that its aesthetic result is "wholly unsatisfactory." He is, however, careful to point out that "the present industrial type is not an ultimate, nor anything but a very transient one." He anticipates the extension of factory legislation, "so as to cover most branches of productive labour," and also to adult male labour, and offers some interesting speculations as to the possible results of the introduction of new motors into industry. To sum up: Mr. Taylor has given us a thoughtful book, and one which should make its readers think, whether or not they accept all his conclusions.

JOHN M. LUDLOW.

#### NEW NOVELS.

*Wife—yet No Wife*: a Story of To-day.

By John Coleman. In 3 vols. (Drane.)

*Cousin Cinderella*. By Madge King. In 2 vols. (Bentley.)

*A New England Cactus, and other Tales*. By Frank Pope Humphrey. (Fisher Unwin.)

*The Romance of a Coal-Pit*. By Charles Girdwood. (Eden, Remington & Co.)

*Sir Vinegar's Venture*. By John Tweeddale. (Digby, Long & Co.)

*Lake Country Romances*. By Herbert V. Mills. (Elliot Stock.)

THERE is something melancholy in the spectacle of a man who has achieved success in one branch of art assiduously courting failure in another. The more one admires "The Fighting Téméraire" the stronger is one's desire to forget *The Fallacies of Hope*; and those who have known Mr. John Coleman on the boards of the theatre will feel most depressed by his appearance between the boards of the three-

volume novel. The wild, complicated incoherence of the plot of *Wife—yet No Wife* defies intelligible summary; but it comprises within its scope murder, hypnotism, forgery, bigamy, horse-poisoning, fortune-telling, and we know not what besides—these constituents being jumbled together in a fine confusion, and with a magnificent recklessness before which the ordinary penny dreadful pales its ineffectual fires. Mr. Coleman takes his readers into high society, and throws a flood of lurid light upon the manners and customs of the great. A duke disguises himself as a coachman to save a swindler from the clutches of the police, a baronet introduces his mistress into society as his sister, and a dowager-countess swears at a landlord and addresses her groom as “you pig.” This remarkable matter is presented to us in an equally remarkable manner. The “serene and noble forehead” of one of Mr. Coleman’s villains “appears by sheer power of intellect to have forced its way through the hyacinthine locks which, during some embryonic period of development, have overshadowed its severe and classic beauty;” and when the baronet’s supposed sister hands a roll of bank-notes to the blackmailing Jannock, we read that “at the crisp crackling sound his eyes nearly started from his head, his ears protruded, his nostrils dilated, and the erectile tissue of his mouth stood forth hard and corrugated.” This last sentence inclines us to think that, though Mr. Coleman has not written a good novel, he might produce a very remarkable supplement to Darwin’s work on *The Expression of the Emotions*.

*Cousin Cinderella* is in one or two respects somewhat unsatisfactory as a story, but it contains a number of exceedingly bright and clever character studies. American girls have of late been fairly numerous in the fiction of English society, and since Thackeray’s death we have had one or two more or less successful Becky Sharps; but an American Becky Sharp is something of a novelty, and Beulah Marquand is a young lady upon whose social achievements Miss Madge King may reasonably congratulate herself. She is an extremely clever person, and she does not make the common mistake of exhibiting her cleverness for mere ostentation; she knows that her resources are great, but she uses them with strict economy, and refrains from profligate extravagance of expenditure. Her campaign against Mrs. Jerome is conducted with as much discretion as skill; and the concluding engagement in which that good lady is thoroughly routed is led up to by a series of skirmishes, every one of which has done something towards the demoralisation of the enemy. Lady Hughes’s “goings-on” with Mr. Basset are conceived in a spirit of burlesque rather than of true comedy, and the mysterious Camma raises our expectations only to disappoint them; but Mr. Basset himself is, in his own quiet way, not less admirable than Beulah, and the story of his heroic attempt to make a society queen of the beautiful but hopelessly stupid Naomi is told with unfailing skill and delightful humour. Unfortunately Miss King, with all her good gifts, is de-

ficient in staying power; and the concluding chapters of *Cousin Cinderella* rob a really clever novel of half its effect. The *dénouement* is an anti-climax, for the author has to cut a knot which she lacks either ability or patience to untie; and the reader closes with a feeling of disappointment a story seven-eighths of which is thoroughly enjoyable and satisfying.

If the American short story is to retain the popularity which it has so rapidly won, its producers must aim not only at delicacy of observation and sympathy of touch, but at variety of scope and treatment. Without depreciating its other and rarer charms, there can be no doubt that its vogue has been largely due to the charm of novelty; and if the story-tellers begin to run in a groove and establish a new literary convention, even the finest work will not suffice to banish that feeling of monotony which is fatal to vivid interest. Here, for example, is the latest volume of the “Pseudonym Library,” *A New England Cactus*, by a lady who chooses to be known as Frank Pope Humphrey. The book contains seven stories, with many merits and no defect worth speaking of except a tendency to imaginative thinness; but somehow they fail to arrest or move us because they seem a doing over again—with some diminution of artistic emphasis—what has been done before. They resemble strongly in all external features the stories of Miss Wilkins, which, during the past year or two, we have all been reading with such intense enjoyment. They are village idylls dealing with homely and familiar situations in the lives of simple people; and Frank Pope Humphrey, like Miss Wilkins, achieves her imaginative effects by boring through the prosaic crust of external detail to the underlying strata of passion and pathos. The success of this kind of work can be tested only by its emotional effect: if our sensibilities respond to the appeal made to them the author has triumphed; if not, or if the response be but languid, we feel that there must be at least a partial failure. “*A New England Cactus*” and its half-dozen companions are very pretty, very graceful, very finely finished; but we cannot help feeling that they lack the touch of intimacy—that we do not know Uncle Zadoc and Uncle Paul, Sarianny Durfee and Lucia Richmond, or even the faithful Prissey, in the same way that we know half-a-dozen of the heroes and heroines of Miss Wilkins and Mr. James Lane Allen. We know that comparisons are odious, but our chief complaint of Frank Pope Humphrey is that she has deliberately worked upon lines which make them inevitable. The individuality even of an untrained voice has a charm which is wanting in a perfect echo; and in the world of art an echo which is absolutely perfect is unknown.

*The Romance of a Coal-pit* justifies half of its title much better than it justifies the remaining half. We are taken down a coal-pit in the first chapter, apparently that we, like Tom Sheridan, may say that we have been there, and we linger in its vicinity through a few chapters more, but then we

leave it never to return. If, however, Mr. Girdwood is faithless to coal, he is faithful to romance, for in the old-fashioned sense of the word his story is uncompromisingly romantic from its first page to the last. Luther Betteridge, the working collier who on p. 8 receives a tip of half a sovereign from Lady Louise Penroyal for his rendering of “The Village Blacksmith,” is on p. 355 married to the tipster—or should it be tipsteress—having in the meantime won fame as a popular operatic tenor, been sentenced to death for murder, and discovered himself to be no less a person than the Earl of Charnwood. This is a sufficiently romantic career; and as the experiences of Mr. Girdwood’s other characters are hardly less lively than those of his hero, the book is not one over which any reader will be likely to go to sleep. More than this cannot be said, but this is something.

*Sir Vinegar’s Venture* is a tale in which the irascible Sir Vinegar is nothing but a supernumerary, and what his “venture” was we have failed to discover. Mr. Tweeddale, who, like many other novelists, seems to be enamoured of alliteration, might with much more appropriateness have called his book “Sir Vinegar’s Venom,” or “Sir Vinegar’s Violence,” or “Sir Vinegar’s Vituperation;” but, after all, that which we call vinegar by any other name would taste as sour. The reader of Mr. Tweeddale’s thin volume does not find enough narrative material to go to the making of a six-page magazine story; but the shooting chapters are by no means bad, and the author is not wanting in that sense of humour which covers more literary sins than can justly be laid to his account. We should not suppose Mr. Tweeddale to be a teetotaler; but the disciples of Sir Wilfrid Lawson will enjoy the description of “that prosperous class called distillers,” who, “when conscience and the future crop up, prefer to be styled philanthropists.” Equally good is the description given by Duncan Grant, the gamekeeper, of the negotiations which preceded his election to the eldership of the kirk: “I bargained wi’ Mr. Lichtbody when he listed me that I wad tak’ in han’ wi’ ony han’ wark he likit to pit me tae, but that I wad not pray.” *Sir Vinegar’s Venture* is decidedly thin, but it is bright and readable enough.

Mr. Herbert V. Mills has for the time being forsaken sociology for fiction, and though his *Lake Country Romances* are somewhat ponderous they are well written and interesting. Two of the four stories deal with such familiar historical events as the wooing of Katharine Parr and the downfall of Lady Jane Grey, and the fourth is founded upon the legend of the Crier of Claife, which is known in outline to most Windermere tourists. Mr. Cuthbert Rigby’s illustrations are very creditable, and the book will be found a pleasant companion by North Country wanderers.

JAMES ASHCROFT NOBLE.

BOOKS OF TRAVEL.

*The German Emperor and his Eastern Neighbors.* By Poultney Bigelow. (Cassells.) This little book of 179 pages is a reprint of papers that have already appeared. Only about one-half relates to the German Emperor; the other half deals with his Eastern "neighbors." The spelling of this word and the expression "boarding a train" are the only Americanisms we have detected. Mr. Bigelow was a playmate of the present German Emperor, and "there are few," we are told in the editor's note, "who have been allowed to enter so completely into the Emperor's plans and aspirations." We cannot fairly compare Mr. Bigelow's two chapters on the German Emperor with the more ambitious work of Mr. Harold Frederic, but both these American and Republican writers pay a cheerful tribute to the splendid qualities, moral as well as mental, of William II. of Germany. Since Frederick the Great, no king of Prussia has understood his business like this Emperor. Like all men of character, he has his enemies, but they are almost exclusively of foreign birth. The number of his German detractors is infinitesimal. Mr. Bigelow considers the secret of his power with his own people to be due mainly to three causes: "First, he has courage; second, he is honest; third, he is a thorough German." There is another view which Mr. Bigelow shares with all Germans and nearly all foreigners whose opinion is entitled to respect—viz., that the Emperor's sense of duty to Germany entirely dominates every personal consideration. To a man who lives to work much is forgiven; and there can be little doubt that, if the whole country had to vote to-morrow for a leader embodying the qualities they most admired, they would vote for the young Emperor. If Ruskin had ever travelled in a Turkish or a Russian train, he would not have said you cannot know a country by travelling by railway. M. Millet, in his charming *Souvenirs des Balkans*, has given us a graphic account of Macedonia from the notes he made in his day's journey by rail from Salonica to Uskub. Mr. Bigelow, in his twenty-four hours' journey from the mouth of the Danube to Odessa, made an equally good use of his time. He heard the tale so universal throughout Russia of a corrupt and persecuting officialdom. On this occasion it was told by a German, the descendant of one who settled in Russia in the last century on the distinct assurance not only of free land, but of religious freedom. How that promise has been broken is told in the words of one of these now down-trodden emigrants.

"Our taxes are enormously increased, and we are told that they are going to make us pay for the land that was given to our ancestors. They treat us as they treat the Jews—as people not entitled to legal protection. They want no one who is not of the Russian Greek Church."

At Warsaw, Mr. Bigelow saw another phase of the persecution to which all "aliens" are subjected in Holy Russia. The chapters entitled "A Polish Point of View" and "The Russian Censor" deserve to be studied by all who desire to know something of Russian rule in Poland at the present day. The only fruits of such rule must be moral degradation and beggary. Is it strange, asks our author, that Poles should turn their eyes towards Berlin, and pray, not for freedom, but for any government that lifts them above barbarism? "Poland a nation" is a dream of the past; but that Poles should enjoy what Matthew Arnold has called "the luxury of self-respect" is a hope of the future. The three chapters dealing with things Roumanian are somewhat sketchy, but the author's account of his crossing the Russian frontier on foot is excellent. He is quite right in pointing out that there is no railway from Galatz to Reni, although this piece of mis-

information has found its way into Murray's *Russia*, and most of our atlases. Mr. Bigelow is the first English correspondent who has visited Reni since the kidnappers of Prince Alexander landed their stolen goods there as the nearest Russian port to Bulgaria. His description of the place as "the dirtiest, shabbiest hole that is at present used for human habitation outside of China" is not tempting. The principal industry of the town seemed to be the filling of magazines with grain. This provision was not intended for the Czar's starving subjects, but for the Czar's soldiers that are stationed here. On the Roumanian frontier alone 25,000 Russian troops are quartered; and the Pruth, which separates Roumania from her big neighbour, is at Reni "no larger than the Thames at Oxford." Mr. Bigelow might have quoted the pathetic utterance of the Roumanian poet: "Would that the Pruth were as wide and deep as the Atlantic!" We have said enough to show that Mr. Bigelow keeps his ears and eyes open. His evidence is that of a truthful as well as an observant man. His book can be recommended to all who are interested in Germany and Russia of the present day.

*In the Track of the Russian Famine.* By E. A. Brayley Hodgetts. (Fisher Unwin.) This little book is a personal narrative of a journey through the famine districts of Russia. Although it professes to be nothing more than a reprint of a series of letters, which have appeared in the London and provincial press during last winter as Reuter's Special Service, it can be recommended as both useful and entertaining. It is, in fact, so full of information that it requires and merits an index, with which it is not furnished. The author speaks modestly of his "literary workmanship," but he brought to his task something more valuable for a book on Russia even than style. He is a master of the Russian language. A charming book of travels may be written by one totally ignorant of the tongue of the common people, among whom he is only a bird of passage; but it is quite otherwise with a work that attempts to solve any social problem. A physician cannot describe a disorder if ignorant of his patient's symptoms. Mr. Hodgetts did understand what the Russian sick man said to him, and his record bears on the face of it the stamp of trustworthiness and accuracy. He describes the Russian peasant just as scores of other travellers have done, as "a charming, amiable, good-natured fellow, possessed of no vicious proclivities beyond a certain fondness for drink, and absolutely without a single disagreeable virtue." Truthfulness and industry are apparently disagreeable virtues. We agree with Mr. Hodgetts that this is hardly his fault. That he was starving last winter cannot be questioned. The only doubt is whether he was starving more acutely than usual. Not in one, but in all branches of rural industry there has been a decline. "All along the line Russia has gone back." The author tells us that "from an economic point of view the emancipation of the serfs has been the curse of the country." This view is not confined to reactionary country gentlemen, but is the general opinion. Instead of profiting by emancipation, the peasant has grown poorer. Even railways have not benefited the country. When Count Tolstoi told him this in Moscow Mr. Hodgetts was disposed to smile, but bitter experience proved the truth of the Count's view.

"The whole of Russia is exhausted, with the exception of its last new territory—the Caucasus. The Caucasus is to-day what Samara was at a comparatively recent date, and what Little Russia was at an antecedent period; and so the process of exhaustion goes on."

Notwithstanding the boasted self-government of the *mir*, the peasant of to-day is as helpless and shiftless as the serf of a bygone time.

Fifteen provinces of Russia were during last winter in receipt of what we should call outdoor relief. These provinces are about ten times the size of England—a gigantic workhouse indeed. The county gentry have become the guardians of the poor, but this has not improved the relations between them. "The peasant and the gentleman do not understand each other; they are as widely separated as if they belonged to different nations." Great as the physical suffering that the famine has produced, its worst feature is the complete standstill of all productive work. "The entire population seems to be on the tramp." This presumably refers to the fifteen distressed districts. The lowest depth seems to be reached by the German colonists on the Volga. These unfortunates number about 300,000. The author tells us that the only hope for this "fine race" lies in their removal from Russia. "If they remain, those who do not die of starvation will be gradually deprived of their religion, their language, and everything else that is distinctive of their race or of the land of their birth." The Poles are not the only race to whom the Russian government exhibits the tenderness of a steam-roller. It should be added that the author has "little sympathy for, and less faith in, the political agitators of Russia." If his testimony be unsatisfactory to Russian officials, they cannot complain of his showing any bias against them. He records the facts that came under his immediate observation, and leaves inferences and conclusions to others. Of the future of Russia, he wisely says that "what the future will bring forth, the future alone can show."

*A Scamper through Spain.* By Margaret Thomas. With Illustrations by the Author. (Hutchinson.) This volume differs from the ordinary run of books of tourist travel not by going at all off the beaten track. St. Jean de Luz, Burgos, Madrid, Toledo, Cordova, Seville, Granada, Malaga, Gibraltar, and Tangier are the only places visited and described. But the author is a sculptor and a painter; she is, moreover, Australian born. Thus her opinions on art are not those of a mere amateur, and her standard of comparison is not English exclusively; again and again she remarks on the likeness of the physical features of the great plateau of Spain to those of Australia. These qualities give worth and freshness to her pages. There are marks of inexperience as a writer: needless repetition; what has been said in prose is sometimes given us again in verse; but the lines on Tangier, p. 262, are distinctly good. The author has been happy, too, in the guides that she has chosen: Théophile Gautier, and John Lomas's *Sketches in Spain*; it is from these she chiefly quotes, when diffident of her own unsupported judgment. The book is accurate and trustworthy so far as the title would lead us to expect. There are a few exaggerations and misconceptions, which a longer experience would have modified. On p. 55 Navarino is printed for Lepanto. The art judgment is intelligent and carefully formed. We are, however, left in doubt whether Velazquez or Murillo is to be considered the supreme painter of Spain. At Madrid the preference seems decidedly given to Velazquez, but the Murillos of Seville excite equal admiration. Tangiers, where the longest stay was made, is well described, with all the enthusiasm of an artist brought for the first time into contact with oriental life. The full-page illustrations are good; but it is a pity that the inferior woodcuts in the text were allowed to be inserted. The book is decidedly to be recommended to young artists, and to ladies wishing to make a tour in Spain, and to do it cheaply.

*Notes for the Nile.* By H. D. Rawnsley. (Heinemann.) Mr. Rawnsley's book is an



improvement upon the regulation volume of Nile travel. It deals with ancient, not modern, Egypt, Pharaohs, not fellahs; and the author may be congratulated on the diligence with which he has read up the subject. Enthusiasm is good; and Mr. Rawnsley is very enthusiastic over many things and persons, notably over Rameses the Great, who has now, like Philip of Spain or Henry VIII., been thoroughly white-washed, and appears as one of the model characters of history. Mr. Rawnsley is also enthusiastic over a pretty, if imaginative, picture of "the return of the rightful kings of old, the Pharaohs of the true line," in the person of Amasis, the first king of the XVIIIth Dynasty, while General Taa-ken, in the character of a Garibaldi of the seventeenth century B.C., expels the foreign tyrants and restores the native rulers to a grateful nation. This is one out of several instances of a tendency exhibited by Mr. Rawnsley to look on Egyptian history through latter-day spectacles. But, without laying claim to original research, *Notes for the Nile* is pleasantly written, and will prove of use and interest to many actual and intending tourists. At all events, it will enable them to answer the question put by an American whom Mr. Rawnsley met on the roof of the temple at Philae: "Wall, Sir, ken you tell me whether it was Isis or Osiris that was Mister? I've got rather mixed." There is another good story of Mr. Rawnsley's, which illustrates the haziness of mind common to Nile and other tourists. He overheard a young English girl saying to her father:

"I can't make it out; the guide book says that Isis was the sister as well as the wife of Osiris."—"Nonsense, my dear, the thing's impossible. I never heard such a thing in my life."

The second half of the book consists of metrical versions, not without merit, of several of the ancient Egyptian hymns and of the precepts of Ptah-Hotep. The epic of Pentaur is faithfully rendered, and done into very spirited verse.

"THE ALL-ENGLAND SERIES."—*Camping Out*. By A. A. Macdonell. (Bell.) The Oxford professor who wrote that admirable book, *Camping Voyages on German Rivers*, has here condensed the results of his mature experience into a handbook that may be carried in the breast-pocket. Most people at one time or another have felt the desire to try a gipsy life in the open air, though the desire is not always strong enough to lead to realisation. Perhaps the fear of the unknown may have served as a deterrent. After reading Mr. Macdonell's book, that fear must vanish. Himself an enthusiast for his favourite summer pastime, he does not disguise the discomforts that may attach to it. But his object is to anticipate these by practical advice, extending to the most minute details. Travelling by road in a caravan or dogcart is briefly alluded to; but to Mr. Macdonell there is evidently only one kind of camping out—that of a boating party, by preference on a German river. The exercise, the pleasure of motion, the opportunity for bathing, the changes of scenery—possibly also the risk of an upset—all contribute to the enjoyment of a cheap form of a continental tour, the cost of which is confidently estimated at only £15 a head for one month.

In view of the increasing popularity of steamboat trips to "the land of the midnight sun," Mr. Murray has issued a new edition of his *Handbook to Norway*, which is edited and almost entirely re-written by Mr. Thomas Mitchell, the Consul-General at Christiania. It is amply fitted out with thirteen maps and plans, chapters on sport, cycling routes (save the mark!), directory of hotels, Norse vocabulary, &c., &c.

## NOTES AND NEWS.

SOME weeks ago it was announced that Earl Spencer had resolved to sell the world-famed Althorp Library. It is now stated that the collection has been sold *en bloc* to an anonymous "English gentleman," whose intention it is to place the books (together with those he already possesses) in a suitable building, to which the public will have access. Messrs. Sotheby conducted the negotiations on the part of Lord Spencer, while Messrs. Sotheran acted for the purchaser. The price is rumoured to have exceeded £200,000.

WE are asked by Mr. Rendel Harris to announce the discovery of a new text of the Old Syriac Version of the Gospels (Curetonian Syriac). A copy of the text has already been made, and is under the examination of well-known English editors.

MR. JOHN BURNET, of Balliol College, Oxford, author of a recent work on *Early Greek Philosophy*, has been appointed to the chair of Greek at St. Andrews, vacant by the resignation of Prof. Lewis Campbell; and Mr. Edward Jenks, of King's College, Cambridge, formerly professor of law at Melbourne, has been appointed to the newly-founded chair of law at University College, Liverpool.

MR. MURRAY announces a new volume by the Rev. Charles Gore, entitled *The Mission of the Church*, being a series of four lectures recently delivered in the cathedral of St. Asaph.

MESSRS. LONGMANS have in the press a school history of India by the Rev. Dr. G. U. Pope, formerly of Madras, and now teacher of Tamil and Telugu at Oxford.

MESSRS. CHAPMAN & HALL will publish in the course of the present month a new book by Mr. Robert C. Leslie, the author of "Old Sea Wings, Ways, and Words." It will be entitled *The Sea Boat*: how to build, rig, and sail her, and will have numerous illustrations by the author.

AN illustrated volume, entitled *Bygone Derbyshire*, edited by Mr. William Andrews, of Hull, will appear in a few days. The Rev. Dr. J. Charles Cox, Mr. W. E. A. Axon, Miss Cox, Mr. F. Davis, Mr. W. G. Fretton, Mr. John Ward, and other authorities on the history of the county are among the contributors.

THE next volume of the Scott Library will be an English translation of Schiller's "Jungfrau von Orleans," by Major-General Patrick Maxwell.

MR. THOMAS GREENWOOD, the author of *Free Public Libraries*, is now engaged upon a small book dealing specially with village and Sunday-school libraries, which will be published in the autumn by Messrs. James Clarke & Co.

MESSRS. LONGMANS will publish immediately a single volume novel, by Mrs. L. B. Walford, entitled *The One Good Guest*.

THE demand for Mr. Robert Louis Stevenson's new novel, *The Wrecker*, is still unabated; Messrs. Cassell and Company have a fourth edition now at press.

THE next number of *The Religious Review of Reviews* will contain a symposium on "A National Church Brotherhood," by several English bishops; a sermon by Canon Bell; and a harvest hymn by Canon Fleming, the editor. The frontispiece will be a cabinet portrait of the Archbishop of Armagh.

THE following is the text of the resolutions passed at the preliminary meeting of those interested in the formation of a bibliographical society, which was held on July 15:

"1. That this meeting is of opinion that a society be established, to be called 'The Bibliographical Society,' and that the objects of the society be:

(a) The acquisition of information upon subjects connected with bibliography; (b) the promotion and encouragement of bibliographical studies and researches; (c) the printing and publishing of works connected with bibliography.

"2. That the amount of the annual subscription be one guinea.

"3. That the following gentlemen constitute a provisional committee, with power to form the society on the basis laid down in the foregoing resolutions, and to draw up rules to be submitted to the first meeting (to be called as soon as convenient) of those who may have given in their names as desirous of joining the society, viz.: Lord Charles Bruce, Mr. R. C. Christie, Mr. W. A. Copinger, Mr. R. S. Faber, Dr. Richard Garnett, Mr. J. T. Gilbert, Mr. Sidney Lee, Mr. J. Y. W. MacAlister, Mr. Talbot B. Reed, Mr. J. H. Slater, Mr. H. B. Wheatley, and Mr. Charles Welch.

"4. That Mr. Talbot Baine Reed, of 4 Fann-street, E.C., be appointed hon. secretary (*pro tem.*).

MR. SILVA WHITE has, for reasons of health, resigned his office as secretary and editor to the Royal Scottish Geographical Society, which he has filled since its foundation. He proposes to spend next winter abroad, and subsequently to reside in London.

MISS NANCIE BAILEY has opened an office at 3, Keppel-street, Bedford-square, where she will undertake all kinds of indexing for books, reviews, magazines, newspapers, &c. Miss Bailey was sole indexer of Hansard's Parliamentary Debates for the three years 1889 to 1891; and she is recommended by Dr. Richard Garnett, of the British Museum.

MR. AND MRS. TREGASKIS have issued an interesting catalogue of MSS., rare old books, and book-bindings, which they have for sale at the Caxton Head, High Holborn. Many of them come from well-known collections, and there are some good examples of the revived art of book-binding in England.

OUR attention has been called to a paragraph in the *Author* for August, referring to the pension on the civil list granted to Miss Amelia B. Edwards. With regard to the opinion there expressed, that Miss Edwards "was not in any sense a great writer," we do not feel called upon to say anything. But we must protest against the words put into our own mouth—"the ACADEMY states that Miss Edwards . . . never understood that she had any claims on the ground of services to literature." While not admitting that our language was ambiguous, we will again repeat the facts. The official statement avers that the pension was conferred on Miss Edwards "in recognition of her services to literature and archaeology, and in consideration of her inadequate means of support." During her lifetime, Miss Edwards was informed only of the former ground, *i.e.*, her services to literature and archaeology. If she had known of the latter ground, *i.e.*, her (supposed) inadequate means of support, we have authority for stating that she would have refused the pension altogether.

## ORIGINAL VERSE.

WITH A SCARAB TO A FRIEND,

[THE following verses were written by Miss Amelia B. Edwards last winter, just before she fell ill, to be sent, with a Christmas present of a scarab, to an American friend. They have been already printed, we believe, in *Harper's Bazar*; but we venture to think that Miss Edwards's many friends will none the less like to see them in the ACADEMY.]

Day by day and mile by mile,  
As I journeyed up the Nile  
Pen in hand,  
Taking sketches, making notes  
Of temples, tourists, boats,  
Palms and sand;



Labyrinthine tombs exploring,  
Climbing pyramids, adoring  
Gods of old;  
*Anteckah*-hunting; trying  
My 'prentice hand at buying;  
Being "sold";

Keeping Christmas without holly

In the midst of these excursions  
*Fantasies* and diversions

Without end,  
I bought a tiny scarab  
One morning from an Arab  
For my friend.

It was once the sacred token  
Of eternity unbroken  
And divine:  
Some long-vanished priest or king,  
Lord or lady, owned the thing  
—Now 'tis thine.

AMELIA B. EDWARDS.

### MAGAZINES AND REVIEWS.

IN the *Expositor* for August, Prof. J. T. Marshall considers the probable contents of the Aramaic Gospel, applying those linguistic tests of the objectivity of which he is so strongly convinced. He promises a volume containing a fuller account of his recent researches, to which all friends of Biblical scholarship will give a hearty welcome. The late Prof. Elmslie's lecture on Samuel follows, eloquent, but with no obvious critical basis. Prof. Milligan begins a delicate study on a group of parables. Mr. Cross mentions more difficulties in the way of accepting Prof. Sanday's conservative solution of the Johannean problem, and asks for a fuller consideration of a reasonable theory hitherto very much neglected both in England and America. Prof. Beet is still studying the Biblical teachings on the Atonement. Mrs. John Macdonell gives Part I. of a perfect little sketch of Dora Greenwell; and in strange juxtaposition, Prof. Cheyne mingles warm appreciation with friendly criticisms of some of the new pages in Prof. Robertson Smith's *Lectures on the Old Testament*.

THE *Jewish Quarterly Review* for July has a varied selection of articles. Rabbi Vogelstein discusses the references to Shiloh and Shechem in the Old Testament, with many interesting though doubtless uncertain conclusions—especially that Shechem has been made prominent in Deuteronomy, and still more in Joshua, at the cost of Bethel, Shechem being no longer a dangerous rival to Jerusalem, whereas Bethel became again a frequented place of pilgrimage under Jehoiaquim. Dr. C. Taylor once more explains and justifies his theory that all that comes between the formula of transition, "In the day when" (Eccles. xii. 3), and the concluding words of ver. 5, "Because man goeth," &c., are best interpreted as a literal description of what happens when "the mourners go about the streets." He therefore entitles his paper "The Dirge of Coheleth," and points out that this "dirge-theory" is entirely separable from the "dirge-book theory" with which one critic has confounded it. He thinks that the parts of verses 3-5 to which his theory refers are more poetical in phraseology than the remainder of the section, and have an "approximately metrical character." That either verses 3-5, or a somewhat larger portion, is poetical, and possibly a quotation, few critics would care to deny; on the dirge-question many English and German critics will differ from Dr. Taylor, both on exegetical and (see Budde's and Bickell's writings) on metrical grounds. Prof. Kauffmann gives details on the ritual and Agada of the "Seder nights" according to Anglo-Jewish usage in the year 1287. Prof. Cheyne continues his critical analysis of

the Book of Isaiah, giving his conclusions as to the dates of the prophecies in Isaiah i.-xxxix. in a condensed form. Mr. Wicksteed gives a beautiful and in many ways suggestive sketch of Abraham Kuenen; certainly the most generally interesting article in the number. Dr. Neubauer adds a few stones to the grand historical structure slowly being raised by Jewish scholarship; his paper chiefly relates to the Jews in the southern provinces of Italy. Mr. S. Schechter continues his notes on Hebrew MSS. at Cambridge. Mr. Jacobs gives a graceful and interesting sketch of the English Jews under the Angevin kings. On the critical and other notices and gleanings we must be brief. Dr. Friedländer reviews an important work on a recondite subject (Hebrew accents) by A. Büchler. Mr. E. J. Fripp reviews recent Introductions to the Old Testament by Driver and Cornill respectively. On the narrative books (Genesis—Kings) Mr. Fripp is almost too elaborate; on the remainder of the Hebrew Scriptures he is not only too brief, but shows an imperfect critical equipment.

### CORRESPONDENCE.

#### ARISTOTLE AS AN HISTORIAN.

##### II.

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THE claim made for the authority of Aristotle as an historian is put forth, seemingly, without a misgiving that he may possibly have misunderstood some (few or many) of the political conditions of Athens and Attica before the days of Solon. Still less, seemingly, have those who urge this claim any suspicion that they in their turn may be importing into the inquiry phrases and notions belonging to the nineteenth century of the Christian era. Such a process is purely mischievous, as must be any method which is likely to lead the student to think that the conditions of the ages with which they are dealing were not what they were. In the present social conditions of this country, and, though perhaps to a less extent, throughout Europe generally, we have become familiar with a certain phraseology which may not seriously mislead because we know something of the constitutions under which Englishmen, Germans, or others are living. We have very rich men among us, and very poor men; and we hear of a struggle between capital and labour, carried on between employers who are thought to be rich, and employed who want more than they have. But this is no struggle for political rights. Before the law all Englishmen are absolutely equal. The nobles of England are not a caste. The sons and kinsfolk of peers are commoners; and every commoner may become a peer. The contest at present is one of circumstances. Some who are ill off wish to be better off, and those who are well off wish to remain so. The whole question, therefore, is now one of money, or of the property which money represents; in the earlier ages of the Greek or Latin world it was not directly a question of money at all. The battle between the Roman patricians and the plebs turned not in the least on the fact that the former might be richer and the latter poorer men. The struggle would have been just as bitter—nay, it would have been more bitter—if the plebs had been the wealthier. The facts of the case were, indeed, just as Arnold stated them, although he failed to give the explanation. The plebeian, according to the creed of the patrician, could no more, whatever might be his wealth or his culture, become an Eupatrid than a domestic beast might be changed into a man. To grant political rights to the plebs would not be merely an extravagance, but profanation, and, more strictly, sacrilege. The ideal polis, or city of the patrician, was one in which all

political power was confined wholly to the members of the Eupatrid tribes, their clans, and their families. These tribes, clans, and families were essentially religious societies; and the admission of plebeians to any share of their privileges, however small, was therefore of necessity a confusing of their ideas of moral right and wrong. But the condition of things at Rome was, with scarcely a difference, the condition of things at Athens before the days of Solon. In the ages which passed before any attempt was made to dispute Eupatrid supremacy, none but the members of the Eupatrid families had any political existence at all, and all others, having no political existence, had no political rights of any kind. If non-Eupatrids were protected in any degree, the boon came from the grace and mercy of the patricians, and not because the non-Eupatrid had any title to the consideration of the law.

The present condition of our own country is, therefore, as different as possible from the earlier lot of the plebs at Rome or of that which came to be called the demos in Attica. What, then, must be the result, if we apply either to Rome or to Athens the current phraseology on the present relations, as they are called, between capital and labour, or the length of the working day, or popular education? To these phrases it is difficult to attach any meaning when they are applied to the Hellenic cities of those rude times. Thus, after the establishment of annual Archons, the Areiopagos, we are told, directed finance and guided foreign policy. In the merely inter-political relations of the Greek cities in those ages, we can scarcely say that there was any foreign policy to guide, and calculations in relation to revenue would be neither far-reaching nor profound. But it is when we come to the consideration of what are called economical phenomena that the modern phraseology becomes especially perplexing. We have in pre-Solonian Athens rich people and poor people, and it is money only which, according to these representations, determines the relations of the one to the other. We are informed that the cultivators of the land, unable to stand the pressure of bad seasons, had fallen into the hands of the more moneyed class, and were crushed under a load of debt and mortgages. In the accounts, whether of Solon or of Aristotle, nothing is said of bad seasons as the cause of the distress; but whoever they may have been, they had, it would seem, the power of contracting debts and offering their property as security for money lent on mortgage; and this security could only be that of which we speak as real property. In this state of things the poor, we are told, complained of their want of representation in the government, just as the East Anglians or the Northumbrians of the present day might complain if they were kept without representatives in the parliament of Westminster. But the fact is that, before the days of Solon, the Eupatrids themselves had scarcely risen to the idea even of a primary assembly; and the idea of a secondary or representative assembly never dawned upon the Hellenic mind. They complained further, we are assured, of the uncertainty of the administration of the law, as Englishmen might have done in the days of Jeffreys or of Scroggs; whereas the contention of the Eupatrids was that there was no law to be administered to plebeians, who were beyond the pale of law and must be kept so. In like fashion we hear of the codification of the laws by Dracon—a high sounding phrase, indeed, when applied to a few dozens of lines scratched on wooden blocks, or on some other equally unmanageable and heavy material. So, too, we are told that the fourth class of the so-called timocratic division of Solon contained the unskilled labourers of the country, as

though these stood out in contrast with an organised population of technically educated artisans. The effect of Solon's legislation is said to have been an improvement in the "position of the lower orders," the "labouring class" being for the first time allowed to have a voice in the government: the question really being whether they should be delivered from a tyranny which treated them as vermin, fit only to be trodden under foot. We have a set contrast between the "poorer classes" or "the populace," and the higher classes of the aristocracy. The picture generally seems likely to leave on a reader the impression that Attica contained, before the time of Drakon or Solon, a small number of rich men and a non-moneyed class who were, for the most part, in a chronic state of destitution, the controversy between the two turning wholly on the possession or the lack of money. Yet we have, after all, the admission that other considerations besides those of money determined the distinctions between one class of men and another in pre-Solonian Attica. The ascendancy of the Eupatrids in its palmiest time was avowedly a power inherent in the blood of the lords, for whom all aliens could rightfully be only slaves. This ascendancy was for the time broken when, in the days of Kleisthenes, the *demos*, *plethos*, or *plebs*, whom Solon found in such abject degradation, were admitted to share certain powers which had been confined to the Eupatrid houses. But this *demos* or *plebs*, so set free, is no longer, it would seem, the populace or the working classes, or the lower orders, or the unskilled labourers. The Athenian *demos* now becomes a society founded upon slave labour, which enabled its members to devote themselves to "personal participation in the affairs of practical politics," and left them leisure for general self-culture.

Such pictures as these are not a little confusing. They seem to imply that there was an Athenian aristocracy and an Athenian democracy, and that the busy working classes and unskilled labourers had no more to do with the latter than with the former. They also imply that, if it had not been for slavery, the "members of the democracy" would not have had time for art, or science, or self-culture of any kind, or for devoting themselves to participation in the affairs of practical politics. The subject of Athenian slavery is one of which our knowledge is but scanty. The Milesian Aristagoras found at Athens, as Herodotus tells us, thirty thousand citizens; but what proportion these may have borne to the slave population Herodotus does not say. In the time of the Phalerean Demetrios, Athens had, we are told, twenty thousand citizens, with ten thousand *metoikoi* or resident aliens, and four hundred thousand slaves, exclusive of the women in domestic slavery. But there must always have been a considerable number of citizens too poor to be possessed of such property; and we are scarcely justified in assuming that these were all no better than the mean whites of the Southern States in the American Union before the great war. Who, then, or where, were the unskilled labourers, and poorer classes, and lower orders, and busy working men, for whose benefit Solon toiled and legislated, and what had become of them?

We were thus brought face to face with the main question. What amount of light does the newly-found Aristotelian treatise throw on difficult or obscure questions connected with the Athenian constitution, and, more particularly, what knowledge of new facts do we obtain from it? The opening sentences of the manuscript refer apparently to the conspiracy of Kylon; and of this conspiracy we learn from this treatise nothing fresh, apart from the fact that Aristotle seems to speak of it as occurring before the legislation of Drakon. It is a matter of quite the slightest importance;

and we do not know what Aristotle supposed to have been the fate of Kylon himself. He merely indicates the time of the conspiracy; and this must be regarded strictly as his opinion and nothing more. It makes no difference whether the event preceded or followed the supposed reforms of Drakon. The result is in each case precisely the same. The attempt failed; but the treatment of the adherents of Kylon left animosities which had important effects many generations later. It must, however, be stated at the outset that Aristotle had and could have before him for the history of this period no sources beyond oral tradition or the writings of historians whose works we possess, or who are, at all events, known to us by name. But of these writers, the greater number may almost be called the contemporaries of Aristotle, and therefore had very little advantage over him for the accurate report of events belonging to a time two or three centuries earlier. Oral traditions relating to the age of Kylon or Solon, which had never been reduced to writing, would, in Aristotle's time, be worthless. Practically, whatever authority Aristotle might have for any of his statements would come to him from Herodotus or Thucydides, or from the few surviving contemporary documents. Among these, the poems of Solon are the most prominent and the most important, because in them the most serious change in the despotism of the Eupatrids, and in the position of the *demos* who were crying out against it, is described by the great lawgiver who brought it about.

Of the state of things before the time of Solon, Aristotle says, briefly but emphatically, that the men who worked in order to live were with their families slaves to the wealthy, being called *Palatai* and *Hektemoroi*, as cultivating the land for a sixth portion of the produce. Whether they paid or whether they retained only this portion, he does not tell us; but he must have known that the work of farming, when the farmer has to pay five-sixths of the produce, would be a sheer impossibility. Whatever the payment may have been, failure to meet it rendered them, with their families, liable to be sold into foreign slavery. They were, in short, he says, down to the time of Solon bound in their persons to those who lent them money, the hardest infliction lying in the fact that they were debarred from all protection of law, and were kept, "so to speak" (chap. ii.), without any share of anything. This is rather like the language of a man who is not very confident as to his possession of facts; and this is literally all that Aristotle has to tell us of the social condition of the non-Eupatrid population in Attica before the time of Solon. The statement that they were "bound on their bodies," and that the soil was in the hands of a few, is repeated at the end of chapter iv.; but there can be no doubt that this is a gloss made by someone who wished to impress the fact on his memory, and afterwards introduced into the text. What Aristotle says here is that the "binding of their persons" was in favour of those who had lent them something, be it money or goods. But who were these lenders? According to this passage, they could be only the owners of the soil—that is, the heads of the Eupatrid families. The tillers of the soil and their kinsfolk were their slaves, and were allowed to work on only on the terms of paying a certain proportion of the produce. This statement is of the first importance, because, so far as the opinion and belief of Aristotle were concerned, it effectually disposes of a number of notions which have been entertained on the subject in ancient and in modern times. It gets rid at once of the professional usurers or money-lenders (*Daneistai*), who in Plutarch take the place of "those who lent them money" in the text of

Aristotle. It gets rid also of the more modern notion that they were "crushed under the load of debt and mortgages." It is quite certain that no one, be he professional usurer or not, would lend money without some sort of security, and the security must be either personal or real. But it could not be real, because these people had no land which they could offer in mortgage (the land being in every case that of their Eupatrid lord); and it could not be personal, because their persons were already the property of their masters, who might convert them into money by selling them into slavery. Had their bodies been free, they would even then have been unable to offer any real security, for land can be pledged only by the owner; the free tenant can no more deal with it than a slave could.

The explanations profess to explain an impossible state of things, and resolve themselves into absurdities. Aristotle says distinctly that the cultivators of the land were slaves, agreeing in this with Solon, only that Solon goes further in saying that the land itself was enslaved. Even if we take them to be wealthy slaves, who for any reason desired a loan, can we suppose for a moment that the serf-owner would allow a foreign lender to advance money on the security of men whose bodies were already the property of their lord? We hear also of certain *Horoi* (landmarks or stones or pillars), which some regard as mortgage stones, with inscriptions recording the name of the lender and the amount of the money advanced by him. To suppose that the lord of land tilled by his bondsman, whom he might sell, would allow strangers to set marks on his own land on the security of the bodies of his bondsman, and so to deprive him of his property in both, is ludicrous indeed. The lord might certainly, if he chose so to do, lend money to his bondsman; but that he should set up a pillar for the express purpose of publishing the fact to all the world is scarcely less preposterous. Of these *Horoi*, or marks, Aristotle says nothing. The word is found only once in his treatise, and this is in a passage quoted from a poem in which Solon says of himself that he stood as a *Horos* in the open space between two contending forces (ch. xii.). Of the measures taken by Solon, he says that the lawgiver freed the *demos*, both for the time and permanently, by forbidding the contracting of loans on the security of their persons, and by "making cuttings off of debts both private and public, which they call *Seisachtheia*, as being a shaking off of a burden" (ch. vi.). Having said this, he goes on to give some anecdotes affecting Solon's fair fame, the story being that he informed his friends of his purposed financial legislation; that they therefore bought land, escaping payment on the publication of the *Seisachtheia*; and that Solon took part in, and profited by, these frauds. Aristotle's way of dealing with these slanders is significant. Solon, he says, might have made himself a despot if it had pleased him; but that he found matters in very evil plight, and that he brought about a healthier state of things, no one could doubt, the poems of Solon himself witnessing to the fact. He adds that as to this all are agreed, and therefore that these charges must be treated as groundless (ch. vi.). But he does not tell as who these others were who expressed an opinion on the subject, and it is clear that he is not speaking from evidence better than that which was accessible to Herodotus. As to Thucydides, it is strange that he never even mentions the name of Solon.

But Solon had something to say about his own work; and fragments of what he said have happily been quoted, and so preserved to us by Aristotle himself as well as by other writers. The words of the lawgiver bear the stamp of an impassioned earnestness. He appeals to the

Black Earth, the mighty mother of the Olympian Daimones, and proclaims that he found the earth enslaved, and that he had set her free by taking away the Horoi which had been fixed on the land in every direction. It is clear that everything turns on these Horoi. What were they? Certainly not pillars, proclaiming the fact of mortgage, the names of the debtor and lender, and the amount of the loans. In few words, Aristotle *did not know* what these Horoi were, and therefore he says nothing about them. Solon, however, affirms that the question before him was one of slavery and freedom. The people, as Aristotle admits, had no rights whatever. In other words, the religion of the Eupatrids had passed on them the sentence of political death. The primitive Aryan home had been the den of a wild beast to which none but its owner's family would have access. The more powerful of the owners of these dens had grown into clans by making alliances with other powerful owners, and the multiplication of these clans had led to their association in tribes. The lords of these houses formed a confederation of despots, whose title to power lay strictly in their blood descent. If aliens were allowed to live, it was only by sufferance. The house had, of course, been a stronghold long before the religious sanction came from the worship of the dead. In the Hellenic, as in the Latin world, every house was a fortress, carefully cut off from every other. No party walls might join together the possessions of different families, nor might the plough disturb the neutral ground which separated one from another. With the religious sanction obtained from the worship of ancestors, the fortress became also a temple, and the master or father (the two words have the same meaning) became its priest. To allow strangers to be present at the sacrifices which he offered would, therefore, be a profanity and a sacrilege; and this was the ground which the Eupatrid took, and which, indeed, he was obliged to take, in his relation with the demos or plebs of Attica. So far as he could, he made them, and he kept them, his slaves. The land was his own. His boundary marks, the Horoi, were set up everywhere under a solemn curse upon any who might dare to move them; and none dared to do so before Solon. Their removal was his special work; and thus the course which he seems to have taken was precisely that which is indicated by his words. From all lands occupied by cultivators, on condition of yielding to the lords a certain portion of the produce, he removed the Termini or boundary-stones which marked the religious ownership of the Eupatrids, and lightened the burdens of the cultivators by lessening the amount of produce or money which henceforth took the shape of rent.

This last statement brings us to another measure which Solon is said to have taken after his summary breaking of the iron yoke of Eupatrid despotism. He is said to have lowered the currency, or, as some put it, to have debased the coinage. According to the popular tradition, the necessity for so doing never again occurred in Athenian history; and the suspicion is at once aroused that we have here an idea of later writers, who from the social state of their own day concluded that the relief which Solon gave was chiefly through the abolition or diminution of debts. But if Aristotle says nothing of the debasing of the currency, he speaks of an "increasing of weights and measures, and of the coinage," and mentions the "cutting off of debts" as a measure adopted before his legislation (ch. 10). What then was this "cutting off of debts" which in one passage already cited he speaks of as "cuttings off of debts, both private and public"? It could not refer to debts of the serfs of the Eupatrids, because they could

contract none, and could receive nothing except from their masters; nor could their obligations (whatever they were) be spoken of as debts of the state. Aristotle certainly does not make the measure universal. Cuttings off of debts are not necessarily cuttings off of all debts. But it has been taken, nevertheless, literally, in the latter sense; and it has been asserted that all debts public and private were cancelled, and for the future the securing of debts upon the persons of the debtor was forbidden. At no time had such security been forthcoming. But if all debts without exception were thus wiped out, what possible need could there be for any debasing of the coinage? As to the universal abolition of all debts at one given time, we need only ask whether such a thing be conceivable. Every subsequent contract would restore the old state of things; and against such voluntary resumption of old obligations all statutes would avail nothing.

The indebtedness of the plebs of Athens, like that of the plebs at Rome, is a difficult subject. It was so before this treatise of Aristotle was recovered. It will remain so still, unless we go back to the earliest conditions of Aryan life. That it was not an indebtedness for coin or money is in every way certain. In the words of Cornewall Lewis, "It is difficult for us to conceive a state of things in which the poor are borrowers of money on a large scale." When we remember that these people were bondmen who with their families might at any time be sold into foreign slavery, the difficulty becomes an impossibility. The conclusion is that, so far as this most momentous change in Athenian life is concerned, this treatise of Aristotle leaves us pretty much where we were. It might have led Mr. Grote, had it been recovered in his lifetime, to alter a few sentences in his history. I do not know that it affects in any way my narrative of these events published eighteen years ago.

GEORGE W. COX.

## SCIENCE.

*The Human Mind: a Text-Book of Psychology.* By James Sully. (Longmans.)

THIS work is an expansion and further elaboration of the doctrine set forth in the author's *Outlines of Psychology*, published in 1880. "It is specially intended for those who desire a fuller presentment of the latest results of psychological research than was possible in a volume which aimed at being elementary and practical." The author hopes that his new treatise will find its place beside the *Outlines*, and without supplanting it.

The latter was not only elementary, but was written with a special reference to the theory of education. The author and his publishers have planned the new book differently, and we now find offered to us a complete and well balanced *resumé* of psychology in all its breadth.

*The Human Mind* is a book more specially suitable for students who have already acquired a little knowledge of psychology. Verbal elaborations, such as well the pages of the *Outlines* and impress the imagination of commencing students; bright fancies and humour, such as detain a leisured reader within Prof. James' expansive volumes, are conspicuous here by absence.

We may take as random specimens of the style the opening and the closing sentences:

"Psychology . . . is commonly defined as the

science that investigates and explains the phenomena of mind. . . . These phenomena include our feelings of joy and sorrow, love, &c., our processes of imagination and thought, our actions so far as they are ours, that is, involve our conscious impulses and volitions, our perceptions of external objects as *mental* acts, and so forth."

The beginner might reasonably ask for some illustration to show how far our actions are "ours" and how far not, and what there is in perception that is "mental," what over and above. The following is from the closing paragraph, the subject being the forms of volitional disorder:

"In the region of action we see the double tendency to depression and exaltation observable in the other departments. A common form of pathological disturbance is loss of impulse and motor vigour, and intensification of the sense of effort, the correlative and in part the result of the loss of belief and of objective feelings or interests. On the other hand, &c."

Throughout the book we move on a high level of abstraction and generality of statement; and while there is sufficient profusion of concrete examples, these examples are sketched with severe parsimony. For students not altogether uninformed or unimaginative, there is just the most suitable selection of information and brevity of expression.

Considering more closely this selection of information, the contents of Prof. Sully's book could scarcely be improved as regards balance of topics. The space divided between intellect, feeling, and volition represents fairly the comparative amount of pains which modern psychologists have spent, and the success they have attained, in studying those subjects. A special chapter is devoted early in the book to the physiological ground of mental phenomena, and Prof. Sully distinguishes his treatment by including only those physiological facts which have obvious correspondence with important features of our strictly mental life. The final chapter deals with the variations which individual minds may show from the normal lines of development—temperament, genius, eccentricity, illusion, natural and artificial sleep, and insanity. An error might easily have been made by taking too much notice of these interesting side-lights of psychology. But happily the few pages allowed to the physiological and the abnormal scarcely count when compared with the detailed description of the normal course of mental life.

Taking the elaborate description of psychical elements and fundamental processes with which Prof. Sully, observing recent precedents, commences, along with the picture of mental development which he then progressively fills in, he seems to have included all that is most important in contemporary psychology, at least within conventional boundaries. And outside these boundaries, for example, in Rational or Metaphysical Psychology and Teleological Psychology, there are topics worthy enough of study; but Prof. Sully's business with them ends in a glance and an appreciative allusion. Those students who wish to learn more we advise to go direct to the last metaphysician and the last teleologist, to Lotze and Herbert Spencer.

A feature of the book for which our hard-reading undergraduates must be grateful is the care and completeness with which the newest results of research have been incorporated. Prof. Sully has done much in past years to familiarise English students with the researches of psychologists abroad; and, as might be expected from him, the bewildering accumulations of experimental, philological, and anthropological learning are made to fall into appropriate nooks of the psychological system.

Another similar feature is the eclectic spirit which has led Prof. Sully to incorporate all valuable suggestions from contemporary writers. Even in the general plan of the book he has profited, as we have noticed, by recent precedents, his division between elements, processes, and products of mental life being much more decided than it was in the *Outlines*. And on special topics the student who reads carefully need not fear being detected in total ignorance of any important author, while the careful and constant references will enable him to rapidly acquaint himself with the originals when leisure serves.

A mechanical means which has made these merits possible is the contrast between large and small type, separating the main course of exposition from comments, critical notices, and illustrative and evidential details. Few text-books have used this contrast more effectively. The large type gives a connected doctrine, a sort of stay-at-home duty for the apprenticed psychologist; the small type points where he may start in search of intellectual adventure.

But the greatest thing which this book does for the student is to furnish him with a ground plan of psychological knowledge more logical and elaborate than has yet appeared. Henceforth any student who neglects to avail himself of it will compete under disadvantage with contemporaries.

The soundness of the main divisions may be illustrated by the change which takes place in logical method when we step across them. In the general view of elements and processes which immediately follows the introductory chapters on definitions and method, we find ourselves analysing and verifying by direct self-scrutiny the truth of what is said. Similarly in the chapter on the general features and conditions of Feeling which opens vol. ii. As soon, however, as we proceed to the graded forms of Intellection and the "Varieties and Development" of Feeling, we become aware of a new logical effort. It is that for which we have been prepared by an early formulation of synthesis as one of the two great methods. "From a knowledge of the elements and of the laws at work, the psychologist seeks to deduce the successive phases of the typical mental history." Analysis is not, of course, abandoned. It is essential, both to find the special materials for each effort of synthesis before this begins, and, while a complex structure is being outlined and shaded, to recognise it as real and truly drawn. Prof. Sully explains in regard to space-perception:

"We may best begin our genetic account of the tactual space-consciousness by inquiring what modes of consciousness having a spacial or

quasi-spacial character our motor experience yields us. Having considered these apart, we may go on to trace out the effect of their combination with those aspects of passive touch which we have marked off as extensity and the correlated local differences of sensation."

But the main effort is thus deductive, and might furnish examples to the chapters on deductive method and hypothesis in our books of logic.

For these and other reasons I believe Prof. Sully's to be our best available text-book. What is the value of the many original suggestions which are contributed to science I cannot now venture to say. Some have appeared in more detailed form in previous essays, or may be expected to be elaborated in future essays. Nor can all the current doctrines be mentioned which Prof. Sully has sanctioned, but from which a critic whose mind has been differently biased must dissent.

But there are instances of bias in Prof. Sully's treatment which colour a specially wide area of doctrine. One is the acceptance of physiological solutions of problems which some writers try to solve by hypothetical psychology. The genetic method cannot, of course, account for the elements which it presupposes. How then shall we introduce psychical simples, such as sensation and feeling, upon the platform of explanation? Again, there lie on the border-line where genetic explanation begins some facts which are insolubly complex—e.g., the primitive co-ordination of movements. How does the process of composition become effected? And there are also psychical complexes which appear and re-appear. How shall we assign the medium of their conservation? Some writers have met these difficulties by imagining a sort of chemical combination of mental atoms into conscious elements, a pre-conscious evolution of mind whose goal becomes the starting-point of consciousness, and a store-house of sub-consciousness which subserves memory. Prof. Sully's solution is:

"The sensations which constitute the material of all our knowledge of objects can only be accounted for by reference to the organs of sense."

"The child inherits . . . woven into its nervous system, a number of dispositions representing ages of ancestral experience."

"There is no greater difficulty in understanding how a persistent cerebral action or disposition should secure the revival of a sensation than how the original peripherally induced cerebral excitation occasioned the excitation itself."

So, also, the secret of pleasure and pain lies not in the changing facility and difficulty of strictly intellectual life, but in the freshness and exhaustion of nerve function. In fact, the whole subject of study is conceived as psycho-physical rather than as psychical, and when once a psychical explanandum is run to earth in some feature of nerve structure or function, the pursuit is over.

This bias is perhaps a consequence of another and deeper tendency, a friendly concern for empiricist metaphysics. No psychologist has more carefully delimited his sphere from that of metaphysics. But at the boundary he shows a certain special

sympathy. Thus, he intervenes in a controversy as to admitting the idea of personality into the definition of psychical fact. May we assume that every reader knows what "I" means, and define our study by directing it where can be said "I think, I feel," &c.? Prof. Sully objects that the assumption of an ego is extra-psychological. He prefers a more guarded reference to "the organising activity which discriminates and combines the multitude of particular mental phenomena, and which in its clearest form becomes self-consciousness." The "positive characteristic" of mental phenomena is that they are "organised" by an "activity"! And yet the psychologist who affects ignorance of the "ego" does not affect ignorance of a thousand material "things" of which his science subsequently explains the perception, nor of the "organism" where he finds registered the "primitive dispositions." A similar friendliness to empiricist ethics may be traced in Prof. Sully's theory of desire and of deliberative volition.

Any systematic treatise on psychology reminds us at how many points we have to be content for the present with only half-way researches and with *axiomata media* for explanation; how seemingly transitional, indeed, the whole science now is. We cannot blame Mr. Sully for the obvious confusion which still overspreads the description of fundamental functions of mind: the begging of the very conception of "function," and the absence of demonstration that function is triple, intellection, feeling, and activity; the wavering of the antithesis between intellection and feeling, now sharply drawn, now admitting the same laws of elaboration; the elusiveness of the mark set to identify volition, according to Prof. Sully, the "consciousness of innervation." Nor could we expect him to dissolve the plurality which stubbornly infects the causal ground of pleasure and pain, nor to get behind the veil of "instinctive impulse to seek pleasure and avoid pain" which we cannot but believe covers some more definite reason why random movements bringing pleasure should be burned as habits into our nature.

There is one complaint, however, which I hesitatingly incline to prefer against him. It is that his anxiety to be catholic in his appreciation of current ideas sometimes runs into an eclecticism which is faulty as science. In his theory of the faculty of localising in space, for instance, he uses an unusual complexity of material. There is, of course, the combination of motor and passive experiences in definite series; there is also a native massiveness or extensity into which these series become woven; and there are primitive local differences of sensation which appear to be of a double nature, both qualitative like Lotze's, and also something less than qualitative and yet not spacial. It will be a keen appetite for explanatory causes which does not complain of a surfeit here.

J. BROUGH.



OBITUARY.

HENRY WALTER BELLEW, M.D., C.S.I.

WE have to record the death of Dr. H. W. Bellew, retired surgeon-general on the Bengal establishment, which took place at Farnham Royal on Tuesday, July 26. In accordance with his express wish, his body was cremated at Woking on the following Saturday.

Dr. Bellew was in everything a representative Anglo-Indian. He was born in India in 1834, his father being then Assistant Quarter-master-General in the Bengal army. His son, a lieutenant of the 16th Lancers, is now serving in India. Having entered the Indian medical service in 1855, he was immediately posted to the Punjab; and almost all his active career was passed on the frontier. Though he took part in missions to Kandahar, to Seistan, to Kashgar, and to Kabul, he was unlucky enough to miss the hard fighting of the Mutiny and of the Second Afghan War. Of all these expeditions he has left records, for to scientific tastes he added the pen of a ready writer. He possessed considerable linguistic gifts, and a genuine sympathy with oriental thought and customs. He was also an industrious observer and a wide reader. But, unfortunately, he was totally ignorant of the modern standards of scholarship. And thus it has come about that his long and intimate acquaintance with the people of Afghanistan led him only into confusion and error. At first he took up with the traditional view that the Afghans must be identical with the Lost Tribes, and gravely recorded the legend that they call themselves Beni Israel, and claim descent from Saul and Kish. Lately, he had abandoned this theory in favour of another of his own imagining, which is no less absurd. In a treatise laid before the Ninth Congress of Orientalists, he elaborately argued that the Afghans represent a different *diaspora*, that of the Greeks who were transplanted by Darius Hystaspes, or left behind by Alexander. This very spring the Royal Asiatic Society listened to a paper from him, maintaining that Pushtu is to be interpreted as a Greek dialect. The truth about the Afghans, their origin and their language, is to be found in the work (*Chants Populaires des Afghans*, Paris, 1890) of Prof. James Darmesteter, who spent about as many months among them as Dr. Bellew did years. It is necessary to speak plainly on this subject, not only because Dr. Bellew's fantasies seem to have met with a kind of acceptance, but also because they represent a typical tendency of pseudo-orientalism among Anglo-Indians.

J. S. C.

CORRESPONDENCE.

OLD PRUSSIAN "ASSWENE."

Oxford: July 30, 1892.

If you can still give me a few lines in the ACADEMY, I beg to be allowed to make a short comment on Mr. Sibree's argument for the equation of Lat. *aqua* with a hypothetical Skr. *aqvā*, drawn from two old Prussian words. I will give his argument in his own language:

"*Asswene*, *Aswenus*, the Old Prussian name of the *Schweine*, a lake and river near Nordenburg, by the side of *aswinan*, 'mare's milk' (Nesselmann, *Thesaurus Linguae Prussicae*, 1873) can scarcely be dissociated from *aqua* and *equus*, Skr. *\*āqvā* and *āqva*, Iran. *\*aspā* and *aspa*, and finally Gr. *\*ἄσπη* and *ἄσπας*."

Now, this is not a very lucid statement, and the reason of the "can scarcely" is by no means plain to the simple searcher after truth. If, however, it has any meaning at all, it must mean that, in Mr. Sibree's opinion, there is an analogy between the relation of the Old Prussian words, *asswene* and *aswinan*, and the relation of

*aqua* and *equus*; that, radically, *asswene* (=watery) : *aswinan* (=pertaining to a mare) :: *aqua* : *equus*. If Mr. Sibree's argument means anything, there must be an assumption here that Old Prussian *asswene* means "watery." I don't know what reasons Mr. Sibree may have for giving this radical meaning to Old Prussian *asswene*. Certainly his view is not shared by Nesselmann. Nesselmann suggests that the name of the lake and river (*Asswene*) may mean, etymologically, "Milchsee" (Milk Lake), and may be connected with *aswinan*, "mare's milk," just as *Dadē*, the name of a lake near Bischofsburg, may mean, etymologically, "Milchsee," and be connected with *dadān*, "milk."

I cannot understand how Mr. Sibree, with the plain statement of Nesselmann before him, could tell us that *asswene* "can scarcely be dissociated from *aqua*." It is a remarkable fact that a cognate of *aqua* is not to be found within the Baltic-Slavonic area.

A. L. MAYHEW.

"ETHNOLOGY IN FOLKLORE."

Barnes: Aug. 1, 1892.

It is, of course, not for me to quarrel with the method of my critics, even if the method is so obscure as to deserve the description of no method; but on questions of more precise range I may perhaps be permitted to say something.

Canon Taylor says, "Mr. Gomme has not yet got rid of the old exploded fallacy about 'the noble Aryan.'" Will Canon Taylor tell me where he gets this conception of my ideas from? For unless he has adopted it from previous reviewers, I fail to see where my book conveys it.

Will Canon Taylor explain "the fallacy" of my argument, that customs which have developed do not also remain in survival, and wherein it is "fatal to the Darwinian theory?" I have tried hard to understand Canon Taylor's illustration from the primitive ascidian or tidal monad. If in one place, under favourable conditions, the primitive ascidian developed into the elephant, "we should have to believe" on the principles of evolution that in this place, under the same favourable conditions, the primitive ascidian disappeared; but we should not "have to believe" that the migration of the elephant to other places under different conditions means that "all ascidians were destroyed in the process of evolution."

Canon Taylor criticises my arguments and some few of my illustrations by a process which, if amusing, is not scientific. Having picked out here and there some of my illustrations, he then asserts that certain very absurd conclusions "follow" therefrom. Well, I imagine that Canon Taylor is the only scholar who would draw such conclusions even for the purpose of a hostile review. Then at the beginning and end of his review certain broad opinions are given. At first my "arguments seem somewhat inconclusive," the fault not being mine but the subject I have dealt with; but afterwards my book is held up as an awful example to folklorists of the very caution, adopted from Sir John Lubbock, by which I have all along believed I have been guided. Finally, there are dashes into other lines of criticism. It is a fault that I do not "deal with the offerings to sacred wells among Greeks and Romans, Franks and Alemanni," and it is a fault that I do not see that skulls are the only indication of race. Alas! there are many other races whose folklore I have not dealt with in my 200 pages; and again, alas! I think it "a fallacy" to believe that skulls prove race.

LAURENCE GOMME.

MEETINGS OF SOCIETIES.

VICTORIA INSTITUTE.—(Annual Meeting, Monday, August 1.)

SIR JOSEPH FAYRER, vice-president, in the chair.—The report read by the hon. secretary, Captain F. Petrie, showed that the total number of members and associates now reached 1450, of whom one-third resided in the colonies and foreign lands. The subjects considered, all chosen for their usefulness, included an analysis of the philosophy of Islamism; the Master of Downing's researches in regard to reflex action and volition as affecting the question of human responsibility; Prof. Bernard's analysis of the philosophical value of the arguments from design; inquiries by Profs. Geikie, Seeley, Rupert Jones, Blake, Sir W. Dawson, Mr. Mello, and the United States geologists into the glacial epoch as affecting the question of the age of man; Sir Charles Wilson's report of his surveys in Syria in connexion with its future water supply; Count de Hulst's Egyptian investigations; and the investigations of Sir Joseph Fayrer and many other medical men as regards poisonous reptiles within the tropics.—The Lord Chancellor then delivered the annual address. He said that his task was rendered more easy by the fact that he was not a specialist dealing with a particular subject. He was there not as a teacher, but rather as a student and an average auditor, to say something of the work and the methods of the Victoria Institute. He was not altogether unfamiliar with the process of considering the weight of evidence, and had been taught by some experience to listen to both sides. The investigations upon which the Institute entered were both thorough and independent. Other avocations had hitherto prevented him from taking much part in them himself, but he knew that the various subjects brought under review had been fully and freely discussed. It was one of the supreme advantages of such a method that no refuge could be found for confused thought in words of learned length, or in what he might call the slang of the Schools. Since the famous protest of 1865, less had been heard of all scientific men giving up the Bible, but a quiet assumption that they were doing so had been allowed to run through a certain kind of literature. It had become the fashion to deal with every subject as if nothing were absolutely true or absolutely false. As long as such words as "subjective" or "objective" were recognised as the *x* and *y* of an algebraic problem, and had no meaning in themselves, they might be accepted as convenient words for the purpose intended by the calculator; but their use had unfortunately become such as to mislead. There were, however, such things as truth and falsehood, irrespective of what people thought or said. To some everything seemed yellow; but were things yellow for that reason? That there were degrees of proof, from demonstration to a slight balance of probability, would not justify the term "proof"; and one had perpetually to be on guard against the allegation that a thing was proved because there was some evidence in its favour. He would not proceed, though he might, with a whole catalogue of words which modern sophists used either in a double sense or as involving the very proposition which they professed to establish. What he was insisting upon was that in that Institute, at all events, they were brought to the test and discussed in the open, in the presence of many who were both able and willing to ask with impartial judgment whether the particular thesis was established or not. Certainly no age ever demanded such an institution more. Among the many advantages introduced by the facility with which printed matter might be circulated, there was the corresponding disadvantage that error was consulted as easily as truth. And error was ignorance, not knowledge. One great Roman poet denounced with bitter indignation the poetasters of his time who degraded the literature of his country. In our time we had the printing press, which Juvenal had not. Each period had its popular madness, and the torrent of trash which each age in turn produced in full measure was turned in different directions. In these days it had taken the form which induced each publication to contribute its own little addition to the literature of unbelief. But, side by



side with an incongruity not without example in the way of human error, we had seen in a proportionate degree the most marvellous credulity on the subject of spiritual manifestations. Many who, if they did not reject them absolutely, treated with a polite indifference the teachings of eternal truth, sat round a table and listened to the rappings and creakings with a half belief, if not more, in the inspired character of mahogany. One was not very likely to undervalue the services to knowledge in its widest sense of the researches of scientific men. It was absolutely bewildering to think of the silent but effective additions to knowledge that were being made from day to day, often without reward except the satisfaction which success in such research afforded for its own sake. Here, however, was a remark made by no mean authority on the subject, that the highest achievement of the most exalted genius of man had been only to trace a part, and a very small part, of that order which the Deity had established in His work. When we endeavoured to pry into the causes of that order, we perceived the operation of powers which lay far beyond the reach of our limited faculties. Those who had made the furthest advances in true science would be the first to confess how limited those powers were, and how small a part we could comprehend of the ways of the Almighty Creator. They would be the first to acknowledge that the highest acquirement of human wisdom was to advance to the line which formed its legitimate boundary. They would not doubt that their faith would long survive the cavils of each succeeding wave of unbelief. Not for the first time in the history of Christendom had heresies seemed for a time to prevail. A period of great intellectual activity would naturally give rise to many varieties of thought. But the darkness of one period might be only the precursor of a brighter dawn to succeed.

## FINE ART.

THE ARCHITECT OF THE SCOTT MONUMENT.

*Biographical Sketch of George Mickle Kemp.*  
By Thomas Bonnar. (Blackwoods.)

THERE is hardly any edifice in the Modern Athens that is more attractive to the visitor, either for its visible beauty, or for its interesting associations, than the Scott Monument, whose stately altitude rather dwarfs its surroundings in one of the most picturesque of European streets—a structure recalling the memory of that Scotsman who, perhaps more than any other, is widely known and widely loved not only in his native country, but also in foreign lands. It was fitting that some worthy memorial of the architect of this fine work should exist; and the production of such a memorial has evidently been a pious labour of love to the artist's relative, the author of the present volume. One's admiration of Kemp and his work is certainly enhanced when we learn how indomitable was his genius, and with what unwearied resolution he "broke his birth's invidious bar," and acquired the skill and knowledge which finds such exquisite embodiment in the one great work with which his name is associated.

He was born in 1795 at Moorfoot, a hamlet, now in ruins, that nestled at the foot of the hills of the same name which bound the southern limits of Midlothian. His father was a farmer. On the very day of the future architect's birth the lease of this Moorfoot farm had expired; and a very few hours after Kemp's arrival in the world, both mother and infant were removed to Newhall, some fourteen miles distant, on the southern side of the Pentland Hills,

that beautiful range of sloping pastoral greensward, mingled with bolder rocky crags, which forms so prominent an object in the varied view from Edinburgh. The record of this early portion of Kemp's biography introduces us to the quiet, serious, pastoral life of Scotland in bygone times; the life of which Burns wrote in his "Cottar's Saturday Night"; the life of those "grave livers" of the north which impressed Wordsworth so greatly, to which the pure austerity of his own nature thrilled with so deep and so immediate a response. The father was a man of fine character and exceptional intelligence, who personally laid the foundations of his son's education, which was afterwards completed, so far as it ever received formal completion, at the village school of Penicuik. At first the boy was employed as a shepherd on his father's and a neighbour's farms; and in the long days spent among the Pentlands and the wooded valleys at their foot, he imbibed a love for nature—for flowers, animals, and every detail of nature—that never left him in after years. It was about this time that the incident occurred which led to his first perception of the beauty of architecture, and so became the turning point of his life. At his father's fireside he had heard tales of the legendary wonders of Roslin Chapel—of the light that mysteriously illuminated the St. Clair vault before the occurrence of a death in the family; of the Prentice Pillar and the tragedy that followed its making; of the enchanted lady with the golden treasure, who lay asleep in its hidden crypt—and having been sent to Edinburgh one day in charge of a pony, he, boy-like, turned out of his way to examine the haunted structure, and the impressions that he then received were never effaced.

Before long he manifested that aptitude for mechanical construction which has been characteristic of many workers in the finer arts, from Leonardo downwards; making miniature water-wheels, and dextrously carving ornaments with his knife out of fragments of black oak found in the peat-moss. His skill in such directions led to his being apprenticed, at the age of fifteen, to a carpenter at Redscourhead, a hamlet between Eddleston and Peebles. Here he acquired, in addition to a knowledge of his craft, some acquaintance with the elements of architecture and practical geometry. His four years' apprenticeship being ended, he started to walk to Galashiels, where he had procured employment as a wheelwright; and, near the old tower of Elibank, he was overtaken by a gentleman in a carriage, who offered him a seat, and whom he afterwards found to be none other than Walter Scott himself, to whose memory he was afterwards to rear so splendid a memorial. Once again, by chance, as he was sketching at Dryburgh, he encountered the great novelist, who looked with interest at his work, but was called away before any conversation could follow.

At Galashiels Kemp was in a neighbourhood especially rich in the finest architectural remains. The abbey of Dryburgh, Jedburgh, Kelso, and Melrose were carefully studied, measured, and drawn. The

enthusiastic youth thus laid the foundation of a knowledge of Gothic, which he increased year by year as opportunities offered. Meanwhile he diligently devoted himself to literary culture. He was especially attracted by poetry, and some of the verses which he himself wrote are given in the appendix of the present volume, and show a certain simple directness along with considerable command of metrical expression. Barbour, Dunbar, Lindsay, and the other old Scotch "makers" were his favourites, with Chaucer and Spenser, whose works he generally carried in his pocket to beguile the way during the long walks that he undertook in search of architectural remains. One can well believe that such a journeyman carpenter as this had little in common with his fellow-workmen, and proved a somewhat silent companion. One of his associates at the bench, being asked his opinion of Kemp, replied, "Weel, he's a guid tradesman, but I dinna think there's muckle in him; for him and me have been workin' together for the last fortnicht, an' he has hardly opened his mouth to speak a word a' that time." We next find him at work for two years in Edinburgh; then in Lancashire, whence he walked fifty miles to study York Minster; later, he spent more than a year in London; and afterwards, with the slenderest funds, and apparently no knowledge whatever of any foreign language, he started for France, supporting himself by his handicraft in Boulogne and Paris, and carefully studying many of the cathedrals of the north.

On his return to Scotland there appeared, at last, a prospect of his being able to make practical application of his architectural knowledge. He was employed by William Burn, the architect, upon working drawings for the Duke of Buccleuch's mansion of Bowhill, which he was then erecting; and his old skill in wood-carving aided him in the construction of a model of a new palace at Dalkeith, which, however, was never carried out. He was next employed in making measurements and drawings for a projected publication on the "Scottish Cathedrals and Antiquities"; and while engaged in this work he conceived a plan for the restoration of Glasgow Cathedral, and prepared lithographed drawings and a model in wood, which were publicly exhibited. There seemed good prospect of the work being taken up and subsidised by government, but in the end the negotiations failed; and it was not till some years afterwards that the building was restored by Mr. Edward Blore, of London.

It was in 1836 that Kemp, encouraged by his friend Mr. Scott, a Glasgow architect, set about preparing his design for the Scott Monument, a Gothic tower or spire, of which the details were chiefly adapted from those of Melrose Abbey. His drawing gained one of the £50 prizes offered for each of the three best designs; and when a second competition was decided on, he improved his first design so markedly that on March 28, 1838, it was adopted by the acting committee. Although approved by the general committee, various difficulties were experienced from the action of a dissatisfied minority; but warmly supported by men like John Britton,

Dr. Memes, and William Chambers, Kemp triumphantly held his own, and proceeded towards the erection of his work. Unfortunately he never lived to see its completion; for returning home on the evening of March 6, 1844, he fell into the basin of the Edinburgh and Glasgow Canal and was drowned—a melancholy accident accounted for by the dark and foggy condition of the night, and by the dreamy, abstracted mood of mind into which Kemp frequently fell when ruminating over the details of his architectural projects. He left behind him an unblemished character, as a kindly, upright, self-reliant man. The story of his resolute efforts, amid many difficulties, to perfect himself in his chosen art, is one full of stimulus, full of interest; and it has been told by Mr. Bonnar with much clearness and directness. The volume is illustrated with excellent portraits of Kemp himself, of his father, and of his eldest son Thomas, who displayed promise as an architect, gaining various prizes and bursaries from the Royal Scottish Academy, but who died at the age of twenty-one. There are also views of the Monument as originally designed and as erected; various architectural details, reproduced from Kemp's sketches; and a series of pleasant vignettes of localities associated with his early life, from the pencil of Mr. James Heron.

J. M. GRAY.

## CORRESPONDENCE.

## AEGEAN POTTERY IN EGYPT.

London: August 1, 1891.

Mr. Petrie's collapse seems to be tolerably complete. He dealt with four points in his letter of July 16, and I answered him on those four points in my letter of July 23. There is hardly a ghost of a reply in his letter of July 30.

1. I showed that, although he was now asserting that he had always known that the dating of the Kahun pottery was debateable, he had previously stated that the date was fixed beyond all doubt. He makes no reply. 2. I showed that he was wrong in his assertion that Egyptologists were agreed that the Aquashas were Achaeans, and wrong again in his assertion that his archaeological results would not be affected if the Aquashas were not Achaeans. He makes no reply. 3. I had said previously that he simply begged the question in dating the tomb of Maket, and I showed that his only rejoinder was wide of the mark. He makes no reply. 4. I showed that he had contradicted himself about the decoration on two sets of vases, and I called upon him to specify his grounds for now asserting that the decoration on one set was (a) quite different from, and (b) clearly later than, the decoration on the other set. He makes no reply. I showed also that he had obtained his date for the vases of this class by means of an assumption which he had never attempted to defend. Here, at last, he does reply.

"No; and I do not see why I should defend that assumption any more than I should defend the date of the Arch of Titus or the Column of Trajan. Those buildings may be of any age subsequent to the events and the names recorded on them, but only a paradoxer could debate their date. So, no doubt, the many vases found in Egypt and Greece may be later than the time of the XVIIIth Dynasty, the names of whose kings are found with them; but in the absence of a single contradictory datum (for those of the

XIXth and XXth Dynasties follow in sequence of style), it seems to me a pure waste of time to discuss at length such a possibility."

This allusion to the Arch and Column is misleading. In the first place, there are the names of certain emperors upon those structures, but there are not the names of any kings upon the vases. The names of the kings were upon some objects found with the vases. There is a difference between getting the name of a king upon the object itself, and getting it upon some other object found at the same time. In the second place, those structures exhibit inscriptions and reliefs relating to the events which led to their construction; but these Egyptian objects exhibit the bare names and titles of certain kings, and such names and titles continued in common use as hieroglyphic ornaments long after the decease of the kings to whom they belonged.

Mr. Petrie contends that objects are practically certain to be of the same date, if they are found together. I must remind him of what he said about the tomb of Maket in *Illahun*, pp. 22-24. He has assigned the date 1100 B.C. to the so-called Aegean vase from that tomb, though, in that same tomb, he found a scarab bearing the name of Tahutmes III., "and probably contemporary with him, by the style of it," and also a blue glass frog, "which is probably of Amenhotep III. or IV.," who reigned soon after Tahutmes III. If that Aegean vase is some 400 or 500 years later than Tahutmes III., why must another Aegean vase be contemporary with Tutankhamen, simply because it was found in the same tomb with some little blue pendants bearing the name of Tutankhamen? Yet that is his assertion in *Illahun*, p. 17; and on pp. 16-18 he makes similar assertions about the other Aegean vases from Gurob. There must always be a doubt whether the Egyptian objects are contemporary with the kings whose names they bear; and he has admitted in *Illahun*, p. 24, that such objects might be handed down as heirlooms, or might be dug up in plundering tombs, and used again.

He speaks also of "the absence of a single contradictory datum." That is an audacious statement after all that has been said about the vases in the tomb of Ramessu III., and their relation to the vases which he assigns to the reign of Tutankhamen, some 250 years earlier.

Mr. Petrie's letter contains another paragraph which requires notice. It follows immediately after the paragraph quoted above.

"I could easily show that Mr. Torr has 'misrepresented' (to use his favourite phrase) my statements in many points in his last letter, and has assumed meanings very different to those of my words. But all such matters are trivial beside the main issue, which I have re-stated once more above, and which has never been met."

Whenever I have complained that Mr. Petrie has misrepresented my views, I have made specific charges, and supported those charges, where necessary, by quotation from the passages in question. He has never tried to justify his statements, nor has he retracted them; and now he simply says *tu quoque*. If he will make specific charges, he will find me ready to justify my statements, or else retract them.

What he now describes as "the main issue" is only one of the issues raised by one of the four points which have been under discussion; and he has never before suggested that it is of greater importance than the rest. I cannot imagine what he means by saying that this issue has never been met. In my article in the *Classical Review*, I challenged his assumption that a vase must be contemporary with a king if found in the same grave with some object bearing the name of that king. And in all my replies to his letters I have returned to this

point, and have twice commented on the fact that he had never attempted to defend that assumption. The defence, which I have criticised above, is contained in his last letter. In short, I raised the issue, and it was for him to meet it. At length he does meet it; and then, having met it, he says triumphantly that it has never been met.

Cecil Torr.

## NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER has been re-elected to the Slade professorship of fine art at Oxford, for a third term.

MR. E. J. POYNTER's picture of "The Queen of Sheba's Visit to Solomon" is now on view at Mr. McLean's gallery in the Haymarket.

FOR some time past the Gresham committee, composed of members of the Corporation and the Mercers' Company, in which body the ownership of the Royal Exchange was vested by Sir Thomas Gresham more than three centuries ago, have had under consideration a scheme for the decoration of the interior walls of the Exchange. The panels, twenty-four in number, in the ambulatory of the Exchange, have been recently cleaned, and it seemed a good opportunity for depicting upon them scenes from the history of the City. The committee accordingly placed themselves in communication with Sir Frederic Leighton, Mr. Calderon, and Mr. Poynter, from whom they received hearty support. The subjects which were suggested by the Gresham committee for pictures were approved by these artists. Looking to the importance of such a building as the Royal Exchange, they recommended that a list of well-known artists of approved ability should be drawn up and a subject allotted to each. The Gresham committee have adopted the recommendation. Sir F. Leighton has offered to execute one of the designs on a panel and to present it as a gift; and Mr. Deputy Snowdon has undertaken to present another picture, the subject chosen by him being the opening of the present Royal Exchange by the Queen in 1842. It is confidently expected that when this proposal is before the citizens of London, the Gresham committee will have similar offers from public bodies and merchants and bankers.

By the advice of Sir Frederic Leighton and Mr. W. B. Richmond, with the approbation of Messrs. Bodley and Garner, the cautious and tentative experiments lately made in painting the stone in the interior of the east end of St. Paul's Cathedral have been discontinued, and the application will probably in a few weeks be removed.

In a letter to a correspondent Lieutenant H. G. Lyons writes as follows from Wadi Halfa: "At present I am getting on well with my excavating, and have discovered old Egyptian fortresses at Halfa and at Matuga, twelve miles south, the latter containing a cartouche of Useresen III. I have opened three rock-tombs at Halfa, all rifled, but have found quantities of pottery, two jars being almost perfect. There are between six and ten hieratic inscriptions on the rocks, of which I am taking squeezes. In the temple of Thothmes IV. at Halfa, on removing the sand, I found a two-line ink inscription, but so defaced that I do not think I can copy it."

THE Punjab Government has published (Calcutta: at the Baptist Mission Press) a Catalogue of the coins in the Lahore Museum, compiled by Mr. C. J. Rodgers, who is understood to be now engaged in cataloguing what is by far the largest public collection of coins in

India, that in the Calcutta Museum. The Lahore Catalogue is the subject of an elaborate review, by Mr. Vincent Smith, in the *Indian Antiquary* for June, from which we learn that the collection is of a miscellaneous character. Among the pieces believed to be unpublished are: a billon coin bearing the names both of the last Hindu Raja, Prithivi, and of his conqueror, Muhammad bin Sam; a brass coin of the Gupta type, with the legend, Pasata; two small silver coins of Ali, an early governor of Sindh; and several new coins of the Sultans of Ghazni.

## THE STAGE.

### THE THEATRES.

PENDING the production of a more serious piece—which may be expected, we presume, when people are coming back to town in the late autumn—there has been produced, at the Criterion, a free adaptation from the French, the libretto by Mr. Gilbert and the music by Mr. Grossmith, who has many reminiscences of Sullivan. The piece bears the inviting title of “Haste to the Wedding.” It is gay, and not particularly cynical; and though it may not be reckoned among the most important of his productions, it affords abundant evidence of Mr. Gilbert’s familiar talent for dealing in entertaining fashion with the most commonplace of characters and the most ordinary of events. It narrates, for example, in that ordinary talk of the period, which so few dramatists have at their command, how a modern lover of careful tendencies escorted a fair one to the Horticultural Exhibition, where the rain poured down on her brand new hat.

“Did he stand me a hansom? Oh, dear no!  
He stood me under a portico.”

And he kept her waiting, it would appear, in that exposed situation while he hid him to borrow, on her behalf, “a friend’s umbrella.” The younger Mr. Grossmith, Mr. Lionel Brough, Mr. Frank Wyatt, Miss Ellis Jeffreys, Miss Sybil Carlisle, and Miss Day Ford are among the players engaged in interpreting the latest, and one of the lightest, of Mr. Gilbert’s productions.

I can attribute to nothing but the pure perversity of human nature—to sheer “cussedness,” as an American would say—a visit which I paid to the Strand Theatre in the broiling heat of last Saturday afternoon, when, to the well-regulated mind, any conceivable pursuit that may be followed in or out of London would have seemed more justifiable than going to the play. Yet in witnessing, for a second time, the “Niobe, all smiles” of Mr. Harry and Mr. Edward Paulton, I was not without my reward; for, however much there is in the piece to recall the “Pygmalion and Galatea” of Mr. Gilbert, it is really highly ingenious in conception and construction, and executed with all possible brightness of dialogue. A statue come to life—and one who, with extended arms and large gesture, ejaculates “Hail! hail!” when the mortal of to-day would wish you a cramped and meaningless “Good morning”—and a statue, too, who, in pure innocence, naïveté, and naturalness, puts her arms affectionately around any elderly married gentleman who

happens to have been considerate to her—such a being, it will be conceded, affords endless opportunities for stage diversion, and authors and actors alike make the most of an admirable opportunity for gentle satire and entertaining *malentendu*. Mr. Paulton is as funny as ever in the part of the blameless husband who has sheltered the statue in the interest of a friend; Mr. Herbert Ross is quietly and dryly amusing; Mr. George Hawtreys affects the graces of the provincial *dilettante*, who imagines himself in sympathy with ancient art chiefly because he is oblivious of the interests of modern life; Miss Isabel Ellisen is handsome and indignant as a “new governess” whose place the statue has unjustly usurped—for, in momentary confusion, Niobe had at first to be represented as the learned young lady whose arrival was somehow delayed; Miss Zerbini imitates, not without success, the method of Miss Sophy Larkin in the enactment of the part of a prude, whose past will not bear inquiring into; Miss Ina Goldsmith and Miss Eleanor May act with sufficient veracity in situations that are inconceivable, and are, both of them, according to the somewhat imprudent dictum of Edmond About, “doublement femmes, puisqu’elles sont blondes.” But, so far as the “female interest” is concerned, the weight of the piece falls upon Miss Beatrice Lamb, whose part of Niobe fits her “like a glove,” exacting from her nothing which she cannot supply, and permitting her the full display of stately charm, of real intelligence, and of a gentlewoman’s graces of diction and voice. What may be the future of “Niobe” when it shall have ceased to draw at the Strand cannot yet be said; but, as regards the parts assigned to Mr. Paulton and Miss Lamb, they are such as afford to their present interpreters (who have known how to do so much with them) an almost unexampled opportunity of successful provincial “starring.” I expect to hear that “Niobe” is taken into the country by one or both of its principal performers.

FREDERICK WEDMORE.

## MUSIC.

### MUSICAL PUBLICATIONS.

*History of the Leeds Musical Festival, 1858-1889.* By Fred. R. Spark and Joseph Bennett. (Novello.)

OF all the provincial Festivals, the one held every three years at Leeds is the youngest; but it has already rendered valuable services to musical art, and proves—both in the importance of the novelties produced and in the general excellence of the performances—a formidable rival to Birmingham, which proudly boasts of its “Elijah” and other brilliant successes. The volume under notice contains a full record of the various Festivals held—the business of organisation, the engagement of artists, the selection of works, &c. This alone would make it acceptable as a work of reference, and all the more so since it has been prepared with the greatest care; but for the general public much of the information must necessarily appear somewhat dry. It possesses, however, some features which will secure for it a wide circle of readers. There are, for instance, accounts of Festival Committees, in which one gets many a peep

behind the scenes: the troubles with regard to choice of works in 1858; the search after a conductor in 1874, and the correspondence with Messrs. Hallé, Barnby, and Costa; also difficulties in connexion with the engagement of *prime donne*—all of which will undoubtedly prove diverting reading. Most of the revelations are of a comparatively harmless character; but, on the other hand, there are one or two which lead us to doubt whether the line between private and public information has been scrupulously maintained.

The history of the Leeds Festival from 1874, when the real triennial succession commenced, is one of triumphant progress. First, as to finance. In 1874, after all expenses had been paid, there was a balance of £12 15s. 9d., but in 1889 over £3000. Again, in 1874 the sale of serial tickets was 676, but in 1889 1195.

In the choice of works the committee seem to have displayed, for the most part, sound judgment, and the bold policy adopted with regard to “The Messiah” and “Elijah” deserves full recognition. In 1883 the former was omitted; in 1886 the latter was removed from its position as head of the Festival, and put down for the Saturday evening popular concert; in 1889 neither appeared in the week’s programme. No disrespect was intended towards either masterpiece, but it was felt that the noble choir and grand orchestra might be more profitably employed in doing justice to other great works heard less often.

Again, applications were made to various native and foreign composers of eminence to write specially for Leeds. Their answers, printed in facsimile, are highly interesting. Like the invited guests in the parable, many made excuses for not complying with the invitation. Gounod in 1878 was “engaged now to write a great opera.” Verdi in 1883 writes “Je ne travaille presque plus”; Macfarren, on the other hand, in 1883 was willing to write an oratorio “if I can find a subject”: a month later he decided on “King David,” which proved, indeed, his swan’s song. Dvorák, in 1884, answers: “I am particularly anxious to write an important work for you.” Sir A. Sullivan in the same year was asked to contribute something, and wisely replies: “Let me know in good time, so that I may not be hurried over it.” The application to Brahms elicited from that eminent composer a somewhat curious reply. He could not make up his mind to promise a new work, but expressed the pleasure it would give him to have “one of my old works” performed. There are not many composers who would have thus resisted the “charm of novelty.” Brahms looked at the matter from a high-art point of view, and he was undoubtedly right not to reckon without that important host, inspiration. Rubinstein was applied to in June, 1887, and a reminder was sent three months later; but, as the authors laconically state, “the oracle remained dumb.”

The volume concludes with a useful index of all the works performed at Leeds from 1858 to 1889.

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The title "*Villainage in England*" may mislead some who have in mind our ancient legal treatises. This is not a lawyer's book, but rather a study in history by a philosopher, who takes up his subject in the light of anthropology and science, seeking "laws of development and generalisations that shall unravel the complexity of human culture." It thus approaches the problems presented by village life in England, mainly in the twelfth and thirteenth centuries, from a side which is neither legal, ecclesiastical, nor even military, although several feudal relations are necessarily considered. Legal facts and theories are dealt with on a level with economic fact and theory, but it is upon the broad ground of human science and development. By this means, although

the book does not profess to treat of constitutional matters, the arguments and inferences drawn from the records lead to the enunciation of several important constitutional principles as corollaries, which, arrived at in this way, come upon the reader with the more force that they are unexpected. The exercise of local government; the germs and growth of the habit of representation; the recognition that the community, not the individual, was the chief factor in social life, and was therefore the idea for ages underlying representation of the people; the responsibility of the community for taxes, for peace and good neighbourhood—these are the sort of facts and truths known long ago to the careful seeker in English history, but often forgotten, which here receive fresh confirmation. That the life of the old community lay at the back of the feudal system, permeating it with freedom, comes out strongly throughout the work. The aim of the author is to show why it did so.

The volume consists of two essays, (1) on "*The Peasantry of the Feudal Age*," (2) on "*The Manor and the Village Community*." In treatment and method of inquiry into historical development it belongs on the one side to the group of writers who have, although with much divergence, followed Sir H. Maine, as Nasse, Seeböhm, and Gomme; on the other side it touches the more definite studies of Mr. Elton, Sir Frederick Pollock, and Prof. F. W. Maitland. The author's intent is, by a careful study of the records of the feudal age in which England is so rich, to present the general features of the English mediaeval system; cartularies, court-rolls, surveys, hundred-rolls, are once more made, through keen insight, to give up their secrets. "The whole field has to be gone over with an eye for proof and not for doctrine": such is the spirit informing the inquiry.

In a brilliant Introduction Prof. Vinogradoff passes in review the writings of his chief predecessors in the path of institutional history, showing the characteristic bias or special view of each, and pointing out where historical research came in. The recognition of the vast importance of the social side of history he considers to have begun after 1848, thus excluding Blackstone and Palgrave, the learned confusion of the latter, however, having started inquiry. He calls attention, inevitably, to the great division among scholars into Germanists and Romanists, viz., those like Kemble, Freeman, and Gneist, who have sought for the origin of free institutions in the traits and influence of Teutonic peoples, born to liberty; and the school, headed by Savigny, Palgrave, and Thierry, and later swelled by Coote and Seeböhm, who would reduce Teutonic influence in the past, and would trace the social foundations of English life to an abiding Roman civilisation. The contention of these two schools is sketched with much acumen and fairness; it is reserved for the Slave to hold the balance, which inclines in his hands to the Teutonic side. As a result of his survey of previous investigations on the whole subject, he declares that

"The village community comes out of the

inquiry as the constitutive cell of society during an age of the world quite as characteristic of mediaeval structure as the town community or *civitas* was of ancient polity."

Of the first essay, the first four chapters are devoted to the examination of the "legal aspect of villainage," its conditions as regards the rights and disabilities of the villain, and his position under the law of ancient demesne. It is essential to the author's method, and a mark of the new science, that he looks at the villain from other points of view besides that of the lawyer. But he must begin with the positions defined by the great legal authorities of those times, above all by Bracton; compare these with the cases tried in the early courts of justice; then, again, observe closely the evidences of life and action scattered up and down the yearly local records of manors all over the country. He finds "what the theories of the lawyers were with regard to villainage in its divers ramifications," and shows that the discrepancies and apparent anomalies in this law must be explained historically. It has been formed by layers, at different periods, by accretions of custom caught up and formulated from time to time, or, again, some local custom approved and obtaining pre-eminent recognition till it became a general right, as with the law of *primo geniture*, or the privileges under "ancient demesne." Remains of pre-conquest freedom, the effects of feudal law, the influence of Roman law, the increased power of the King's Courts—all these elements are taken into account in resolving the problem: What was a villain in the thirteenth century; what was his status under various names; what his rights and duties?

The issue of Prof. Vinogradoff's researches on this head, presented with so much wealth of detail and so many side-lights that the course of his argument is not always clear, appears to be that the rigid legal status of the villain was in practice modified by the economic incidents of his tenure; that legal theories were worse than the actual reality; together with post-conquest politics they would have reduced the villain to slavery, but that a great counteracting force was at work—"the Conquest had cast free and unfree peasantry together into the one mould of villainage; feudalism prevented villainage from lapsing into slavery," and the rights claimed and maintained in continuance of Saxon traditions made also towards the freedom of the class.

The term "villainage" is not, however, to be taken with a hard and fast definition; further study shows that there were several groups of men, sub-divisions of the servile class, within its limits, living under various customs and privileges, which increased with expanding population.

The part that the feudal system had in the past in developing the resources of England and in the protection of her population is so often ignored, or misrepresented as one of mere oppression and tyranny, that too much stress cannot be laid upon the importance of this author's evidence to the contrary. His words come out in sharp contrast to the common opinion. "In the mediaeval system there is no slave market, and no slave trade"; the workman



was not "a saleable commodity." Economic necessities in a country whose chief industry was agriculture determined the conditions of tenure of the soil. Service of various kinds within the manor was given to the lord as the condition of holding land by the villain. Hence personal dependence, which was, however, as here pointed out, "locally limited, and not politically general." The commutation of service for a money payment—in other words for rent—began very early, here and there; and the fact that money could be owned and so disposed of, speaks of itself for an amount of personal freedom. That liberties of all kinds have been paid for by money is a truth patent throughout English history; and the distinguishing land in villainage held by rent as of "free," and land held by labour as of "servile" tenure, shows the early prevalence of the practice, and the limited meaning attached to the word "free."

Prof. Vinogradoff works out closely the customary duties and rights of the peasantry, the customary duties of the lord. He shows how these arose out of the elements of village life, and becoming "inbreviated" on the manorial documents obtained great local authority. He marks the force and influence of "custom" in levelling up the state of the unfree to that of the free; but it does not occur to him that the declaration of these customs on the rolls was, within the manorial jurisdiction, what the passing of declaratory statutes was for the kingdom. Special chapters on the "Servile Peasantry" and "Free Peasantry" carry on the inquiry, treating of important points, such as the merchet, heriot, molmen, hundredors, socmen, gavelkind, the bearing of which upon the subject is illustrated no less by their collocation than by the learning explanatory of each.

Leaving the question of the individual and his personal relations to freedom, slavery, or serfage, the second essay deals with the organisation of the land system, going to the land as of necessity for the basis of English society. The sketch given of this, and of its various component parts, material and human, is of the highest interest, and presents, on the whole, perhaps the best picture of English agrarian life that has yet been written. The orderly evolution of political, or what we should call constitutional action, out of the economic relations and obligations (*i.e.*, between men of higher and lower positions depending upon the soil) is clearly indicated. Bread was the first necessity; in co-operation to gain their bread men found the elements of local institutions.

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the shares of tenants," giving to every man his chance in the advantages or disadvantages of soil and situation. The wide prevalence of the open-field system with the inter-mixed strips in the Middle Ages—in Russia even now—and its co-existence with the village community, calls for some wide and natural principle of this kind. A chapter on the "Rights of Common" next finds due place.

As the manor is taken, broadly, to represent the village community, the remaining disquisitions group themselves round the incidents of a manor, which are very thoroughly explored. Every student of old local records will be grateful for the light thrown upon many obscure antiquarian terms connected with rural work, services, and money payments of various kinds, including the older farm system or payment by produce. Relics of this system existed even later than Mr. Vinogradoff supposes, as in the case of manors belonging to Holy Trinity Priory, Dublin, in the fifteenth century. He establishes that

"the development from food-farms to labour organisation, and lastly to money rents, was a result not of one-sided pressure on the part of the landlords, but of a series of agreements between lord and tenants,"

testifying again to the growth of independence. The lord's household, his numerous servants, with the functions of all of these on the estate, the home farm or demesne and the relation of the other holdings to it—these interesting matters prelude an intricate inquiry into the peculiarities of free tenancies, which may point back to the earlier days of the village community. The author finds here and elsewhere proof that the manor was superimposed upon the old community; a manor and a village (vill) did not always mean the same thing, as is well known. The self-government of the village came to strengthen the lord in the administration of his manor. In the chapter on "Manorial Courts," which gathers together and elucidates the facts of communal action, the true relations of the lord to his people come out emphatically.

"Let us repeat again, that the management of the manor is by no means dependent on capricious and one-sided expressions of the lord's will. . . . Notwithstanding the absolute character of the lord with regard to his villans taken separately, he is in truth but the centre of a community represented by meetings or courts. Not only the free but also the servile tenantry are ruled in accordance with the views and customs of a congregation of the tenants in their divers classes. . . . The manorial courts were really meetings of the village community under the presidency of the lord or of his steward."

To touch on a tithe of the points of interest arising out of this volume were impossible; the reader must go to it himself. Criticism might point out a few minor omissions, and that, in some portions, clearer arrangement of matter would be desirable to avoid misapprehension. But the book is pleasantly written, full of acute thought and lucid passages, and the occasional foreign turns of expression do but add to its agreeable flavour.

LUCY TOULMIN SMITH.

"THE BADMINTON LIBRARY."—*Mountaineering*. By C. T. Dent. (Longmans.)

"NOTHING in the history of modern sport has been more striking than the growth of interest in mountaineering." Such is the view of Mr. Justice Wills, who speaks with authority, for he was one of the earliest of the pioneers, and did as much as any one to win public acceptance for this pastime. But in truth there is more than the prodigious increase of public interest to record, there is the entire reversal of public judgment. Five and thirty years ago the mountaineer had begun to provide matter for debate in the press, but the debate was whether his folly was greater than his wickedness or his wickedness greater than his folly. Now all this is changed. Mountaineering is recognised, not only as a legitimate, but as an actually creditable sport, and the completeness of the change is singularly emphasised by the demand for such a book as this.

It contains, besides what one may call "the treatise," a good deal of interesting matter. Sir F. Pollock has contributed a sketch of the early climbers from Rotario d'Asti in the fourteenth century, down to Albert Smith and the Egyptian Hall, finding room to touch on the hazardous theory which places Lionardo da Vinci on a spur of Monte Rosa. Mr. Freshfield, a Caucasian explorer who is by no means played out, has written on extra European mountaineering; Mr. Pilkington treats of climbing without guides; Mr. Conway of maps, and Mr. Willink of sketching; while Mr. Matthews contributes recollections of the mountains in the old days before the irruption of the tripper.

What we have called "the treatise" is entirely the work of Mr. Dent, and may be described as a complete text-book of the theory and practice of mountaineering. As the writer was, by the nature of the case, bound to be both didactic and descriptive, the true path was hard to find and to keep. On the one hand, there was the tendency to deal with Alpine difficulties in the "Oh, it's nothing" manner of Mr. Toole in "Walker, London"; on the other hand, there was the temptation to over emphasis, by a Zolaesque elaboration of detail; and, on both hands, there was the danger of prosing. From this maze of literary crevasses Mr. Dent has extricated himself brilliantly, and he is equally successful whether dealing with technical details or with wide generalisations on health and mountaineering morals. There has of late been a disposition to treat mountaineering as though it was another name for alpine gymnastics, and we are glad to note that with this Mr. Dent has no sympathy.

"Mountaineering (he says) is a many-sided sport, of which climbing is but a single, though a very important, branch. The part should not be mistaken for the whole. A man may be an active or even a good climber and yet a very poor mountaineer. Ability to run rapidly up the rigging does not qualify a man in seamanship. A proper balance must be observed between the various departments by anyone who wishes to excel; and to mountaineer well means to mountaineer safely. In that best of all training grounds, the Alps, far too much importance is attached to a man's

purely gymnastic prowess on rock or snow. Not only do people apply a purely climbing test in gauging their own proficiency as well as that of others, but they even go further, and imagine that the traditional difficulty and the height of the mountains climbed constitute the real measure of excellence. A far better criterion than a long list of peaks and passes successfully overcome is the manner in which a reputedly easy mountain has been accomplished. The skilled mountaineer has always a large balance in hand."

That really goes to the root of the matter. The good mountaineer is the safe mountaineer, and without this balance in hand there can be no safety. The way may be temporarily lost in a snowstorm; unexpected sleet may in a few minutes turn a safe and easy staircase into a dangerous man-trap; the day's work may be doubled, because through numbed hands or a broken snowbridge a particular short cut is rendered impracticable. In such a case the check thus "opened" to the climber makes a sudden and extraordinary call on his powers. The skilled man meets the demand out of his reserve, the unskilled man is bankrupt of nerve and strength, and from such bankruptcies there may be no discharge. Mr. Dent is as far as possible from croaking about the perils of mountaineering; but, like Mr. Justice Wills and the other contributors, he holds very strong and very clear opinions about the folly of running into useless danger.

"If a given passage," he says, "is too bad to be crossed when a party is roped lest the slip of one should drag down all, then it is too dangerous to be crossed at all. No way, whether it be of snow or rock, is reasonable if it involves danger from falling stones or ice."

Perhaps the most complete chapter in the book is that on snow-craft, with its disquisitions on glacier and nevê, on bergschrund and crevasse, on cornices that break back, and that most treacherous of all surfaces, smooth ice covered by a thin layer of snow. Nor is that on rock-climbing much inferior, though perhaps a few more words might have been spared to the Dolomites, and the brilliant and safe going of certain Austro-Italian guides, either bare footed or shod with the *scarpe di gatto*. One more wholesome word, and that addressed to aspiring youth, we cannot forbear to quote:

"If he wishes," says Mr. Dent, "to make himself a good rock-climber, let him not aim at becoming a mountain acrobat. It is better to be spoken of behind your back by the guides as a man who is always trustworthy on rocks than applauded to your face as a Herr who goes like a chamois. The compliment is a doubtful one. Recollect that chamois are beasts that follow their leader rather tamely, are chiefly concerned with their own individual security, and lose their heads readily when in positions of unexpected peril."

There is, by the way, one other point in which the young climber usually is quite as good as a chamois; that is, in his faculty of kicking stones on the heads of those below him.

Not the least interesting chapter is that supplied by Mr. C. E. Matthews, which is devoted to the early fathers of the Alpine faith and the famous guides of a generation now passing away. He also has something

to say on the dangers of the Alps, though he insists, and with reason, that of the 150 fatal mountaineering accidents of the last thirty years, "almost every one can be traced to ignorance, rashness, carelessness, or the culpable neglect of some well-known precaution." Still, he admits that "all really noble pursuits contain some element of danger, or they would lose part of their charm." He would, however, limit the dangers of mountaineering to sudden storms and falling stones, deeming all others preventable, assuming guides and climbers to be competent, experienced, and prudent. He, too, is eloquent on the impropriety of breaking the rules of the game, such as the neglect or improper use of the rope, and on the folly of climbing in bad weather. It is, however, not uninteresting to observe that Mr. Matthews is "so far human as occasionally not to practice what he preaches"; for, in a sympathetic note on the late Bersaglièr Carrel, and his ascents of the Matterhorn from the Italian side, we come across the statement that he "led Mr. Morshead and myself to the summit of the great mountain twenty-one years ago, notwithstanding a severe snowstorm, and although Melchior Anderegg justly protested against the folly of the expedition." Possibly, knowing of whom the party consisted, we may admit that Melchior was wrong; but the incident illustrates a dictum of Mr. Dent's, that it is easier to quote the rules than to apply them—a dictum which has special application to this burning question of what amount of risk is legitimate. From the merely aesthetic standpoint, there can be no doubt that the quantity must be small; for the flavour of danger, like that of musk or garlic, is agreeable only if extremely attenuated, the least excess being absolutely intolerable.

The volume is profusely illustrated, though the illustrations are somewhat uneven in merit. Many of them, like "Backing-up"—a slip in traversing a snow couloir rendered innocuous by the competent use of the rope—are models of accuracy, and the same may be said of the wild snowstorm in "The Pass in Sight," and the crossing of a bergschrund in "Up you come." Occasionally, however, as in "the Messer grat," a clever drawing is spoiled by the faulty proportion of the figures; and in some cases—the awkward corners in "Kommen Sie nur" and "Player in hand," for instance—we find ourselves fairly in the region of caricature. This is regrettable; for though the clever draughtsman who is responsible for these pictures knows all about it, the uninitiated reader cannot well be expected to distinguish the jocose from the serious presentment. Moreover, with few exceptions, the drawings are provided with legends, in which the intention to be humorous is hardly matched by the achievement—a fact which exercises a depressing effect on the reader, inclining him to do less than justice to what is, in the mass, very spirited work. These matters, however, demand but a *levis nota* of reprobation, and do not seriously detract from the value of the book, which for soundness of view, lucidity of statement, and the composite merit of "readableness," deserves one of the

highest—we should rather say one of the most accessible—places in the library of sport.

REGINALD HUGHES.

*Phaon and Sappho, and Nimrod.* By James Dryden Hosken. (Macmillans.)

THE fly-leaf prefixed to these two dramas gives them a curious interest. They are written by a young Cornishman, of Helston, self-educated, except for a short time spent at an elementary school. Untrained to any trade, he found casual employment in East London during three or four years, part of which he spent as an out-door officer in the Customs. He then became a rural postman; then a night-sorter in the General Post Office, where his health failed, and he returned to his native place much shattered and broken. A partial recovery has enabled him to find partial employment as an auxiliary postman.

Such is the simple story made remarkable by the way in which the leisure of this anxious and hard-pressed life has been spent. There is indeed nothing unprecedented in the fact of a postman-poet: the West Country has known an Edward Capern, as it may now know a James Hosken. But these poems are not wayside lyrics or country idylls: they are real attempts at the drama in its Shaksperian form. They are full (as the writer avows in his preface) of anachronisms. "Phaon and Sappho" is a Greek play in the sense in which "Timon of Athens," or "Midsummer Night's Dream" may be called Greek, but in no other. "Nimrod" is "wanting in a fixed era," and has little that is ancient or oriental about it. Both plays are full of action, but fuller still of a kind of fiery meditation, which, interesting to read, is yet too recurrent, too didactic, to be fully compatible with dramatic success.

The circumstances of an author give a collateral interest to his work; the work itself must be judged independently. From this point of view, the defect of these dramas lies in the drawing of character. The verse is forcible, and often melodious; the plots are interesting. But the heroes and heroines, in spite of their self-explanations, do not cling to the memory. The loves of Phaon and Sappho, though not, perhaps, more sudden than those of Romeo and Juliet, are less natural, and seem to occur by a kind of dramatic jerk. On the whole, we think Cleon, Sappho's guardian, is the most life-like and interesting character, in a play crowded with figures none of whom stand out in very clear personality. The humorous characters—Brass, Bury the Town Crier, and the First Servant—are comic in a somewhat laboured way: in truth, Shakspeare has spoilt us for any further attempts in that line. It is not in character-drawing, but in pure reflection, that Mr. Hosken reaches his best level—as here, for instance, in Sappho's speech (Act ii., sc. i.)—

"We are such fools with feeling, that those things  
Which we would have withdrawn, we manifest  
More clearly by deceit: our large emotions  
Unbind our tongues like wine; yet are we chary  
In this respect, that we would keep great joys  
As sacred to ourselves. . . . O crowning joy  
That stands above me like the sheltering heaven

I would I had a little sorrow now  
To make my state seem mortal, for I fear  
Some nectar-quaffing Power will envy me,  
And snatch my golden happiness away,  
Being smit by Phaon's beauty; then the gods,  
When they intend their heaviest strokes for us,  
Prelude them with some most imperial joy,  
Smiling us on to death."

On the whole, we like "Phaon and Sappho" better than "Nimrod." In the latter, the canvas is too crowded, the passion of Nimrod for Nitocris, wife of Machiavarel, is too crude and hasty; the outrage that befalls Astarte is horrid rather than tragic, somewhat reminding us of an episode in "Aurora Leigh." Raphael, scholar, lover, prince, and finally soldier, is the best drawn character. Some of his reflections are finely expressed, though the thoughts are more true than new—e.g., p. 266, act iv. sc. i.:

"Nature oft makes her greatest consequence  
Hang on some little cause our ignorance  
Thinks insignificant, and out of range  
Of our dark guesses which we misname truths.  
The foot's scarce kept from sliding; overhead  
A law-abiding governance deals out  
Rewards and punishments, and every sin  
Carries with it an infinite consequence,  
And from the moment than evil's done  
Its leaden-footed punishment begins  
To walk beside the offender."

And the song (p. 196) "O, the long, long days of youth" is very pretty and graceful.

We think that some solecisms in the pronouncing of Greek names should be removed from the first play: Icæro, Athenagoras, Timoleon, Archidamus. But these are trifles. It is impossible to read these plays without admiration for the mind which, under such stress of circumstances, could produce such work.

E. D. A. MORSHEAD.

*A Classified Index to the Leonine, Gelasian, and Gregorian Sacramentaries, according to the Text of Muratori's Liturgia Romana Vetus.* By H. A. Wilson, Fellow of Magdalen College, Oxford. (Cambridge: University Press.)

STUDENTS of western Liturgies, both abroad and at home, have cause to thank Mr. Wilson for this laborious piece of work. The Syndics of the Cambridge Press have also to be thanked for undertaking its publication, and the more so as the honour of its achievement is due to a member of the sister University.

The helpful indices to such books as Mr. F. E. Warren's *Leofric Missal*, Dr. Wickham Legg's *Breviarium Romanum Quignonianum*, and the exhaustive "library" of indices appended to Messrs. Procter and Wordsworth's *Sarum Breviary*, make us feel more acutely the want of such aids to the study of Muratori's great work. From the standpoint of scientific students of the present day, much of the controversial matter which Muratori has prefixed in his preliminary Dissertations is only a monument of the time which, if not absolutely wasted, might certainly have been better employed. There are few of us who would not gladly exchange the chapters intended to establish that the Greek and Syrian Liturgies taught transubstantiation, and to refute Bingham or Samuel Basnage, for a few pages of such modest but most useful work as Mr. Wilson

has given us. But it was after the fashion of Muratori's day to dedicate his book to a cardinal, and to place upon the title-page that it was intended "ad confirmandam prae ceteris Catholicae ecclesiae de eucharistia doctrinam."

Mr. Wilson supplies to the two folios of 1748 indices as follows: (1) "of Eucharistic Prefaces"; (2) "of Special Clauses in the Canon"; (3) "of Episcopal Benedictions at Mass"; (4) "of Collects, including Secrets, Postcommunions, Orationes super populum, and prayers for special purposes"; (5) "of Benedictions, Exorcisms, and Forms of Ordination and Investiture"; and, lastly (6), "of Bidding of Prayers, Notifications, Instructions, &c."

One of the most serviceable features of the book, removing it entirely from the class of mechanically constructed tables, is to be found in the notification of resemblances, parallels, and differences of reading.

"It frequently happens," as has been remarked by Mr. Wilson, "that a particular form, say a Collect, appears in more than one of the three Sacramentaries, or in more than one place in the same Sacramentary, sometimes with variations of reading, sometimes with the insertion of words intended to fit it for a special purpose, or with such an amount of variation as to suggest a revision of the form."

All such variations are indicated by Mr. Wilson; and a labour like this is proof of a very real and intimate familiarity with the entire contents of the Sacramentaries, such as would be by no means established by a mere citation of initial clauses.

I have to add that I have tested the accuracy of the printing of the figures in scores of places, and have not lighted upon a single error.

J. EDENBURGEN.

*The Life of Francis Duncan.* By Henry Birdwood Blogg. (Kegan Paul.)

"If you cannot pray," a distinguished headmaster is reported to have said, "read a good biography." In a brief but eloquent introduction to the book now under review, these words are quoted by the Bishop of Chester. If there ever was a man who realised the old adage *laborare est orare*, that was the late Col. Francis Duncan, the historian of the Royal Artillery and member of parliament for Finsbury. "Better," he used to say, "to wear out than to rust out." He never seems to have known rest except as change of occupation. His powers of work were gigantic. He was an historian, an active officer, the life and soul of the ambulance department of the Order of St. John of Jerusalem in England, an eloquent speaker, and an indefatigable Sunday-school teacher. It is a matter of deep regret that his hours of recreation were so fatally few. He should be with us now, had he been as others are. Writing from Cairo on August 17, 1883, to a friend, he says—

"I am very much out of sorts. . . . If I get worse I shall start for England early next month; but if I can hold out to the end I will, as I should like to see the last of the cholera before leaving my post."

He did "hold out," but died of cirrhosis of the liver, probably first contracted in Egypt,

at the comparatively early age of fifty-two. The facts of Col. Duncan's life are clearly and sympathetically stated by the Rev. H. B. Blogg; but the most skilful and sympathetic of biographers cannot reproduce the fragrance of a charming home such as Col. Duncan's. It is with good reason Dr. Jayne says that:

"The best portion of the memories of the richest and deepest life must always be incommunicable. Humour and humour's near kinsman—sympathy—tenderness, and loyalty, and all those fireside charities and pieties which alike in fruition and remembrance form our 'treasure of delight'—these are plants yielding a fruit which does not lightly lend itself to transference and exhibition."

Francis Duncan was born in Aberdeen on April 4, 1836. His father was known as "the Scottish railway king." Like his son, he was a man of varied accomplishments, but circumstances compelled him to devote his time more exclusively to his profession—that of the law. He was eminently successful, but absolutely free from any taint of the intolerance sometimes found in self-made men. He showed his wisdom in not compelling his son to follow his own profession. In 1857 Francis Duncan embarked as a subaltern in the 7th Artillery Brigade for Canada. In the following year he married. His marriage proved a most happy one. Husband and wife walked this world together,

"Yoked in all exercise of noble end."

The biographer dedicates his book to his "friend's best friend." In 1862 Duncan returned to Woolwich, and nine years later was appointed Superintendent of the Royal Artillery Regimental Records. This appointment led to fortunate results, for it induced Duncan to write the history of his regiment. Mr. Blogg quotes the opinions of two eminent officers regarding this history. These reviews are very favourable; but the interest of the book, so far as non-military readers is concerned, centres in its revival of the long-forgotten story of the Duke of Wellington's injustice to the artillery after his most famous victory.

"The Duke, in December, 1815, wrote a private letter to Lord Mulgrave, in which he gave as his reasons for not recommending the artillery for its full share of rewards, that the gunners did not obey orders by taking shelter in the squares when the French cavalry attacked, but withdrew from the field. The letter, though private, was published in the Correspondence, fortunately while officers were alive who could definitely deny and disprove the charges contained in it. There was not a particle of truth in the accusation."

The despatches of the Iron Duke are too well known to need any eulogy, but the Duke's private letters are not always written in the clear, crisp English of his despatches. Certainly this famous letter to Lord Mulgrave is not a good example of the Duke's style, though it contains a touch of irony rarely met with in his writings. After stating that he objected to "what is called a history of the battle of Waterloo" being written, as a history must be "the truth and the whole truth," the Duke goes on:

"but if a true history is written, what will become of the reputation of half of those who

have acquired reputation, and who deserve it for their gallantry, but who, if their mistakes and casual misconduct were made public, would not be so well thought of."

In December, 1882, Sir Evelyn Wood telegraphed to Major Duncan asking him to take command of the Egyptian Artillery. Major Duncan accepted the offer, and in 1884 was selected to assist the refugees whom General Gordon was sending to Assouan from the Soudan. He regarded the evacuation of the Soudan as "a great mistake." From Assouan—a very ancient city mentioned by the prophet Ezekiel as Syene—Col. Duncan moved south to take command of the forces at the front at Wady Halfa. The expedition for the relief of General Gordon was described by Col. Duncan as "the most extraordinary polyglot expedition that had ever been seen for its size." The shock of Gordon's death was "a blow that was felt by everyone. The look on every private soldier's face was as if he had lost a dear friend." Col. Duncan was not, however, despondent about the future of Egypt. Through the mists of intrigue, which for ever hang over Cairo, he saw "pleasanter relations growing up between the natives and ourselves"; and he believed "that the Nile expedition did a good deal to encourage this kind of feeling, for never did soldiers in another country than their own behave better than our soldiers did towards the natives." When at Dongola, 13,000 men, women, and children passed through his hands, and not one single complaint did he receive from any refugee against an English soldier.

Col. Duncan had received the baptism of defeat usually accorded to political aspirants before he entered the House as member for the Holborn division of Finsbury in 1885. His maiden speech, made on the vote for Sir Henry Drummond-Wolff's mission to Constantinople, was a brilliant success. Probably no Conservative in the Parliament, either of 1885 or of 1886, received so many compliments from Mr. Gladstone as the honourable and gallant member for the Holborn division of Finsbury, and none better merited them. It was not merely the fact that Col. Duncan spoke only when he understood his subject, or that his sentences were pithy and pungent, or that his sincerity was manifest; but there was also about his utterances the element of the unexpected. He was no party hack. He might almost be described as that phoenix among politicians—an impartial man. He proved his title to be thus considered when he seconded Mr. Sexton's motion to place the municipal franchise in Belfast on the same footing as in the cities of England and Scotland. Unfortunately his parliamentary career was limited to three brief sessions. After a long, painful and wearisome struggle, on November 16, 1888, Francis Duncan

"Gave his honours to the world again,  
His blessed part to heaven, and slept in peace."

J. G. C. MINCHIN.

NEW NOVELS.

*Ingelheim.* By the Author of "Miss Molly." In 3 vols. (Blackwoods.)

*Belhaven.* By Max Beresford. In 2 vols. (Hurst & Blackett.)

*Quintin Doonrise.* By J. McGavin Sloan. (Alexander Gardner.)

*Suspected.* By Louisa Stratenus. (Chapman & Hall.)

*My Geoff.* By John Strange Winter. (White.)

*In Part to Blame.* By Haine Whyte. (Bristol: Arrowsmith.)

*Tom Buxton's Aim.* By Smith Robertson. (Digby, Long & Co.)

*Millicent's Mistake.* By Sarah Selina Hamer. (Olipphant, Anderson & Ferrier.)

*Into the Unknown.* By Lawrence Fletcher. (Cassells.)

*Branksome Dene.* By Hugh Mullenoux Walmsley. (Hutchinson.)

WITH *Ingelheim*, the author of "Miss Molly" has made a great advance. It is a delightful story delightfully told. There are several characters in it that are quite Norrisian and better than Norrisian; there is at least one, Virginia Shore, that is worthy even of the artist who has drawn Adela Pole. Only one fault, indeed, can well be found with *Ingelheim*; the connexion between the prologue and the story proper is not so clear as it might be. It was inevitable, of course, that the Countess Miramar should find her stolen child; but it is not easy to understand why she so readily accepts Dolores as the girl she wants, when apparently the necessary resemblance either to herself or to her dead husband does not exist. But when all interests are concentrated in *Ingelheim*, which bears an almost suspicious likeness to *Weimar*—*Ingelheim* with its intrigues, its heart-burnings, its artistic enthusiasms, all steeped in antique Teutonic courtliness—then the evolution of plot and the revelation of character proceed without hitch. The princess will, by most readers, be considered the centre of the story; for she has passions, and a passionate lover—although he is too much of a pessimist. But Virginia Shore, her friend—cool rather than cold, good-natured, not bad-hearted, an *intrigante* to the finger tips, yet quite worthy of the social and matrimonial successes she achieves—will appeal to most connoisseurs in fiction as a more finished work. Then we have—and not in the background—good discredited but not disheartened Dolores and her two lovers: Jerome Shore, who is as simple as his sister is subtle; and Jim Traherne, who triumphs in the long run over Jerome, not because he is a better man, but because he is "one of her own people." Finally, supervising all, managing all, pervading all, is "His Excellency," a Bulwer-Lyttonian philosopher, man of the world, and politician "up to date." *Ingelheim* is a comedy of the Meredithian sort, "dealing with human nature in the drawing-room of civilised men and women, where we have no dust of the struggling outer world, no mire, no violent crushes, to make the cor-

rectness of the representation convincing." But it is perfectly played, and the ethic it insinuates is as exquisite as the style in which it is conveyed.

There are some of the elements of a good tragical story, although of a quite conventional kind, in *Belhaven*, but they have not been made the most of by the author, who shows no skill in serving up his horrors. Gordon, the hero-villain, murderer, swindler, expert in poisons, and sentimental humbug, would have been quite a notable character in his way had there been any kind of consistency in his conduct. As things are, he is simply a nuisance to his daughter and all associated with him, and richly deserves the miserable (and original) fate that befalls him in America. Sybil, the daughter, although rather too given to Scotch "greetin'"—a very different thing from English crying—is a better drawn character. Alec Macdonald, too, is a fair example of "the son of the manse" who is quite equal to the task of bearing up against an infamous and unjust accusation. The author of *Belhaven* might have made a good deal more of the society in the little Scotch seaside town in which the most of his scenes are laid. In fact, a reading of the book leaves one with the abiding and provoking impression that in every respect it might easily have been better than it is.

*Quintin Doonrise* looks, above all things, like an experiment in fiction by an author who is better qualified by nature and culture to write a pamphlet or a sermon. There is a good deal of argumentation—and some of it decidedly acute—about marriage, "the sovereignty of God," "the presence of divine grace," "the sinner's ability to save himself," and other equally enlivening subjects. In addition, the book has a plot, and a tolerable tragic one. *Quintin Doonrise*, a small Scotch laird with a fair share of passion and of half-aristocratic pride, falls deeply in love with Mary Lamb, the pretty daughter of a worthy farmer. Mary falls not less deeply in love with *Quintin*, and tries the eminently risky experiment of acting as his housekeeper. The results are what De Quincey used to delight in calling "a pledge," a scandal, and the breaking of hearts. *Quintin*, however, is not a bad man, and "makes an honest woman" of poor Mary. But unable to face the social difficulties involved in his "marrying beneath him," *Quintin* blows out his very muddled brains, and leaves Mary to play the part of widow, devoted to her husband's interests and memory, which she does exceedingly well. There is a great deal of character in *Quintin Doonrise*, and, all things considered, it is one of the best Scotch novels that have been published for a long time. But Mr. Sloan will have to learn the art of condensation.

*Suspected* is neither more nor less than a commonplace, though painstaking, story of a familiar English type, the incidents in which have given to them a Teutonic-Dutch setting. Otto Van Weert, the unworthy betrothed of the heroine Anna, is just the sort of young man who gets into debt, and goes to the bad generally, through being impressed too much by the pleasures



that are offered by a great English city, and who, in spite—or in virtue—of his weaknesses and vices, fascinates impressionable young women. Anna is, however, a little more unreasonable, unjust, and ungenerous than the majority of fair-minded and healthy English girls; for she attributes the mysterious murder of Otto to a young man the latchet of whose shoe that scamp was unworthy to loose, and on whom as she knows he had shamelessly sponged. Wolff, however, who, after a time, is allowed to take Otto's place, and his friend and rival, Egbert, are excellent sketches of quite possible persons. Altogether, *Suspected*, though slight, is quite readable.

Simplicity of plot and of style is the one thing which *My Geoff* has in common with the majority of its author's novels. The heroine is a little creature who somehow recalls Jane Eyre, and who tells her experiences as lady help in several families. Several of her characters savour too much of caricature, notably Clement Warrington, the painter, and his wife, who worships him rather too effusively, and the fearfully and wonderfully vindictive Lady d'Ecie. On the other hand there are some really excellent and obviously life-like portraits in *My Geoff*, notably those of the well-intentioned, although rather too ambitious, Mrs. Poplin-Browne and her cockney husband with his 'earty ways and his 'omely manners. Geoff himself, however, is rather a failure. One would not indeed have wished him to have played Rochester to Miss Nugent's Jane Eyre, but Mrs. Stannard might at least have given him the brains and manliness of a Bootles.

Don Francisco Freitas is a thorough-paced scoundrel of the familiar Spanish-American type. He commits murder and bigamy, fascinates and assaults ladies, and when in London puts up at the Langham. But he may be forgiven, for he imparts a certain amount of liveliness to *In Part to Blame*, which otherwise is a poorly-written, deadly dull story, filled with uninteresting creatures of whom even Edna Lyall could have made nothing, although they vex themselves with the problems she discusses in her stories. One of these is described as "a poor poet, but a good lover." This is the most accurate statement in the whole book, for the "poet" writes of Love that

"It beams from out the eyes  
The feelings of the soul;  
And once its flame doth rise  
Its fire doth all control."

"There is something almost God-like in the tender, patient, unwearying love of a true man." So one learns from the commencement of the fifth chapter of *Millicent's Mistake*, and this simple "Annie Swan" idea is the essence of this book, which is the work of an author who now occupies a prominent position in this same "Annie Swan" school of fiction. The "true man," Caleb West by name, falls in love with Millicent Welland—he cannot, indeed, well help himself—and, in course of time, marries her. She is quite worthy of Caleb, but, unfortunately for him, and still more for herself, does not inform him that, long before they have met, she has been all but

married to another and inferior man, Edwin Winters. The difficulties that follow are of the conventional kind, and are surmounted in the conventional fashion. It is, of course, quite impossible to criticise the style of *Millicent's Mistake*; style is, indeed, conspicuous by its absence from the book. It is a simple, wholesome, painfully unambitious story of the kind that Sunday-school pupils, and still more Sunday-school teachers, will take kindly to.

*Tom Buxton's Aim* is a decidedly effective, though by no means pleasant, study in the morally sordid. Tom is, indeed, only an undiscovered, or partially discovered, Uriah Heep. He is capable of any meanness; he is even, it seems, capable of being the instigator of, and the accomplice in, a murder. Yet he is industrious, thrifty, tenacious of purpose, and full of devices. Above all things, he is successful. So, at all events, his biographer assures us. We are told that "to make as much money as is possible within the short allotted span was and is Tom's aim; and he has succeeded." Yet, when Tom is last seen in this book, he is lying on the floor, and his wife—who had been his landlady, and whom he marries in case she "splits upon" him—is "pommeling his face until the blood streams on his collar and shirt-front." The story is, indeed, eminently unsatisfactory, in so far that it has really no end, and indeed no beginning, to speak of. Harry Lintoft, who, reckless and good-natured in his selfishness, is a foil to his friend Tom, is not more agreeably disposed of in the end than is that apology for a hero himself. In fact, *Tom Buxton's Aim* should really be taken as a collection of instantaneous photographs of several scoundrels and one drunkard. As such, it will bear a second reading.

Mr. Lawrence Fletcher has, in his *Into the Unknown*, set himself to out-Rider Mr. Haggard, and, in one respect, at all events, he has succeeded. He has compressed into his 200 odd pages quite as many adventures and almost as many deaths as even his master has crowded into an equal amount of space. There is a certain novelty, too, in the central incident of his story. South Africa has been so long the happy hunting ground of the melodramatic novelist, that, but for Mr. Fletcher's book, we should have said it was impossible to discover or plant there anything new in the way of incident. Mr. Fletcher has, however, found or manufactured a colony of Mormons, governed by a blackguardly "Holy Three" and endowed with almost as remarkable an appetite for murder as for matrimony. How his hero, Grenville, succeeds in frustrating the designs of the Mormons and in penetrating into their fortress the reader of *Into the Unknown* must, of course, learn for himself. It must suffice to say that he is aided by a magnanimous, big-boned Zulu, who is a sort of half-brother to Umslopogaas, and by a self-sacrificing girl who meets a fate almost as tragic as that of Nada the Lily. Mr. Fletcher's story, however, recalls Mr. Haggard simply by the number and character of his homicides. He has none of his master's imagination and "force"—misused as both of these have sometimes been.

*Branksome Dene* is a fairly good novel of the old shiver-my timbers school, rather than of that of which Mr. Rider Haggard is still the undisputed chief. The leading character in it is a rugged, warm-hearted smuggler of the name of Gulliver, who pursues his essentially respectable avocation in and near the Isle of Wight. Gulliver has a daughter (?) with two lovers, who are even more decidedly at daggers drawn than lovers usually are, from the one being in the revenue department of the public service, and the other being emphatically not. There is plenty of hard fighting and knockdown blows, and conspiracy of a kind which it is not easy to conceive of as taking place at any period in the history of the British navy; and the scene of the story shifts merrily and with James Grantish rapidity from England to France, from France to Italy, and finally from Italy to Scotland. There is a vast deal more of action than of character in *Branksome Dene*, yet Giacomo, the Italian, who does such valuable service to the hero of the story, is a rather striking sketch. The Scotch dialect attempted by the author towards the close of the volume is not quite perfect. At all events it is in the last degree improbable that a Dumfriesshire peasant should be found saying in the same breath, "There's no the like on ye left among the bairns o' Lochmaben," and "The wee bairnies all greet for thee mony a day." "Ye" is infinitely better Scotch than "thee."

WILLIAM WALLACE.

#### CURRENT LITERATURE.

THE three volumes of *Lord Chesterfield's Letters*, edited by Dr. Bradshaw, and published by Swan Sonnenschein & Co., are printed in excellent type, and are admirably bound. The edition of Lord Mahon has, up to the present time, held its own against all comers; but it has long been unobtainable, except at a very high price. Dr. Bradshaw has adopted his predecessor's method and notes, and has shown good judgment in following in his steps. His own observations are not numerous, and most of them refer to Irish matters and Irish persons in which he is well informed. Five communications from Lord Chesterfield are now printed for the first time, and one of them, from the Newcastle MSS. in the British Museum, makes the set of letters to Dayrolles complete. These MSS. contain a very large collection of letters from Lord Chesterfield, and it is gratifying to read that Dr. Bradshaw purposes to make them public "at no distant date." Lord Charlemont's criticism of the Letters is reprinted from the Historical Manuscripts Commission (Twelfth Report, Appendix, Pt. 10), but the erroneous note which was inserted on p. 327 should not have been included by the present editor. The companion at Berne of the young Stanhope, who is described as "the excellent Mr., now Lord Elliott" (*sic*), was not Lord Heathfield, of Gibraltar, but the Cornishman by whom Stanhope was afterwards placed in parliament for more than one Cornish borough. The name of one of these constituencies should not be printed as St. Germains; and as the younger Eliot succeeded to his father's barony in 1804, it is incorrect to say (as on p. 51) that "he was raised to the peerage in 1815." The work which Dr. Bradshaw promises should prove a welcome addition to our knowledge of the last century.

*Lectures on the History of Literature*, Delivered by Thomas Carlyle, April to July, 1838. Now printed for the first time. Edited with Preface and Notes, by Prof. J. Reay Greene. (Ellis & Elvey.) No one ignorant of the dates would imagine, on reading these discourses—which were partially reported by a diligent barrister, Mr. Chisholm Anstey, and have lately been published in two distinct editions—that they were subsequent to *Sartor Resartus*. While recognising the piety of the editing, we can hardly allow them more than an antiquarian interest. Little is said in them that is not better said by Carlyle elsewhere, and the traces of the great accent are surprisingly few. The mind of Carlyle in the year 1838 would be most unjustly estimated by the impression given in this book. It is an instance of misdirected zeal that, while so many priceless letters of Carlyle lie unknown for lack of a public or a publisher, this tame and washed-out matter should be twice edited. In the years 1837 to 1840 Carlyle gave an annual course of lectures. One would hardly believe, without the evidence, that the course on Heroes and this course on Literature were by the same man. At the best, the present set might conceivably be the work of the same man in early youth, when his ideas were struggling into shape; and if this were so, they would have their historic value. But, in reality, they are partial reports of more or less extemporised public monologues, never meant for literary form or thought worthy of it by their author, who would probably have been galled by their publication. Carlyle, feeling the prohibitive range of the subject—European Literature—which he had chosen, evidently abandoned all pretence at an academic survey of it, and talked away. It may well have been grand talk; but the chief effect must have lain in the turns of his idiom, in his tones and looks and bearing—in things which the reporter cannot pencil down. We seem to hear the speech of Carlyle most unmistakably when he talks of Homer and Dante, especially of Dante; indeed, he could hardly speak or write about such men in a way that is not memorable.

"Dante was afterwards reduced to wander up and down Italy a broken man. His way of life is difficult to conceive of, with so violent a mind as his, whether sad or joyful. Henceforth he had sorrow for his portion."

Even more characteristic are the words on the Francesca story: "The whole is so beautiful, like a clear piping voice heard in the centre of a whirlwind." There are also appreciations of Goethe, Schiller, Milton, and many others, in which this distinctive style hardly appears, and which look like a rudimentary draft of the classic passages we all remember, though in a few cases we have an interesting utterance upon something Carlyle has not elsewhere spoken of. The notes by Prof. Reay Greene, though painstaking, cannot, any more than those of Mr. Karkaria in the rival edition, be of great value in so unwieldy a subject.

*Poets the Interpreters of their Age*. By Anna Swanwick. (Bell.) The set of papers, ranging over universal literature, originally addressed to a private society, which Miss Swanwick has republished, are totally without pretension, despite their alanning programme, and will safely and pleasantly introduce a number of great writers to those who have hardly heard of them. "To the learned," says the authoress, "I have nothing to offer," but of the learned there are not so many who have read as widely and sympathetically as Miss Swanwick. Her style is somewhat flowing and old-fashioned, but always estimable; and her information, though confessedly in many cases secondhand, is chosen with judgment and carefully checked. The ground covered may be judged from some

of the headings. One chapter is given to Homer alone, another to the rest of Hellas. Rome, Babylonia, Mediaeval Christianity each have one. The sequel is mainly taken up with a sketch of English literature, in several chapters, interspersed with other chapters on writers of France, Germany, and Italy. Of modern Frenchmen Hugo, we are glad to see, has a chapter to himself. The list closes with the names of Browning and Lord Tennyson, and the rapid journey which we are taken by express train through the whole continent of literature is not unrefreshing.

"ABBOTSFORD SERIES OF THE SCOTTISH POETS." Edited by George Eyre-Todd. Vol. II., *Mediaeval Scottish Poetry*. (Glasgow: Hodge; London: Williams & Norgate.) We like this volume better than its predecessor, even though it repeats some of the editorial mannerisms to which we have taken exception. It will doubtless be welcome to many as a handy collection of poetry hitherto inaccessible except in the expensive editions of the Societies. Less liberty has been taken with the texts. Henryson and Dunbar escape epitome, because the average length of their poems is short; James I. because his artistic unity and balance defy tinkering. Gavin Douglas suffers much in an abridgment of 32 pages; and somewhat unreasonably, since Mr. Eyre-Todd has thought him worth a preface of 18 pages. The selections are for the most part good, and fairly illustrate the different moods of the poets. We note, however, that Dunbar is not represented by any of his religious pieces. This is a serious omission; for we cannot have an adequate notion of the rich symphony of his verse, if we leave out of account the triumphant organ-notes of poems like "Done is a Battell on the Dragon Blak." The prefaces are very readable, though they impress us as the work of a compiler rather than of an independent critic. When we see so many of the opinions of one Merry Ross on old Scottish verse quoted with generous approbation, and are told that Mr. John Small edited Douglas "in an entirely satisfactory manner," we are warned not to expect too much from the volume in the way of criticism. We have a repetition of the Warton fallacy in the remarks about the "wave of civilisation" which passed over the country at the advent of Margaret Tudor, though Mr. Eyre-Todd would not have found it a hard task to collect facts to prove the anachronism of this pretty story.

*Sancho Panza's Proverbs*, and others which occur in *Don Quixote*. With a literal English Translation, Notes, and an Introduction by Ulick Ralph Burke. (Pickering & Chatto.) This is really a third and enlarged edition of a charming little work published in 1872 under the present title, republished in 1877 as *Spanish Salt*, and now reappearing under its original designation. We may as well say at once, as the only fault that we have to find with this dainty little volume, that it has far too many misprints for a book in its third edition: there are some score of these which certainly ought to have been corrected. Otherwise, the book is delightful. It should be in the hands of every reader of Cervantes; for without a knowledge of the proverbs we miss the point of half the wit; and the ordinary dictionaries do not explain these sayings sufficiently to enable the reader to grasp their full meaning. Proverbs are often obscure, not seldom susceptible of more than one interpretation, and the student is sure to find among them some hard nuts to exercise his strength upon. It is, therefore, in no depreciation of Mr. Burke's powers that we say that on one or two points we dissent from him. On No. 10 is a note: "*Alcalde*, originally spelt

*alcayde*, from the Arabic *al kaidi*, or *al kadi*, is the title of the local judge or magistrate in every town and village in Spain." Is not Mr. Burke confounding here two words which are as distinct in meaning and as separate in derivation as our "mayor" and "major"? *Alcayde*, from the Arabic *caid*, a chief, means the commander of a fortress, in Spanish; *alcalde*, from the Arabic *cadi*, is a judge; see Dozy's, or Eguilaz's *Glossario*, sub. voc. No. 25. *Arraigado* is more used of a man who has landed property, a stake in the country, a root in the soil, than for a merely rich (moneyed) man. No. 81: "Castigame mi madre, y yo trompogelas" cannot, we think, mean, "My mother corrects me, and I go on deceiving her." It may refer to the whipping-tops; *las* is clearly plural. In 401: "A mal viento va esta parva," we cannot accept the etymology of *parva* from Latin *parvus*, and the reason given. We should rather connect it with *Barche*, *Barge*, a heap of straw, and kindred words in the dialects; cf. Du Cange, s.v. *Berga*. Differences of opinion such as these do not detract from, but rather show both the interest and the need of consulting, such a work as this, if we would enjoy with full relish all the salt of Sancho Panza's witty sayings.

*Towards Democracy*. Third edition, enlarged. (Fisher Unwin.) The author of this work is known to be Mr. Edward Carpenter, although his name does not appear on the title-page, but only, as the holder of the copyright, at the back of it. It was first published in 1883, a thin little book, one-fourth the bulk of the present edition. The poem, "Towards Democracy," has not, however, been enlarged; some passages have, indeed, been eliminated, and considerable alterations have been made in its structure. The remainder of the volume consists of other pieces written in a similar tone and style. The style is that kind of chant or rhythmic prose which Walt Whitman preferred; and, in this particular, Mr. Carpenter has consciously followed in the footsteps of Whitman. A certain brusqueness of phrase, too, in the first edition gave an impression of imitation; it hardly seems native to Mr. Carpenter's nature. For the rest, so far from being an imitator of Whitman or anyone else, Mr. Carpenter is one of the few truly original thinkers to be found at present in the literary world. His writings, whether in prose or verse, are richly suggestive, and withal he is a cordial lover of his fellow men—a philosopher who yet is active in the daily life of the world. His aim and hope are thus indicated in the work before us:

"I conceive a millennium on earth—a millennium, not of riches, nor of mechanical facilities, nor of intellectual facilities, nor absolutely of immunity from disease, nor absolutely of immunity from pain; but a time when men and women all over the earth shall ascend and enter into relation with their bodies—shall attain freedom and joy.

"And the men and women of that time looking back with something like envy to the life of to-day, that they too might have borne a part in travail and throes of birth.

"All is well; to-day and a million years hence, equally. To you the whole universe is given for a garden of delight; and to the soul that loves, in the great coherent Whole, the hardest and most despised lot is even with the best; and there is nothing more certain or more solid than this" (pp 5, 6).

Comparing the first edition with the third, we prefer the latter. Some crudities of expression have disappeared, and it is more fully the author's own unfettered work. There is a natural grace in Mr. Edward Carpenter's writings, which we like to find there, because it is natural, but which we do not find, do not expect to find, and do not wish to find, in the more rugged Whitman. This natural grace

asserts itself in the third edition with advantage. Men and women who are accustomed to think for themselves will be thankful for the healthy mental and moral stimulus contained in this remarkable work.

### NOTES AND NEWS.

MR. JOHN UNDERHILL is engaged upon an edition of Gay's Poems, which will be published by Messrs. Lawrence & Bullen in the early autumn. It will fill two volumes of the "Muse's Library," and will contain practically everything that Gay wrote in verse, including, of course, the songs which form part of his plays and operas. Mr. Underhill has arranged the poems in sections, to each of which a short bibliographical note is prefixed. A life of Gay, embodying the results of independent research, will occupy some sixty pages of the first volume, in which will also be contained an engraved portrait of the poet, after Aikman. Each volume will have a number of notes.

MR. LUCY'S Diary of Two Parliaments is about to become a Diary of Three. The volumes dealing with the Disraeli and Gladstone Parliaments will be supplemented by one covering the period of the late Parliament under the premiership of Lord Salisbury. Mr. Harry Furniss will illustrate the volume, which Messrs. Cassell & Co. now have in the press.

The September number of *Temple Bar* will contain the opening chapters of a new serial story by Miss Rhoda Broughton.

*Indian Nights Entertainment* is the title of a new volume of folk tales announced for early publication by Mr. Elliot Stock. The collection has been made by Mr. Charles Swynnerton from oral narration, and will be copiously illustrated with drawings by native artists.

MR. MURRAY announces for publication in the early autumn two abridged biographies—that of Charles Darwin, by his son; and that of Jenny Lind, by Canon Scott Holland and Mr. W. S. Rockstro.

THE new volume in the "Cameo Series"—*The Countess Kathleen*—by Mr. W. B. Yeats, will appear next week, with a frontispiece by Mr. J. T. Nettleship.

MESSRS. LONGMANS have in the press a collection of reprinted pieces by Mr. Julian Sturgis, to be entitled *After Twenty Years*.

MR. T. FISHER UNWIN will issue immediately a humorous work entitled *Golf in the Year 2000*, by J. A. C. K.; and on August 19 the new volume in the "Pseudonym Library," *The General's Daughter*.

MESSRS. HUTCHINSON & Co. will in a few days publish *A Highland Chronicle*, a novel in one volume, by Mr. S. Bayard Dod. It will contain descriptions of life among the gypsies of the Highlands of Scotland in the middle of the eighteenth century, and of the ill-fated attempts of "Bonnie Prince Charlie" to gain a throne, the leading characters being among his adherents.

MESSRS. BEMROSE & SONS have in preparation a series of illustrated handbooks, designed as elementary courses of instruction, to meet the requirements of technical classes in connexion with the Science and Art Department. Mr. Thomas C. Simmonds will contribute to the series *Woodwork*, *Wood-carving*, and *Modelling in Clay and Wax*; and Miss Barron and Mr. John Oliver will collaborate in a volume on *Butter and Cheese Making*.

THE circulation of Mr. Poultney Bigelow's book, *The German Emperor and his Eastern Neighbours*, just published by Messrs. Cassell & Co., has been promptly suppressed in Russia.

MR. FREDERICK WEDMORE, who, we are sorry to say, was very unwell before leaving town, is now staying at Harrogate to take the waters, and will afterwards pay some visits in the North.

THE Fifteenth Annual Meeting of the Library Association of the United Kingdom will be held in Paris on September 12, 13, and 14 next. By the kind invitation of M. Bourgeois, the Minister of Public Instruction and Fine Arts, the sessions will be held in the Salle de l'Hémicycle of the National School of Fine Arts. This meeting, the first that has been held outside of the United Kingdom, promises to be one of the most interesting and enjoyable ever held. The Minister of Public Instruction and Fine Arts, the Prefect of the Seine, and M. Delisle, the chief of the Bibliothèque Nationale, all offer a most cordial welcome; and everything will be done to facilitate the objects of the visit, and to make it in every way not only useful but pleasant. The Marquess of Dufferin will receive the Association. Reports on various important branches of library work will be presented for discussion, and it is hoped that definite results will be arrived at in the matters of Size Notation and Cataloguing Rules; the latest edition of Mr. Cutter's rules will be taken as the text for the discussion of the latter. After the usual business of the annual meeting, three or four days will be devoted to visiting the libraries of Paris, and in particular to a careful inspection of the Municipal Libraries, which possess many points of interest that distinguish them from any similar institutions in this country, both as regards organisation and administration. Members will also have unusual facilities offered them for visiting places and objects of interest in Paris and the neighbourhood, and special arrangements have been made for excursions.

WITH reference to the Lowell memorial at Westminster, Mr. Leslie Stephen, the chairman of the committee, writes:

"We have already sufficient support to insure the insertion of the two windows in the Chapter-house; but the character of the commemorative tablet to be placed beneath the windows will depend upon the amount of subscriptions received, and we desire to make it as satisfactory as possible. Subscriptions may be paid to the account of the Lowell Memorial Fund, with Messrs. Roberts, Lubbock & Co., Lombard-street.

The total amount of subscriptions already promised is about £215.

MR. BOK has acquired a quantity of unpublished material by the late Henry Ward Beecher, which will shortly be published as a series of articles in *The Ladies' Home Journal*.

THE results of the L.L.A. examination at the University of St. Andrews have just been issued. It appears that 699 candidates entered for examination at 42 centres, being the largest number yet entered in any one year, and 63 in advance of any previous occasion. Taking a joint view of all the subjects in which candidates entered, 1164 papers were written; passes were obtained in 651 instances, and honours in 276. One hundred candidates having this year passed in the full number of subjects required for the L.L.A. diploma, are entitled to receive it. From the commencement of the scheme in 1877, 2629 candidates in all have entered for this examination. For women who intend to become regular students in arts or science at the University of St. Andrews during the coming winter session, ten bursaries, varying in amount from £30 to £10, will be open to public competition.

THE address of Sir A. W. Croft, as president of the Asiatic Society of Bengal, includes

a summary of the vernacular literature published in India during the year, from which we make some extracts. The prose works of imagination, that is to say novels and plays, treat mostly of the following subjects: the quarrels of the daughter-in-law with her mother-in-law; educated ladies married to uneducated men of equal family rank; learned Babus married to illiterate wives: the miseries of married widows (written by the orthodox classes; and the miseries of girl widows (written by the friends of progress). Among biographies, there were lives in various vernaculars of Socrates, Gibbon, Richard Cobden, Abraham Lincoln, Sir Henry Lawrence, Dr. Duff, and Charles Bradlaugh. History is almost confined to the Marathas, who have published the *Chronicles of the Peshwas* from 1713 to 1818, written just after the British conquest by an officer of the court of Baji Rao. The only work on politics worthy the name is a collection of the political opinions of the late Sir T. Madhava Rao. The Senior Raja of Venkatagiri has written a valuable work in Telugu on music, vocal and instrumental, embracing both the Hindu and the Muhammadan systems. Under philology, there were published at Bombay—a metrical grammar of the Avesta language; a Hebrew dictionary, "to help people in acquiring a knowledge of Talmudic and Chaldaic"; and a guide to the Swahili language, in Gujarati, compiled on account of the native merchants trading with the west coast of Africa.

WE quote the following from the Boston *Literary World*:

"The first victory under the new international copyright law has been scored by Messrs. D. Appleton & Co. Judge Lacombe, in the United States Circuit Court, on June 30, handed down a decision in a suit brought by that firm to restrain the American News Company from publishing and selling copies of Carlyle's novel *Wotton Rein-fred*. A permanent injunction is granted against the Company, prohibiting them from handling the work, and also ordering them to pay to Messrs. Appleton all the profits they have derived from the sale."

### ORIGINAL VERSE.

#### A PRAYER.

A CROWNED caprice is god of the world:  
On his stony breast are his cold wings furled.  
No tongue to speak, no eye to see,  
No heart to feel for a man hath he.

But his pitiless hands are swift to smite,  
And his mute lips utter one word of might  
In the clang of gentler souls on rougher:  
"Wrong must thou do—or wrong must suffer."

Then grant, O dumb blind god, at least that we  
Rather the sufferers than the doers be!

GRANT ALLEN.

### OBITUARY.

#### SIR DANIEL WILSON.

THE death is announced of Sir Daniel Wilson, at his home in Toronto, on Sunday last, August 7. He had attained his seventy-seventh year.

A nephew of Christopher North, Sir Daniel was born at Edinburgh in 1816; and his name is almost as closely associated with his native city as it is with the land of his adoption. The first public post that he held was that of secretary to the Society of Antiquaries of Scotland; and the first important book that he published, with illustrations from his own pencil, was *Memorials of Edinburgh in the Olden Time* (2 vols., 1847), of which a new and greatly revised edition appeared only last year. In 1853, he was appointed to the chair of history

and literature at the University of Toronto; and henceforth he acquired a new patriotism, without putting off the old. In 1881, he became president of the university, a post which he held until his death. On the foundation of the Royal Society by the Marquis of Lorne, he was nominated vice-president in the section of literature; and he received the honour of knighthood in 1888. The extent of his interests in science, archaeology, and literature may be learnt from the long list of his published works, of which we can only mention a few:—*The Archaeology and Prehistoric Annals of Scotland* (1851); *Prehistoric Man: Researches into the Origin of Civilisation in the Old and New Worlds* (1863, largely re-written in later editions); *Chatterton: a Biographical Study* (1869); *Caliban: the Missing Link* (1873); as well as several articles in the ninth edition of the *Encyclopædia Britannica*.

#### MAGAZINES AND REVIEWS.

THE current number of *Mind* opens with a careful critical examination of Lotze's "Anti-thesis between Thought and Things," by Mr. A. Eastwood. As this is only the first instalment of an essay, it may be well to indicate the line of its argument later on. Mr. J. Donovan contributes for the second time an article on "The Festal Origin of Human Speech." It appears to be merely a re-statement of views set forth in the first article (*Mind* xvi. pp. 498, *seq.*). Why did not the author or the editor introduce a reference to this earlier article? Mr. W. E. Johnson proceeds with his exposition of "The Logical Calculus." The present instalment bristles with mathematical formulae, and suggests that the new symbolic logic might well find its place as a branch of the higher algebra. It certainly appeals more directly to the mathematical faculty than to the logical faculty as this was understood by the older logicians. Mr. H. R. Marshall follows up his interesting critical review of the theories of pleasure and pain by a similar inquiry into the aesthetic doctrines. In the present article, a first instalment, he contents himself with briefly reviewing some of the more familiar theories of beauty, and determining their character as basing themselves, or not, on a psychological doctrine of pleasure. The essayist himself evidently attaches but little importance to those doctrines which are not at bottom hedonistic.

In the current number of *The American Journal of Psychology* there is an interesting experimental study on "The Growth of Memory in School Children," by Mr. P. L. Bolton. It is found, among other results, that the memory-span—as measured by the number of successive digits temporarily retained in the memory—increases with age rather than with intelligence (as Mr. Jacobs and Mrs. Bryant seemed inclined to infer from some earlier experiments carried out in London), and that girls have better memories than boys. The study is an excellent example of a careful method of psychological experimenting unaided by any physical apparatus. In the same number there is an ingenious essay by Mr. A. Fraser on "The Psychological Foundation of Natural Realism." The writer argues that the peculiar sense of reality which accompanies tactual perception is to be explained by saying that throughout the animal series touch is the sense which excites the most immediate reaction (we recoil from a painful touch as we do not, say, from an ugly sight). The sense of reality is the intense belief which accompanies this powerful reaction.

THE last two numbers of *Brain* do not fall below their predecessors, and it is only want of space which has prevented our calling attention

to them earlier. Among the articles of greatest interest mention may be made of a re-statement by Prof. Bastian of his view of "The Neural Processes underlying Attention and Volition"; also an interesting comparison of the characteristics of the nervous system in childhood and in adult life, by Dr. Ch. Mercier. Both of these are worth reading by others than pure neurologists.

#### LEE v. GIBBINGS.

WE think that our readers may be glad to have before them a shorthand writer's report of the judgment in the above case, which was tried before Mr. Justice Kekewich on August 3. The summary of the case which preceeds is quoted from the *Times*:

"This case raised a somewhat important question to authors—namely, whether, where an author has sold his copyright in a work, the work can be published in a condensed or popular form without stating that it is in fact condensed from the original work. The question arose upon the recent publication of a condensed edition of Mr. Sidney Lee's 'Autobiography of Edward, Lord Herbert of Cherbury.' The facts of the case were shortly these. In 1886 the plaintiff, Mr. Sydney Lee, prepared, at the request of Mr. J. C. Nimmo, the publisher, and at an agreed price, a library edition, published at one guinea, of the 'Autobiography of Edward, Lord Herbert of Cherbury.' Mr. Lee's work contained a preface, a table of contents, an introduction, a bibliographical notice of the circumstances under which the text was originally printed, explanatory notes, a continuation of Lord Herbert's life from the point at which his autobiography terminated until his death, also an appendix and an index. A certain number of copies were issued, but the work did not command any great sale. In May 1887 the defendant, Mr. William Walter Gibbings, publisher, of Bury-street, Bloomsbury, announced the publication, at the price of 5s., of a smaller edition of the work, to form the third volume of a series called 'The Memoir Library,' but omitting the preface, introduction, table of contents, bibliographical notice, and index of the original. On the title-page of this smaller edition Mr. Lee was stated to be the author, and the date of publication as '1892.' It appeared that the defendant had purchased from Mr. Nimmo the remaining unpublished sheets of the original work, cut them down in size, omitted the parts already mentioned, and then published the smaller and cheaper form of the work, but without any intimation that it was taken from the original work of Mr. Lee. The plaintiff complained that the omissions from a work of a serious and scholarly character were so important as to be injurious to his reputation as an author and scholar; and accordingly he issued the writ in this action, and now moved for an interim injunction to restrain the defendant from publishing or selling any copies of the 'Autobiography of Edward, Lord Herbert of Cherbury,' edited by the plaintiff and published by Nimmo in 1886, with any material alteration or omission, and containing any representation to the effect that such copies had been prepared for publication by the plaintiff.

"Mr. Renshaw, Q.C., and Mr. Armitstead, for the plaintiff.

"Mr. Warmington, Q.C., and Mr. Theodore Dodd, for the defendant."

#### JUDGMENT.

MR. JUSTICE KEKEWICH: "There are two aspects of this case, one of which had better be left alone, but the other must to some extent be regarded. The one which I think had better be left alone is what I may fairly call the moral side. The defendant's evidence is directed almost entirely to that. Instead of giving me facts—and the disputed facts are extremely few—I have a considerable amount of evidence, which, of course, has occupied a long time in reading, respecting what is called the custom, or more strictly, the habit of the publishing trade, and there is more than something about common sense. Those affidavits, like many other affidavits, might with great

advantage have been omitted altogether. Certainly they might have been cut down within the narrowest possible limits. No doubt the same observation is to some extent applicable to the affidavits on behalf of the plaintiff, but not to the same extent. Whether a jury would take into consideration the moral side of the case or not, it is not for me to prophesy. I certainly cannot. I can only regard it from the legal point of view, and I refrain from making such remarks as occur to me on the moral side.

"The legal side of the case is one of considerable interest, and not at all free from difficulty. I regard the defendant for this purpose as the owner of the copyright of this work. He is not, I am aware, the owner of the copyright, but he has purchased the unpublished sheets of the plaintiff's work; and as regards those unpublished sheets he stands in Mr. Nimmo's place, and is the owner of the copyright. He has Mr. Nimmo's assent to their publication. He has even Mr. Nimmo's assent to the publication in the present form. And he, therefore, though having no right to multiply copies in the sense of printing further copies and publishing anything else but these sheets, can deal with these sheets as he pleases, provided he gives the plaintiff no cause to complain.

"He thinks fit—that is to say, he finds it convenient to his trade—to publish the plaintiff's work in a mutilated form. The word 'mutilated' may or may not imply something in derogation of the work or of the defendant's manipulation of it, but, strictly speaking, the form is mutilated. The index is left out. I do not myself attribute very great importance to that in such a work as this, but I only speak for myself in saying that. There are other parts left out, including the introduction; and I should certainly say that the omission of the introduction to such a work as this was very nearly leaving out the principal part of the work. Then the date is altered, so as to give the impression that it is a new work. I am told that is not so; that nobody would suppose it was a work published in 1892 because the figures '1892' are on the title page. I suppose that there are some people who would regard 1892 as meaning nothing. I confess to be among those who would have regarded it as meaning that the work was published in 1892 and not in 1886; but that is a question of injury to the plaintiff to which I will come presently, and not otherwise a mutilation of the plaintiff's work. The omission of the introduction does seem to me to be a very cogent instance of mutilation. Is the defendant entitled to do that? There is no law compelling a man to publish the whole of a work because he has the copyright in the whole. Nor can he be prevented from publishing extracts from the work. Whether it is right for him to publish extracts without saying they are extracts, or whether he can publish a work in a mutilated form without indicating in the least that there has been that mutilation, is a question to my mind of some difficulty.

"The question resolves itself into this—does he thereby injure the author's reputation? For that, what is the author's remedy in law? His remedy in law is, I think, undoubtedly libel or nothing. Injury to reputation is the foundation of the remedy in an action of libel. It is what you have to prove in order to get your damages; and if one endeavoured, which I am not intending to do, to frame the innuendo in an action of libel by the plaintiff against the defendant, it would necessarily point to the injury of the reputation of the author here by informing the public that this mutilated work was really the work of the plaintiff, whereas in fact his work was something far superior, and that this would be discreditable to him. That would be necessarily the general line of complaint.

"It comes therefore to a question on this part of the case whether I ought to grant an injunction now to restrain a libel before that question has been before a jury, which is the avowedly proper tribunal for the purpose of determining whether a libel exists or not. The jurisdiction of the Court to restrain a libel is undoubted. It has been affirmed over and over again, even in those cases in which the Court has refused to grant an injunction, in particular in the last case of *Bonnard v. Perryman*. Of late years there has been no such



thing as an injunction to restrain a libel, except in the recent case where Mr. Justice Chitty distinguished trade libels from other libels, and granted an injunction, a decision with which, within the last week or two, I have had occasion to express my entire concurrence. But with that exception, so far as I know, the Court has not of late granted an injunction to restrain a libel before the point has been submitted to a jury—in other words, on interlocutory application.

"Now, ought this to be an exceptional case? I see no reason for making an exception in favour of a case such as this. The balance of convenience does not seem to me to point in favour of granting an injunction, because though the sale of the work will no doubt go on, and though if it goes on it is injurious to the plaintiff's reputation—the injury will be continued—yet the injury must to a great extent be done by the mere publication, and after all success in the ultimate result would be quite satisfactory to the plaintiff. I mean if it were eventually determined that the plaintiff was right and could sustain an action of libel against the defendant by reason of this publication, then, not by the damages awarded, but by the mere verdict of the jury, he would have, I will not say rehabilitated, but maintained his reputation at the level at which it before existed. It cannot be suggested that the mere sale of a few copies more or less would place him in any worse position if eventually he succeeded; and, of course, if he did not then succeed, he has no reason to complain.

"Now on the balance of convenience I think I ought not to grant an injunction, especially it being of course understood that I express no opinion whether it is a libel or not. That is really the reason why the Court in these cases does not grant an injunction, because if it granted an injunction or even if it refused it on the other ground than the one I have mentioned, the Court would be obliged to express an opinion, and the Court ought not to express an opinion on a matter that is to be left to a jury.

"But the plaintiff's case has been put by Mr. Renshaw on another ground, which strikes me as extremely deserving of attention, though I do not think I ought to grant an injunction on that ground at the present moment. He says this is like the case of *Clarke v. Freeman*, and *Clarke v. Freeman* may be considered for this purpose as decided quite differently from the way in which it was decided. In that I follow him. I do not think that after the observations of Vice-Chancellor Malins, Lord Cairns, and Lord Selborne on that case I ought to hesitate to regard it as really erroneously decided; and I do not think that, having regard to Lord Cairns's observations on page 310 of the Second Chancery Appeals, in the case of *Maxwell v. Hogg*, I ought to doubt what the proper decision should have been in *Clarke v. Freeman*, or on what ground that proper decision would have been rested, because he says distinctly, speaking of it remembered in the Court of Appeal:—"It always appeared to me that *Clarke v. Freeman* might have been decided in favour of the plaintiff on the ground that he had a property in his own name." The question of whether a libel was a fit subject for an injunction either on motion or at the trial was not discussed in *Clarke v. Freeman*. It is not discussed by Lord Cairns; it is not discussed by Lord Selborne, and it is not discussed by Vice-Chancellor Malins; but they all disapprove of the decision, and Lord Cairns says, 'because the plaintiff had a property in his own name, the name was invaded by the action of the defendant, and the plaintiff could therefore restrain the defendant from doing what he did on that ground.' That is entirely independent of libel.

"Now, can I decide this case on that ground in favour of the plaintiff? I think not, and I think not because when you come to test that argument according to my present opinion, you really come back again to the question of libel in this case, though you would not have done so in *Clarke v. Freeman*. The plaintiff's case on this part of it is that 'the defendant is publishing as my own what is not my own; that is to say, I am the author of an entire book; the defendant is publishing only part of it, and such part that really he is not publishing my work at all; he is bringing out what I never sanctioned as my work, and which cannot be fairly represented as my work, and therefore I complain of him using my name in connexion

with a book that is not mine.' It comes back to this. Is the book the plaintiff's or not?

"It is avowedly only part of it; but is it such a substantial part of it that it may be fairly called the plaintiff's? It is so unless the mutilations are such as to give the plaintiff a right of action for libel. So that, try it as you will, it comes back to the same point; and I think, therefore, I should be doing wrong in seizing hold of the doctrine, not of *Clarke v. Freeman*, but which ought to have been supported in *Clarke v. Freeman*, to give the plaintiff relief which ought, on the other hand, to be denied him because he is really bringing an action of libel. I, therefore, on those grounds, must refuse the motion, without expressing any opinion whether what has been done is injurious to the plaintiff's reputation or not.

"This is really the whole question in the case. If the case is tried out, there is nothing else to be tried; and, therefore, the proper way to deal with the costs is to make the costs of both parties costs in the action."

## CORRESPONDENCE.

PENTLAND FIRTH AND PENTLAND HILLS.

Oxford: July 25, 1892.

In my Rhind Lectures I failed to discuss the disconnexion of these two names as thoroughly as I might have done. Since the publication of those Lectures my attention has been called to Blaeu's Maps of Scotland, especially part V. dated Amsterdam 1654. The Scotch maps were entrusted to "Pontius" and "Gordonius." From these I copy as follows:—Fol. 7, *Fretum Picticum hodie Pentland Fyrth* (twice); fol. 11, *Pentland Fyrth* (twice); fol. 97, *Pentland Fyrth*; fol. 115, *Fretum Pictlandicum* and *Pentland Fyrth*; fol. 133, *Pictland Fyrth*, and *Pentland*, or *Pichtland Skerries*. Here Pentland is doubtless derived somehow from the Petlands firth of the Norsemen, who seem to have called Caithness and Sutherland Petland or Pictland; but when they turned Cape Wrath they found themselves in what they called Scottalands Fiorth, the sea of Scottaland, or the Land of the Scots.

Now let me return to Blaeu's maps, namely, to fol. 37, which is devoted to "Lothian and Linlith"; there we have *Penkethland*, *Pentlandt Hill* and *Pentland Hill*; also the village of *Pentland*. Here a different combination is attested from that in "Pentland Fyrth"; and this is supported by Fordun's *Chronica Gentis Scotorum* as edited by Skene (Edinburgh, 1871) from MSS. of the sixteenth century, see especially pp. 284, 292, where he reads *Penland* and *Pentland*. If Dr. Skene had any prepossession in the matter, it was his belief that Pentland is of the same origin in Pentland Firth and in Pentland Hills, so his evidence is all the more deserving of consideration. This is not all, for I have accidentally come across *Pentlandiskery*, p. 45—it is not in the index—where we have the Pentland Skerries referred to under a designation involving the spelling of the Pictish Pentland with the usual *th*.

Now in the case of the Pentland Hills, I take the hill to be so called from the village of Pentland, and the two references by Fordun seem to be to the village, nothing being said about the hills. Was Pentland ever an important place? Was there a road leading to the south through it, or was it otherwise of any great strategic value? Such are some of the questions I should like to ask with regard to it and the passages in Fordun. But one would also like to know what spellings of the names here in point are given in the oldest manuscripts of that chronicler.

With regard to the *thl* of the Pentland Hill, it has its parallel, as will have been seen, in that of another Lothian place-name, Penkethland; and of the actual pronunciations of this word I have the following curious account

in a letter, written to me on March 23 last by my Edinburgh friend, Dr. Alfred Daniell:

"In the course of a conversation last summer with two East Lothian men, of whom one (since dead) was considerably over seventy and the other slightly over fifty years of age, the new branch railway through Pencaitland was discussed. As the talk became topographical, I sat for awhile quietly listening, and I was much interested to hear both pronounce Pencaitland as Penkethlun or Penkethl'n. I said nothing, but waited until I had thoroughly satisfied myself that I was correct about the *th*. As the topic became exhausted, I asked how Pencaitland was pronounced. 'As it is spelled, Pen-cait-land,' was the reply. 'Do you ever pronounce the *t* as if it were *th*?' 'No, never.' I then told them that they had been doing so for the past five or ten minutes. They would give no credit to that proposition; but eventually they suggested that they might have dropped into a schoolboy pronunciation of the word; it was, however, quite wrong even if they had done so; the right way to pronounce Pencaitland was the way it was spelled. I thought that was a very good illustration of the difficulty of getting authentic information as to local pronunciations."

Perhaps somebody acquainted with Pentland would inform us in what ways its name is still pronounced. In any case I take it that the *thl* in the two names is the modern Lothian representation of the Welsh sound of *ll*, which English people nowadays often equate with *thl*, a spelling that, in Wales, goes back, however, as far as the "Record of Carnarvon." Accordingly Pentland would be in Welsh "*Penllan*," and belong to the same category of names as Penllech and Penllyn; also Henllan, made into "Hentland" in Herefordshire. Penkethland would similarly be Pencoellan, with the same *cellan* which occurs as the name of a parish in Cardiganshire, and as part of farm names like Rhos Cellan and Nant Cellan. The Welsh word *pen* "head, top, end," occurs also in Pennycuik in the neighbourhood of the Pentlands, and altogether the traces of a former occupation of the Lothians by Brythons seem to be unmistakable. On the other hand the name of the Pentland Hills has been supposed to prove the former presence of Picts. Now if, as I think, this name never had anything to do with the Picts, one would be glad to know accurately what evidence there is of a Pictish occupation of the Pentland district. The question is one of such interest as regards early Scottish history, that I hope to be forgiven for raising it in the ACADEMY.

J. RHYS.

## THE EARLY HISTORY OF BABYLONIA.

Athenaeum Club: August 5, 1892.

The general election has intervened, and absolutely distracted all other work, which accounts for my not having sent you another letter on the origins of Persian history, about which I think I have something to say that is new. It may be a short time now before I can resume the subject. Meanwhile, will you allow me to send you a note about early Babylonian history, which clears up a small point?

In the last volume of the *Records of the Past*, Mr. Pinches published a most interesting fragment of a Babylonian tablet. There has crept into his translation, by the merest inadvertence, a mistake which makes the story impossible to follow as it stands. Mr. Pinches has re-examined the tablet, and quite agrees with me. He had discovered in an American cuneiform tablet a transcription of the name hitherto read *Kadisman Murus*, showing that it ought to be read *Kadisman Murus*. He has made the correction in line 5 of his translation of the new fragment, but has failed to do so in lines 12 and 14. The name ought to be read *Kadisman Murus* in all three places.

This is not all. It has been generally supposed that the Babylonian king to whom Muballidhat-Serûa, the daughter of Assur-uballidh, king of Assyria, was married was Burraburiyash. It seems clear from line 5 of this inscription that it was Karaindash who married her.

Again, it has been very generally said in histories of Babylonia and Assyria that Karaindash was the father of Burraburiyash. Of this there is no evidence. Dr. Lehmann is of the same opinion as myself. Burraburiyash, as we know from his own letters, was the son of Kurigalzu, and it is more probable that he and Karaindash were brothers.

Lastly, it has been suggested that a chief who styles himself Ris Kullimma-Sin (?), and who calls himself king of Karduniyash or Babylonia, intervened between Karaindash and Burraburiyash. I do not think this is likely. He himself speaks in one of the Tel el-Amarna tablets of having given his daughters in marriage to the kings of Karduniyash, showing there were other kings of Babylonia beside himself; and it seems to me that this points to there having been more than one independent ruler in Babylonia at the time. Perhaps he was a subordinate chief, or perhaps he represented the old royal family which had been displaced by the Kassite dynasty.

The succession in Babylonia at this time seems to run :

Kurigalzu I.  
Karaindash (married a princess of Assyria).  
Burraburiyash (? his brother).  
Kadisman Murus, son of Karaindash.  
Nazi Bugas, a usurper.  
Kurigalzu II., son of Burraburiyash.

May I say in conclusion how very desirable it is that the British Museum authorities should publish as soon as they can the series of tablets dealing with the correspondence of the Assyrian kings with the provincial governors, generals, &c., and known as the Despatch Tablets. There are more than 200 of them, I believe, in the Museum. They are contemporary documents, intended to inform the king of what was doing, and are therefore of the highest value as authorities. They are difficult to read, but could no doubt be read, and thus be made available by the same two scholars to whom we owe the edition of the Museum series of the Tel el-Amarna tablets, Mr. Budge and Dr. Bezold, or by Mr. Pinches. The tablets I refer to have been in the Museum a very long time, and their publication is urgently needed.

HENRY H. HOWORTH.

# THE NEW 'Αθηναίων Πολιτεία.

Cornwall: July 23, 1892.

I see from Sir George Cox's interesting communications to the ACADEMY that he looks upon Aristotle as the author of this treatise, but I am afraid that we can hardly take so much for granted yet. In fact, the more we study the treatise, the more difficulty we find in coming to a decision as to its character and authority.

It was remarked many months ago that the book before us does not read like Aristotle. That author may have sometimes written with the beauty of expression which Cicero seems to attribute to him, but we have no beautiful fragment to judge by; and the 'Αθηναίων Πολιτεία is neither such in style as to deserve Cicero's praise, nor such as to recall the familiar crabbedness of the *Politics* or of the *Metaphysics*. It is supposed, on the view most favourable to it, to be one of a collection of constitutions of states, *πολιτεῖαι*, made up by Aristotle as a storehouse of materials from which might be drawn facts and generalisations for the *Politics*. But then (though I fear that this is very much a question of taste) there does not seem to be so much similarity of language

as we should expect between the two writings, and the new treatise does not fit itself well into the divisions, definitions, and other schematism of the more ambitious work. Moreover, the Athenian history of the *Πολιτεία* does not reflect closely enough the Athenian history of the *Politics*. I am not thinking now only of *Politics* 2, 12—that chapter has been dealt with by others, and I will cheerfully give it up altogether as spurious; but there are other respects in which the history does not coincide. Dr. Cauer perhaps points out one of these (*Hat Aristoteles die Schrift vom Staate der Athener geschrieben?* Stuttgart, 1891, p. 46), though it is fair to say that Mr. Kenyon has an answer for him (3rd edition, p. 71). It is a probable, though not a certain, premise that, if the *Politics* be built on the *Πολιτεία*, then the *Πολιτεία* may contain facts about Athenian history which do not reappear in the *Politics*, but the *Politics* ought to cite no facts which are not told (and told more fully) in the *Πολιτεία*. Yet the *Politics* does mention facts which the *Πολιτεία* does not give us at all. Let me briefly note some passages which show that the correspondence of the two works is defective. They have not, so far as I know, been brought forward before.

(1) The author of the *Politics* held some very peculiar views about the accession of Kodros to the throne (p. 1310 b). Of this view there is, I believe, no trace in the *Πολιτεία*, and c. 3 is perhaps even incompatible with it.

(2) The *Politics* (p. 1305 b), shows that to Aristotle's mind Phrynichos was a man of importance in the history of the Four Hundred, and Charikles a man of importance in the history of the Thirty. But neither of these men is even named in the tolerably full accounts which the *Πολιτεία* gives of these two usurpations.

(3) The *Politics* (p. 1267 b), alludes obscurely to some arrangement about the position of working men which one Diophantos (otherwise, it seems, unknown) tried to introduce at Athens. Why does the *Πολιτεία* fail to tell the story of this and even to mention the name of Diophantos?

(4) How is it that, if Aristotle knew all the intricate story of appointment to office at Athens by lot *ἐκ προκρίτων*, "from candidates previously selected," which we find in the *Πολιτεία*, he makes no reference to it in the *Politics*. It is not for want of occasion. He mentions such an arrangement as a possibility three or four times in the *Politics*, and it would have been in keeping with his method to intimate to readers of the *Politics* how it had been found to work at Athens.

FRANKLIN T. RICHARDS.

## NOTES ON HERODAS.

Cambridge: July 23, 1892.

I. 25. The ascript is, I think, *κύβης*, cf. *κύμβη*: that on I. 78 *κύλικα*.

I. 70. *ἐγὼ ἐξ ἄλλης*.

II. 6. Prefix *τι* to Bücheler's *μή δίκην δῶ*.

VI. 68. *ἰδοὺ δ' ἄληθως*. I do not think that *λήμψ* is possible, even if suitable.

VII. 96. *λίσσασσεν*. Diels reads *αἰθάλας ἰὼν πρήξει*. But there is no room for *θα*, and the sense is incomplete. Still *ἰὼν* is right, and Diels recognised *α* before the second *λ*. After the second *λ* the remains of *ι* are quite plain. Read *λίσσας λίσσας ἰὼν*. Only one other reading is possible, viz., *δεῖλὰ δεῖλὰς*. But in our MS. neither leg of *λ* is so raised as to make it resemble *Γ* or *Γ* reversed (hence *πυργῖδα* is the reading of the MS. in VII. 15). If *δεῖλὰ* were right, the *λ* would be a reversed *γ*. When the letter is repeated it looks more like *λ* (it is the letter transcribed and treated as *ε*). Still, even here, *τ* is more probable. The cross-stroke of *τ* is sometimes more or less below the top of the upright. Hence, in VII. 104, I read *ἐστὶ χρεῖν*; and in I. 56 *κατόφ* (*τ*, not *θ*) is possible, though not probable. The letter which

looks like *ε* has deceived the palaeographers. I suspect that the same thing has happened in another passage.

In I. 74 we read *μετρήσις*; only the second half of the *μ* is preserved. I believe (I cannot here support my belief at length) that *ασπρησις* [i] is equally possible. I hardly think that *μετρηλαίσι* (cf. *μάστροπος*) is likely to be right; but I venture to propose *λασπρηλαίσι*, "lewd." That a word beginning with *λα-* or *λασ-* is likely to have the meaning suggested by the context is plain from the list in Curtius, *Etymol. s. v. λᾶν*. (As to *λησπρ* in VI. 10, I will only say that I am not altogether satisfied with *λησπρ*.) I assume, therefore, an adjective *λασπρηῖος*. And in my reading there is no synizesis, cf. *μουσῆιον* in I. 31; the synizesis in the conjecture *μετρήσις* is unpleasant.

In another passage *ε* raises a difficulty. In V. 43 I propose *φαιμάρτει σφι ἔ[σθ'] ἄν*. Herodotus uses *σφι* before a vowel. The *σφι* I take from Bücheler.

The upright of *τ* is normally straight, but often curves toward the reader's left, only rarely to his right. In VII. 96 both top and bottom curve towards the right, and the cross-stroke completes an ungainly *ε*. The tau's with the cross-stroke below the top of the upright led me to conjecture *α(ε)τ[ι]* in II. 8: this seems more probable than *α(ε)τ[ι]* with mutilated *ε*. I ought to have classed I. 69 with the cases of *ε*, not *ε'*. As to *λασπρηλή*, it is possible that it may be a substantive (*λασπρ-ήλη*). But the *ρ* points to its being an adjective. Perhaps there was a word *λασπρον*, cf. *φίλτρον*, and hence *λασπρηῖος*. I should rather prefer *λάστρα* (= *πορνεῖον*, cf. *παίστρα*, *παλαίστρα*, &c.) and *λασπρηῖος*. And I might cite the authority of the eminent scholars who read *μετρηλαίσι* (*μετρηῖος*). But in our texts of Herodotus Attic *-αῖος* always appears as *-αῖος*, cf., *τάρχαῖα* in Herodas V. 81 and *τριταῖος* III. 37. In Cauer and Dittenb. I find *δικαῖος*, τὸ 'Αθηναίων, and a few proper names in *-αῖος*, e.g., *Ἰστιαῖος*, but no sign of *-ήιος* except when = *-εῖος*. I therefore doubt the form *μετρηῖος*, quite apart from the probability or improbability of the reading in itself.

I should like to correct one or two misprints in my letter in the ACADEMY of July 20. In II. 10 read *δῖον* "it is necessary"; 13, *αἰκία* for *οἰκία*; 16, *πρῶν*; 18, place full stop after *Τύρον*. On II. 7 I quoted *παρὶς ἢ θέσκουσα γῆ*, I was thinking of the *ἀσπρ* as a metoic. Perhaps it is better not to restrict the meaning. In II. 15, unless some critic can suggest a satisfactory solution, I shall be constrained to give the cloak to the patron, and to read *κῆδρησε . . . μέμνησθε* (to which the only objection is that it has a letter too many; but it may have been miswritten *μνήσθε*) *ταύτων . . . ἦν δ' ἔχει . . . ἀτεχνῶς ἐγὼ τῷ π. δειδώρημαι*. As for this last word, I have not noticed any *δ* precisely similar, while the *θ* in I. 12 is very like the letter which Mr. Kenyon read as *θ*. In II. 16? *ἔπειμα θυῖν*. II. 19, *ἐπιδάκε* would give one more letter than *δεδάκε*, but I do not think it is necessary. In II. 27 Prof. Palmer changes *θυῖων* to *λυμῶν*. But the latter word is superfluous and awkward, and therefore impossible; whereas *θυῖων* is almost indispensable. In favour of the trisyllable we have the Homeric *θυῖων* and *θυμῶν* in Sapph. 32 and Alcaeus 96 (but dissyllabic in Alc. 88). Neither the genitive of *θυμῖς* nor of *θυμῖς* occurs in Archilochus (except *θυῖων* once, in 66, where it is an insertion), Semonides, or Hipponax. On the other hand, Archilochus uses *ἀγάλλεο* (quadrisyllabic), &c., by the side of *ἀλέξεν*, &c. And in Herodas *-εω* in the genitive of proper names forms one syllable, except in IV. 23.

F. D.

## ERRONEOUS DATES IN WESTMINSTER ABBEY.

London: August 7, 1892.

I think attention ought to be called to an error contained in the inscription on Sir James Mackintosh's monument in Westminster Abbey. For it is there stated that the great lawyer and statesman died in 1831, whereas the actual year is 1832. It is also surely about time that the notorious blunder in the date of birth on the slab which covers Handel's remains in Poet's

Corner should at last be set right. The illustrious musician was not born, as the gravestone asserts, in 1684, but in 1685, the same year that Johann Sebastian Bach first saw the light.  
ALGERNON ASHTON.

## SCIENCE.

### CURRENT SCIENTIFIC LITERATURE.

*The Etiology and Pathology of Grouse Disease, Fowl Enteritis, and some other Diseases affecting Birds.* By E. Klein. (Macmillans.) Scientific inquiry has not advanced with regard to the grouse disease since the late Dr. Spencer Cobbold announced that it was due to a parasite (*strongylus pergracilis*). But birds have been found dead of grouse disease without this parasite, and some have, on the other hand, been infested by the parasite without dying of grouse disease. Dr. R. Farquharson, however, in 1874, surmised that the disease was of the nature of a contagious fever; and after careful observations on grouse at the moors, as well as from experiments carried on with other birds in the laboratory, Dr. Klein agrees with him. Grouse disease, in short, is "an acute infectious pneumonia." He has detected and cultivated the characteristic microbe of the disease. From the nature of the case it is manifestly far from easy to inoculate wild specimens of grouse, and trace the effects which the microbe speedily causes; but Dr. Klein states confidently that "the lung and liver of grouse affected with disease contain a definite species of bacteria, forming continuous masses or plugs in some of the capillary blood-vessels, but that in the blood of the general circulation they cannot be demonstrated." The remedy is much more important than the diagnosis of the disease, but little is recommended save to destroy as much as possible all suspicious-looking birds. There are also chapters on Fowl Enteritis, and the "cramps" in young pheasants. Dr. Klein writes with abundant knowledge. There are excellent figures of the microbe and its development; and the book, if sufficiently scientific for the library, will not be out of place on the table of the shooting box.

*English Botany.* No. 91. Supplement to the Third Edition, Part 2. Compiled and Illustrated by N. E. Brown. (Bell.) The new part of this most useful supplement begins with *Acer campestre* and ends with *Rosa arvensis*, var. *gallicoides*. It is overflowing with information on the myriad perplexing forms of *Rubus* and of *Rosa*, though, with regard to these genera, Mr. Brown modestly says that he is but adopting the latest views of Prof. Babington or Mr. Baker. It will be good news to all botanical students that Prof. Babington has a new revision of our British *Rubi* in hand, and in an advanced condition; but, in the meantime, Mr. Brown's arrangement, with its corrected nomenclature, will be indispensable. The greatest addition to our Flora recorded in the present part is *Potentilla Norvegica*, now well established in Cambridgeshire, Yorkshire, and elsewhere. A full description and an excellent drawing should make it easy for field-botanists to discover this plant in other counties. As Mr. Brown surmises, *Cytisus scoparius*, var. *prostratus*, does not seem, even when in the living state and in flower, to differ from the type by any character except its prostrate habit. To his list of stations for it may be added L'Etac, Jersey. As to *Genista tinctoria*, var. *prostrata*, the Kynance Cove plants, of which the present writer has seen many, have, so far as his experience goes, the ovary and pod quite glabrous. In *Trifolium repens*, var. *rubescens* or *Townsendii*, we can, like Mr. Brown, find no distinction from the type but that of colour. We have seen all shades, from

white to the deepest red, in the Scilly Isles, and in South-West Britain all shades up to a point just short of what one could call *rubescens*. Good reds are perhaps still commoner in the Channel Islands, though even there we do not get full *rubescens*. We are inclined to connect red or reddish *T. repens*, in Great Britain at any rate, with two conditions—hot, dry weather, and soil containing gravel or ironstone.

### PROF. BLOOMFIELD'S CONTRIBUTIONS TO THE INTERPRETATION OF THE VEDA.

PROF. MAURICE BLOOMFIELD, of Johns Hopkins University, has published from time to time in the *Journal of the American Oriental Society* some learned and ingenious articles entitled, "Contributions to the Interpretation of the Veda." These truly substantial contributions deserve more careful consideration than they have hitherto received, and I propose to examine some of them in order to show their importance both for the interpretation of the Veda and for the study of comparative mythology.

Prof. Bloomfield is anxious to show that the traditions preserved in the Brāhmanas, the Sūtras, and even in later works, are extremely useful for a right and full understanding of a number of obscure verses in the Rig-Veda and the Atharva-veda. We can hardly be surprised that this should be so, though we must remember that there may be two classes of such traditions—those which are posterior to the hymns, and were in fact invented on purpose to account for certain obscure allusions in the hymns, and others which are anterior to the hymns, and are presupposed by them, though they were reduced to their present prose form at a much later time. To the former class belong such legends as that Savitri once cut off his hand at a sacrifice, and that it had to be replaced by an artificial hand made of gold—all this simply in order to explain the very natural expression, "the golden-handed Sun-god."

But there are other legends of a very different character which may become a real help for the interpretation of Vedic hymns. No one would suppose that even these legends, because they are presupposed by the hymns, existed at that early time in exactly that form in which we possess them in the Brāhmanas. No one has yet shaken the old Wolfian principle that poetry is everywhere older than prose; and Prof. Bloomfield would probably be the last person to approve of the impression which some of his essays seem to have produced on the public, namely, that hymns and Brāhmanas belong to the same period of thought and language in India. It is one thing to say (p. 144) that "no Vedic hymns were composed without the environment of legendary reports which we find in the Brāhmanas and Sūtras." No one, so far as I know, has ever doubted this. But Prof. Bloomfield, by calling the form in which these legendary reports occur in the Brāhmanas and Sūtras exaggerated and distended, has himself warned scholars against supposing that the poetical atmosphere of the hymns was contemporaneous with the prose atmosphere of the Brāhmanas and Sūtras. It is true that in some cases his words lend themselves to be misunderstood. Thus, when he says that he cannot believe that even a single Vedic hymn was ever composed without reference to sacrificial application, he does not make it quite clear whether he wishes us to believe that every hymn was originally composed for the sole object of being employed at some kind of regular sacrifice, or whether he thinks that he can prove that every hymn was afterward employed for sacrificial purposes in their

widest sense, that every Mantra had, in fact, its *vinīyoga*—not only those of which the authors of the Sūtras were able to record it, but likewise those of which the old Sūtrakāras were not able to point out any definite *vinīyoga*. All I can say is that not only are there many hymns of which the old authorities on sacrificial questions know no *vinīyoga*, but of which even we ourselves should find it extremely difficult to imagine any such ceremonial employment. One might as well imagine that all the Psalms of the Old Testament were meant for the Temple service, because many of them undoubtedly were. We gain nothing by these ready generalisations, and we may lose much by them, if they prevent us from appreciating the gradual development of ancient thought. I have myself often insisted on the importance of the legends collected in the Brāhmanas and Sūtras as throwing light on the traditions which found poetical expression in the hymns. When the Brāhmanas tells us, for instance, that the daughter with whom Pragāpati fell in love was the Dawn—by whatever name it may be called—we have no right to reject such explanations as the inventions of later mythologists. It is absurd to imagine that mythology was studied at that early time as we study mythology, from a purely scientific point of view and with all the help of comparative philology. The idea that the Dawn was followed, was loved, was carried off, was destroyed by the Sun, is expressed again and again in the hymns; and even if we suppose that the poets had forgotten that Ushas, Urvasi, and all the rest were originally names of the Dawn, we can learn from the Brāhmanas that the tradition of those names and of their original meaning was never entirely lost. It is quite true, that in many cases comparative philology gives us a safer key to the secrets of these names than the Brāhmanas do. But a positive statement from the Brāhmanas is a help which those only can afford to despise who imagine that comparative mythology can ever be studied without a knowledge of Vedic Sanskrit.

When I treated of Kerberos, the dog of Hades, and identified that name with the Sanskrit Sarvara (Savala) from which Sarvari, "the night," I was not aware that this explanation could derive support from the Brāhmanas. The passages which Prof. Bloomfield has collected are, therefore, extremely welcome to me. They place the origin of the two dogs of Yama, the ruler of the departed, in the clearest light, and thus elucidate more fully the original character of the one dog of Hades that survives in Greek mythology. In the *Kāth.-Sanhitā* xvi. 14, we have the distinct statement that the two dogs of Yama were day and night—*etau vai yamasvā ahas ka rātri ka*. And in K. B. ii. 9, we read, Sabala, "the speckled," is the day; Syāma, "the dark," the night. We must always bear in mind that the divine representatives of any physical phenomena represent these phenomena in a very comprehensive way. Thus, the representative of the sky is often the representative of the sun also, and afterwards of the day, of daylight, of the morning—nay, of light in general as opposed to darkness. Hence it is quite natural that the two dogs of Yama should be representatives not only of day and night, but, likewise, of sun and moon. Thus, while in Greek mythology the representative of the dim twilight survived in Kerberos, in India the dog who represented light and sun assumed greater prominence. Strange as it seems at first that the sun should, in the Veda, be spoken of as the Heavenly Dog, Divyaḥ svā, the passages collected by Prof. Bloomfield leave no doubt on that point. He translates the hymn from the Atharva-Veda vi. 80, quite rightly by:

"He (i.e., the sun) flies through the air, looking

down upon all beings; we desire to do homage with this *havis* to thee (who art) the majesty of the heavenly dog;"

or, more literally:

"That which is the majesty of the heavenly dog, under that form we worship thee with this oblation."

And, again, v. 3:

"In the waters is thy origin; in heaven thy abode; in the midst of the sea and upon the earth thy greatness. That which is the majesty of the heavenly dog, under that form we worship thee with this oblation."

Now it is quite true that the idea of worshipping a heavenly dog, or calling the sun a heavenly dog, does not seem to harmonise with the ordinary ideas about the Vedic religion, nor is it quite in harmony with the general character of that religion. To say that other religions also, in America, for instance, worship the sun as a dog, or conceive the supreme deity by that name, does not help us much, unless we can discover why they do so. This is what we can do in the Veda, and generally nowhere else. We have there not only the fact that the sun was called the heavenly dog, and was worshipped as such, but we can get behind these ideas, and understand how they arose. The S. B. xi. 1, 5, 1, tells us distinctly that not only the sun, but the moon also, was called the heavenly dog—*Sa (kandramāh) haisha divyah svā sa yagamānasya pasūn avekshate*, "He (the moon) is the heavenly dog; he looks down on the cattle of the sacrifice." If, then, sun and moon, day and night, are called the heavenly dogs, the dogs of Yama, the god of death, we see clearly that this thought was naturally suggested by the fact that day and night, or sun and moon, go on for ever, looking out for men, and at last hunting them down, like dogs seeking for prey. That is a natural concept; and in that sense sun and moon were called the dogs of Yama, the heavenly dogs, till after a time each one by himself was called the heavenly dog.

And, after all, there is no reason why the sun should not have been conceived as a dog, for we see how often it has been conceived as a horse. Thus, *Shadgurusishya*, in his commentary on the *Sarvānukramāni*, says: "Who but the sun is the horse of the wind, the companion of Vāyu, the hermit (*muni*) urged on his course by the gods, who lives in both seas, the eastern and the western." Here we meet with a new and somewhat startling simile, namely, that of hermit. Most likely this simile was suggested by the solitariness and silence of the sun; but, unless we had been warned beforehand, we should certainly have been puzzled when reading in v. 5, "He flies through the air, looking down upon all forms, he, the *muni*, the friend, good to benefit every god."

If we once know that the two dogs of Yama were originally sun and moon, day and night, called also, as we saw, *Sabala* and *Syāma*, we shall now better understand a well-known passage in the *Khāndogya-Upanishad*, viii. 13, where the journey of the soul after death is described, and where we read: "From the black (*syāma*) I come to the spotted (*sabala*), from the spotted to the black," that is, as Prof. Bloomfield has explained it, "I came from the moon to the sun, from the sun to the moon."

Of course it may be said that the conception of sun and moon, or day and night, as the messengers, or as the dogs of death, is too abstract for primitive people. But is not this conception of primitive people as being averse to such abstract ideas a mere theory? No one has ever defined what he means by primitive people; but, if the Vedic poets are to be called primitive, let us take these primitive poets such as we find them, not such as we imagine that they must have been. The idea that the sun

is the cause of death as well as of life is expressed in so many words in the *Sat. Br.* ii. 3, 3, 7: "The sun who shines is the same as death." Again, in *Sat. Br.* x. 4, 3, 1, we read: "The year is death, by means of day and night does it destroy life." Or, in still more mythological phraseology, *K.B.* ii. 9, "Day and night are the two arms of death." This shows how familiar all these ideas were to the so-called primitive humanity of the Veda, and how strongly the dualism of nature is reflected in them. I tried, many years ago, to collect these dualistic conceptions in the ancient Vedic mythology; and I thought that I had proved that the two *Asvins*, too, were expressions of that dualism which runs through the whole of nature, whether as day and night, or as sun and moon, or as morning and evening, or as spring and winter, or as light and darkness, or as life and death. Why they were called *Asvinau*, "horsemen," has never been explained; but when we see how dog and horse were used almost as proper names of the sun, we are probably not very far wrong if we interpret horsemen as the riders or representatives of the heavenly horse or the sun. In that case, *Nisatyau*, also—another name of the *Asvinau*, and derived from *nas*, to return (*noo-tos*)—would be an appropriate predicate of the ever returning diurnal or nocturnal deities. It is quite true that in the *Asvinau*, as we find them in the hymns of the *Brāhmanas*, the traces of their fundamental physical character are not always discernible, being overlaid by later legends. Nor should we have discovered in the dogs of Yama, particularly when they appear as the brood of *Saramā* (the Dawn), their original character of day and night. The aftergrowth of mythology is very luxuriant; often most capricious, and but seldom reducible to physical or rational sources. And here, again, Prof. Bloomfield's warning should be taken to heart by all comparative mythologists:

"It is a prime need," he writes, "of mythological investigation, and one which has certainly been neglected in the past, to draw a sharp line of demarcation between the primary attributes of a mythological personage which furnish the causes of the personification, and the attributes and events which are assigned, or are supposed to happen, after the anthropomorphism has been completed. He who would search for the primary qualities of the Greek Zeus, as expressed—e.g., in the formula *sub Jove frigido*—in every action and attribute of the Homeric Zeus, necessarily errs; his error is likely to be as great at some points as is his who would look for naturalistic events and physical phenomena in the actions of the Hellenic gods in a play of Euripides, where the gods are afflicted with all the passions and weaknesses of men."

Nothing can be truer, if only we remember, on the other hand, that below this legendary growth there must always have been, whether visible or not, the deep roots and feeders of physical realities, as conceived in the words of ancient observers. As truly as the most magnificent three-decker presupposes the oak-tree and the small acorn from which it sprang, every myth, however elaborate and artificial, requires for its very existence the simple phraseology in which the great phenomena of nature were first realised and spoken of in the dialects of the various languages of mankind. In the present state of mythological science, we may safely say that all mythology in its origin was physical, whatever it may have become in its later development; nor can it be denied that in certain places the lowest granite breaks sometimes in the most marvellous way through the latest tertiary strata of more modern mythology.

F. MAX MÜLLER.

## CORRESPONDENCE.

### ETHNOLOGY IN FOLKLORE.

Settrington Rectory, York: August 8, 1892.

It is only fair to Mr. Gomme to acknowledge that, if his premises be admitted, his conclusions are not impossible. His fundamental assumption is stated on p. 14, where he asserts that "there was a definite advance in culture by the Aryan race before its dispersal from the primitive home." But the existence of this "Aryan race," and of its "primitive home," and the fact of a "dispersal" are the very things that have to be established. We no longer believe, as was asserted thirty years ago, that a small Aryan clan dwelling somewhere in Central Asia, sent off successive swarms to Europe. Instead of an "Aryan race," it is now held that there were several unrelated European races, which, in some unknown way acquired Aryan speech, just as Belgians, French, Spaniards, Portuguese, Aztecs, Guaranis, and negroes have come to speak neo-Latin languages. This does not make them into a "Latin race." Aryan can, therefore, only be used correctly as a linguistic, and not as an ethnic term. It is useless to talk about Aryans unless you know who they are. That this hypothetical "Aryan race," before leaving its hypothetical "primitive home," should have made "a definite advance in culture," which excluded witchcraft, sorcery, demonology, nature worship, human sacrifice, megalithic structure, querns, and the exposure of heads on poles, is a pure assumption, without evidence, or rather contrary to such evidence as we possess.

Mr. Gomme objects to my methods of criticism; but when a book is based on assumptions that cannot be proved, the easiest way of testing those assumptions is by seeing whether they lead to impossible or absurd conclusions.

My review was not meant to be "hostile" to Mr. Gomme, for whose very useful labours, when he leaves ethnology alone, I have a sincere respect.

ISAAC TAYLOR.

### OLD PRUSSIAN "ASSWENE."

Indian Institute, Oxford: Aug. 9, 1892.

Mr. Mayhew objects to my disregarding Nesselmann's conjecture with regard to the meaning of the above river name. Nesselmann says:—"Der Name (*Asswene*) steht wohl in demselben Verhältniss zu *Aswinan* (Pferdemilch) wie der Name des *Dadei* (Name eines sees bei Bischofsburg) zu *dadan* (Milch)." Now *Asswene* cannot possibly be derived from *aswinan*, any more than "maritime" can be derived from "marine." *Aswinan* and *asswene* as collateral derivatives would imply each of them a separate and distinct idea, just as, e.g., *Lith. vakarene* means "supper" and *vakarinis* "evening star," from a base *vakaras* "evening." The base *asu-* may mean "horse or mare" in the case of *aswinan*; but we are not, therefore, bound to suppose that it means the same in the case of *asswene*.

E. SIBREE.

### PHILOLOGY NOTES.

A PRELIMINARY prospectus has been issued of the International Congress of Orientalists that will be held in London from September 5 to 12, under the presidency of Prof. Max Müller. The following are the titles of some of the papers promised:—"Jaina Sculptures from Mathura," by Prof. G. Bühler; "Coins of the White Huns," by Sir A. Cunningham; "A Buddhist Account of the Three Religions of China," by Prof. Legge; "Jain and Sanskrit Etymology in the light of Pali," by the Rev. Dr. R. Morris; "Eastern Numismatics," by



Mr. E. J. Rapson; "Administrative Aspects of Anthropology," by Mr. H. H. Risley; "The Progress of Armenian Studies," by Dr. Schrumpp; "The Gupta Coins," by Mr. Vincent A. Smith. We understand that Mr. C. H. Tawney will attend the congress as a delegate from the Asiatic Society of Bengal. During the meeting of the congress, Messrs. Luzac & Co. will have on view, in Great Russell-street, an exhibition of all oriental works that have been published in England since the Stockholm congress of 1889.

MR. C. J. LYALL, the Arabic scholar, has accepted the vice-presidency of the Asiatic Society of Bengal, vacant by the death of Dr. Rajendralala Mitra. Mr. Lyall has recently edited, in the Arabic series of the "Bibliotheca Indica," the Commentary of Abu Zakhariya Jahiya at-Tibrizi on ten pre-islamic poems. It is by the same hand as the Commentary on the Hamasah, published by Dr. G. W. Freytag. The text is based upon an excellent MS. at Cambridge, collated with others in the British Museum and at Leiden.

DR. A. F. R. HOERNLE has resigned the post of philological secretary to the Asiatic Society of Bengal, though he will continue his valuable reports on coins that fall to the government under the law of treasure trove. Dr. Hoernle is now devoting himself entirely to the publication of what is known as the Bower MS., of which he has issued instalments in the *Journal of the Asiatic Society* and in the *Indian Antiquary*. Agreeing with Prof. G. Bühler, he now believes that no part of the MS. can probably be dated later than the first half of the fifth century A.D. The government of India has undertaken to defray all the expenses connected with the publication, including photographic facsimiles of every page of the MS.; while the provincial government of Bengal has relieved Dr. Hoernle of his duties as principal of the Calcutta Madrasa, during the whole time that may be necessary for the completion of the work.

THE Lieutenant-Governor of Bengal recently deputed Mahes Chandra Nyayaratna, principal of the Sanskrit College at Calcutta, to report on the *tol*s of Nadiya, in which for centuries Sanskrit has been taught by *pandits* of repute to successive generations of Brahman pupils. During the last sixty years, an allowance has been made by the Government for the support of the pupils, now amounting to £200 a year; but it appears that these indigenous Sanskrit schools are steadily declining, both in quantity and quality.

"The old custom of bringing up sons to pursue the calling of their fathers is losing its hold upon the country. Families of *pandits* in Bengal have all been tending to assimilate themselves to the other Brahman families of the province—i.e., to adopt secular callings that hold out prospects of pecuniary gain. Non-*pandit* families hardly ever think of training up any juvenile member at a *tol* for the career of a *pandit*. Our *tol*s are thus being threatened with a stoppage of supply of boys. The average intellectual capacity of the present generation of *tol* students is lower than that of the past generation, as unquestionably as the number is lower; and this deterioration in quality and decrease in number, judging from present circumstances, tend to be progressive. To arrest this decline, very liberal help from individuals and from the State would be needed."

We should add that the principal himself is a member of the Brahman clan of Mahāmahopādhyāya, to which many of the most learned *pandits* of former days belonged.

NOT the least interesting feature in the *Indian Antiquary* (Kegan Paul & Co.) is the occasional department headed "Progress of European Scholarship." The Index number

for last year, which has just reached us, includes a summary, by M. Sergius d'Oldenburg, of the contents of the *Journal of the Eastern Section of the Russian Archaeological Society*, whose labours, we venture to say, are otherwise hardly known in England. Among the more important papers analysed are: (1) Those dealing with the Uigur inscriptions of the eighth century, written in an alphabet derived from the Nestorian, and adopted by the Mongols 500 years later; (2) a translation of an inscription, in Manju and Mongol, relating to the conquest of Korea by the Manchus, which can be dated in 1624; (3) an account of an inedited MS. of the Arabian Nights, in the library of Baron Gunzburg, which comprises the tale of Aladdin's Lamp, hitherto known only from Dr. Zotenberg's edition; (4) a description, by M. N. J. Marr, of a summer journey to Armenia, undertaken with the object of collecting MS. materials for a work on the fables ascribed to Vardan. Incidentally we are told of a MS. of the thirteenth century, containing a statement that at that time there was no Armenian alphabet.

## FINE ART.

### THREE BOOKS ON MICHELANGELO.

*Michel-Ange*. Par Emile Ollivier. (Paris: Garnier Frères.)

*Michelangelo: eine Renaissancestudie*. Von Ludwig von Scheffler. (Altenberg: Geibel.)

*Michel-Ange, Poète*. Par Gabriel Thomas. (Paris: Berger-Levrault.)

(First Notice.)

"POUR faire l'histoire d'une religion," says M. Renan in one of his enchanting moods of common-sense, "il faut ne plus y croire, mais il faut y avoir cru." Two of these three studies are shining examples of how far that little paradox will stretch. It is to be hoped that Mr. Addington Symonds, in due season, will strike the mean; for, in truth, the real Michelangelo is still to seek. MM. Ollivier and von Scheffler claim to have discovered and laid him bare: one presents us with a reactionary Catholic, the other with a Neo-Platonist. M. Gabriel Thomas, who is last in the field and makes more modest pretensions, takes Platonism for granted, and devotes himself to a sympathetic (if not very searching) little essay upon the Platonic tradition—as he deems it—in Italian erotic poetry, from Dante's time to that of the great sculptor who in many respects reflected him. Thus bluntly stated there is nothing very surprising in any of these views: in fact, M. Ollivier's is curiously old-fashioned in the way it leaves the Renaissance out of account; but Herr von Scheffler, in reality, goes further than any previous critic. Some of his conclusions may require modification, and there may be tendencies and influences for which he has not sufficiently allowed; his book is none the less scholarly and suggestive—a genuine contribution to the study of the Sonnets. In his view Michelangelo was more than a theoretical Platonist: he did not accept the myths and allegories of the *Phaedrus* and *Symposium* merely as approximations of metaphysical truths; he reduced them to practice; he himself was, in turn, Agathon, *Phaedrus*, Pausanias; or, again, he was the Platonic Socrates with his Alcibiades

and his Diotima—in other words, his Tommaso Cavalieri and his Vittoria Colonna.

"Dass Individuelle in diesem Platonismus Michelangelo's . . . ist nur zu verstehen, wenn man sich eben immer wieder vergegenwärtigt, dass hier nicht nur eine Congenialität der Ideen, sondern ein durchgängiger Parallelismus auch der Lebens- und Liebeszustände vorliegt" (p. 95).

That is Herr von Scheffler's key to the position; but there is more. The sonnets and madrigals echo the life; they are Platonic, naturally. What of the Medici tombs, of the Sistine chapel, the Doni Madonna? Platonist all, says Herr von Scheffler. "Michelangelo ist Christ und Heide, Italiener und Hellene" (p. 222); but the dominant note, which alone could bind together such discordant strains in him, is Platonism. He sees in the Florentine artist the Greek faculty (pre-eminently Plato's) of personifying abstractions, of lodging them, so to speak, in concrete objects. He believes that Tommaso de' Cavalieri, Vittoria Colonna, Luigi del Riccio, and any others to whose persons the poems were directed, were so many real incarnations of the Idea of Beauty, and that the poet felt himself possessed by the daemonic offspring of Penia and Poros, Eros the ever hungry and ever bountiful, in whom, as Socrates says, "that which is always flowing in is always flowing out." That beauty which moved his soul to soar on the wings it had nourished lay indifferently in man and woman; it lurked, as he was fond of saying, in his blocks of marble, in the very crags of Carrara. It lurked in himself; and the *έρωμενος* alone could be the true sculptor to hew it out of him and give it free and living expression. This abiding Eros (playing in and upon many fair and transient things) is, Herr von Scheffler suggests, the clue to Michelangelo's life, poetry, and art. I do not say he is always convincing. I think he puts down to Plato's score much that was instinctive and, as it were, conventional in the poet's lines. Perhaps every artist, assuredly every lover, is a Platonist by temperament. It is certain that Dante, for instance, knew nothing of Plato at first hand; he had only what he could glean from Cicero and Boethius. By education, too, he belonged to the positive school, whose mainstay was the Aristotle of Albert and the Paris University. And yet is not the *Vita Nuova* a Platonic piece? Are not his sympathies in the *Paradiso* with the Areopagite and St. Bonaventura rather than with St. Thomas? So with Michelangelo, it does seem that Herr von Scheffler leaves out of the reckoning the chivalric *Amor* of the Trobadors—Dante's "lord of terrible aspect"—and considers, whenever he finds a sonnet addressed to a "Signior," that it necessarily refers to a Tommaso Cavalieri, or some other beautiful youth in whom—like Sidney, Shakspeare, and, later, Winckelmann—the poet found his ideal reflected and embodied. Here Herr von Scheffler does not keep sufficiently in sight the fact that, between the Athens of Pericles and Plato and the Rome of Leo X. and Benvenuto Cellini, Christianity had intervened—Christianity and the feudal *cultus* of woman. But still it is only right to say that his chapter on Vittoria Colonna is one of the best in the

book. He makes proper allowance there for the sobering and refining influence her hardly disguised attempts to "convert" him had upon his life; he shows us how she raised him from beauty to wisdom, from wisdom to the contemplation of "the good," and how she, in this way, made him—in Plato's phrase—"a spectator of all time and all existence." She was, in truth, the Diotima of this Tuscan Socrates. She fostered in him that instinct towards *ἀσκησις* which all Platonists have known, a stern schooling of his soul to a life that could be lived apart from body and earthly passion. He seems to have "loved" her, in ordinary parlance, hardly at all. Throughout their intercourse he was writing in strains of exalted affection to Cavalieri and to Riccio; often he employed the former as an intermediary to carry her his little presents, sonnets, letters, sketches for a crucifix. From all which Herr von Scheffler concludes, and rightly to my mind, that his attitude towards her was mainly intellectual—an affection of the soul. Perhaps it is going too far to say:—"Er ist ausnahmsweise der Empfangende, der weibliche 'Freund' der Gebende"; but there is no denying, on the evidence, this strange circumstance that, where the Marchesa was his friend, Cavalieri was his *ἐρώμενος*. It is the difference between *ἀγάπη* and *ἔρως*, says Herr von Scheffler.

Then we come to painting. In his eleventh chapter Herr von Scheffler considers the decoration of the Sistine by the light of the Sonnets. It would certainly have been better to have viewed them as the painting of a sculptor rather than of a rhyming philosopher; but in spite of that he gets much closer to the *vraie vérité* than M. Ollivier. It is here, above all, that one feels the bite of Renan's maxim: Put aside your convictions before a work of art: trust to your instincts, verify and then justify them. That is the whole duty of a critic. For what is the thought binding these amazing tiers of figures together? Is it the "earnest expectation of the creature" awaiting the predicted Messiah? Or is it an allegory of life, struggling from birth to birth, alternately buoyed, swayed, or held in check by those mysterious symbolic assurances of prophets, sibyls and dark oracles which, the Neo-Platonists said, lay shrouded in every simple object or event? In a word, has Moses prompted the painter, or Plato? Herr von Scheffler expounds the entire scheme as a representation of the powers of "divine madness," elaborated in the *Phaedrus* of Plato. It is the painful and age-long effort of man to recover his inheritance. The culminating row, beginning with the "Creation," reveals the "artistic-poetic mania," the possession by the Muses "which enters into delicate and virgin souls, and there inspiring frenzy awakens lyrical and other numbers." The "Prophets and Sibyls" point to the prophetic mania—*μαντική*; the so-called "Genealogy of the Virgin" shows mankind waiting still upon God, working out in grief and labour its own deliverance; and the part played in that deliverance "from an ancient wrath" by "holy prayers and rites and inspired utterances" is symbolised

by the scenes of "Judith," "Esther," "David," and the "Brazen Serpent." Lastly, the lunettes of *certi ignudi* (the "Athletes") on the cornice depict, in our author's opinion, those possessed by the love-frenzy. They are, indeed, patterns and types of Love himself—*Canones* as he aptly says; exquisite figures, appearing also in the Doni Madonna of the Uffizi and in our half-finished picture in the National Gallery, where the artist has achieved what was for him the standard of physical beauty—the incarnation of the concept of the Beautiful itself. Appropriately enough Herr von Scheffler closes his case with Berni's lines:

"Ho visto qualche sua composizione;  
Sono ignorante, e pur direi d'havella  
Lette tutto nel mezzo di Platone."

And while we are considering whether Michelangelo had indeed set himself the task of philosophising in *tempera*, or whether it may not have been his lot, as it has been Plato's, to suggest more to his commentators than he ever imagined himself, comes M. Ollivier and gives another reading—the theological. In a very lengthy chapter, fortified with rather laboured eloquence and frequent citations from the Old Testament, St. Augustine, Dante and Milton, he expounds the orthodox, exoteric view of the series. The *Phaedrus* and the Renaissance drop out of sight; we are in the fourteenth century with Orcagna, Simone Memmi, and the Lorenzetti brothers. As for the "Genealogy" groups, he appears to connect them with the Seven Deadly Sins; the nude youths he does not mention at all. Who shall decide between these disparate doctrines? Moses or Plato? Of course, there is just half a truth with each. That dressing up of the Hebrew Scriptures in a Greek garb had been a solemn mission to Ficino and Pico and Matteo Palmieri; its performance was still in the range of possible things. To fit together into an irresistible whole all shades of thought and creed, or to discern the underlying purpose in Judaism, Christianity, and Paganism was the dream of all the finer spirits of Italy, as it has been of all ages and races standing, as they did, at the parting of two ways. Michelangelo was no scholar: he knew neither Latin nor Greek: such knowledge of Plato as he had had floated to him in snatches of conversation heard at Carreggi, from Politian's odes and Lorenzo's lyrics. He was no sounder as a theologian. But he lived in a time when the old dogmas of the Church were still the given subjects of art, and still received a shrugging acceptance, while newer and wilder theories—tending surely to the Pantheism of Bruno and Campanella—were pressing their vague fascinations on all hands. The problem before him, therefore, was rather how to satisfy at once the requirements of custom and the intuitions of an artist, than how to work out on canvas deep-seated religious convictions. This, and one other point, Herr von Scheffler seems to have missed. He does not recognise sufficiently that Michelangelo outlived the Renaissance, that even when he began his work in the Sistine its bloom had gone. Greece had once "risen from the dead with the New Testament in her hand," and the

earnestness and naïve sincerity which gives such an inextinguishable charm to Lippi and Botticelli betrayed the first flush of that great re-incarnation. The curiosity, too, and bright audacity of Leonardo belong really to the earlier generation. The enthusiasms of one age are the commonplaces of the next. All these things were impossible to the man who had lived through the sack of Rome, the enslavement of Florence, and had seen the Reformation begin. Michelangelo felt as these pioneers had felt—all religions were true, all truth was beautiful, all beauty divine. But the spring, the ecstasy of discovery was gone. In brief intervals of transport he felt that indeed he lived—

"Wingless upon your pinions forth I fly;  
Heavenward your spirit stirreth me to strain;  
E'en as you will, I blush and blanch again,  
Freeze in the sun, burn 'neath a frosty sky."

But nearly always there is bitterness for an afterthought;

"... Her soul that fashioned mine hath sought  
the skies,  
Wherefore unfinished I must meet my end,  
If God, the great artificer, denies  
That aid which was unique on earth before."\*

There is an echo of the *Cratylus* in this sonnet, as of the *Symposium* in the preceding, as of the *Phaedrus* in the Sistine, as perchance, of some instinctive nature-worship in the Madonna of the Uffizi. But in the main these felicitous moments of his show him neither christian nor pagan, neither philosopher nor theologian, but an artist to whom these schools and habits of mind have a positive aesthetic value, a broad, general appeal to the imagination, independent of moral and spiritual considerations. When, therefore, he was commissioned to treat of the stock subjects of "Creation" and the symbolical events of Old Testament story, while he clung in the main to the traditional lines of Orcagna, della Quercia and Masaccio, he coloured them with his own peculiar temperament, modified but not directed by the spirit of the age. So the last word is with Herr von Scheffler after all: "An stelle des Papstes tritt in der Sistine-composition des Künstler's Ego."

MAURICE HEWLETT.

# CORRESPONDENCE.

## ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: August 9, 1892.

On the essential question of the date of the vases of Mykenæan style, the absence of a single fresh datum in the recent letters appears to show that your readers may rely on the following propositions.

(a) That all the data yet found with the widely spread examples in Greece and Egypt show a period of between 1450 and 1100 B.C., the limits which I have assigned in *Illahun* and adhered to since.

(b) That nearly all of these data are of names before 1300 B.C., and in those which are later the style of vase is distinctly different from the earlier.

(c) That the only hypothesis which could date these vases later than these limits needs the assumption that in every case the vases are

\* My citations are from Mr. J. A. Symonds's beautiful and close versions of the originals as printed by Guasti.

associated with the names of long anterior kings to the exclusion of any contemporary datum.

Turning now briefly to the minor details:

1. I have already pointed out that I recognised the conclusions on the Kahun pottery to be debateable, although I fully adhere to those conclusions being the fair result of the evidence. I am not, therefore, going to be saddled with an absolute position which I have never adopted.

2. I stated that both of the theories about the Mediterranean peoples agreed in identifying the Akanasha and Akhaians; this is the fact. And I am not, therefore, going to be saddled with a statement that all Egyptologists agreed on the point. No doubt some differ, but only by negation. In any case this only affects historical views, and not the archaeological results.

3. As to the Maket tomb I have said all that need be said. We can only go by the period of the latest dateable objects in any deposit.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. LEONARD BORWICK, the pianist, and Mr. Francis James, the water-colour painter, are about to leave England for the North of Italy, and are expected to make some considerable stay in Venice.

To the new museum of the Brassey Institute at Hastings, which will be formally opened on Tuesday next, Mr. Felix Joseph—in continuation of similar donations to other provincial museums—has presented thirty-seven water-colour drawings by Thomas Stothard and Clarkson Stanfield, together with a number of pieces of old Chelsea, Derby, Worcester, and other ware.

THE pictures chosen by this year's prize-winners in the Art Union of London have been on view during the past week in the rooms of the society, 112 Strand. The first prize is Mr. C. Stuart's "Sunshine and Rain," from the Royal Academy. The engraving for distribution is a mezzotint of Sir J. E. Millais's "Souvenir of Velasquez," which has been previously reproduced in line by the late Lumb Stocks.

WE ought earlier to have taken an opportunity of commending the cyclorama of "Ancient Egypt" at Niagara Hall, Westminster, which is made intelligible to the least instructed by a scholarly guide, written by Mr. T. Hunter Boyd. This exhibition should contribute—as we believe is the object of its organiser—to increasing the popular interest in Egyptology.

THE following is the text of the imprecation on the *tabella devotionis* from Hadrumetum, mentioned in the ACADEMY of July 16, (p. 56):—

"Adjuro te, demon, quicumque es, et demando tibi ex anc ora, ex ac die, ex oc momento, ut equos prasini et albi crucies, ocidas, et agitatores[s] clarum et Felicem et Primulum et Romanum ocidas, collidaneave spiritum illis lerinavas."

"Adjuro te, per eum qui te resolvit temporibus deum pelagicum aerium lao, lasdao, Oorio, Aeia."

At a later meeting of the Académie des Inscriptions, M. Bréal suggested certain corrections in this text: "collidas nervos" for "collidaneave," and "extinguas" for "lerinavas."

DR. L. A. WADDELL contributes an interesting paper to the first number of the *Journal* of the Asiatic Society of Bengal for 1892 (Kegan Paul & Co.), in which he claims to have identified an ancient Buddhist site.

This is "the small solitary mountain with a double peak," on which (according to Hiuen Tsiang) Buddha spent the rainy season of the sixteenth year of his ministry, after having subdued the demon Po-khu-lo. Hiuen Tsiang goes on to mention the marks of Buddha's feet, a sitting figure of Buddha in stone, a *stupa*, and many other details. Sir A. Cunningham had identified this site with the Mahadeva peak in the Kharakpur Hill; but Dr. Waddell, after visiting both spots, is able to show that all the details are satisfied only by Mount Uren in the district of Monghyr. Besides the geographical position and physical conformation, here are to be seen to this day the footprint and other rock-markings, brick ruins of a *stupa*, numerous votive statues and *chaityas*, and thousands of names carved on the rock, indicating a place of Buddhist pilgrimage. The tradition of the demon still survives, under the name of Bakura, which is the exact equivalent of the Chinese Po-khu-lo. Unfortunately, the site has been already discovered by the engineers of the East Indian Railway, who are busily engaged in blasting away the rock-sculptures, &c., for ballast for the permanent way. Dr. Waddell's paper is illustrated with four plates, showing a plan of the hill, and some of the more important sculptures and inscriptions.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

*Fugue.* By Ebenezer Prout. (Augener.)

THE theorist André once declared that Bach was not a good model for Fugue, because he allowed himself too many exceptions. Mr. Prout, however, proposes to bring Bach within the pale of orthodoxy by turning those many exceptions into rules. He remarks, very truly, that Cherubini and Albrechtsberger followed the great theorists Fux and Marpurg, taking "little or no account of the reformation, amounting almost to a reconstruction, of the Fugue at the hands of J. S. Bach."

Our author finds in Bach many subjects answered in the key of the sub-dominant, yet the possibility of such an answer "has not, so far as we know, been touched upon in any existing treatise." (Marpurg, it may be mentioned, notes a subject of Bach's with its answer in the sub-dominant.) Mr. Prout carefully analyses these Bach examples, and deduces rules enabling the student to decide when such an answer is permissible. In referring to one, he tells us that the answer is given thus, "in order to carry out the important principle that dominant harmony should be answered by tonic." It would perhaps have been better to say that, by such an answer the principle is carried out. At the time of writing, Bach was probably more occupied in taking care that the figure or figures of his subject should not be spoiled (as would have been the case had he adopted the usual answer at the fifth), than in doing something "in order to" carry out a principle. Mr. Prout's remarks on answers in the sub-dominant are full of interest, and his illustrations are not confined to Bach, but include Handel, Beethoven, and Schumann. Again, the rule that tonic must be answered by dominant, and *vice versa*, is, says our author, "a good rule enough, if it were only observed." But he finds Bach and Handel "driving a coach and four through it" continually, and hence proposes that it should be considerably modified. Nothing could be more reasonable. In some of the illustrations, however—as, for instance, in the one from Mendelssohn's "Christus" and the one from Verdi's "Requiem"—a special reason (similar to the one given by Mr. Prout for real answer in Bach's Wohl. Clavier Fugue

in E Minor, Bk. 1) can be assigned for the non-observance of the rule, whereas, in others, quoted by Mr. Prout, it seems to some extent a matter of caprice.

The two chapters on "Answer" display great research, and the desire shown throughout to distinguish between liberty and lawlessness is most praiseworthy. In the chapter on "Countersubject," the first countersubject in Bach's Fugue in B, from the second book of the Wohl. Clavier, is spoken of as being "heard no more" after the exposition. There is certainly no formal repetition of it afterwards, yet it lingers in spirit until the closing bar of the Fugue. The chapter on "Episode" is interesting, but the author could have written half a dozen such chapters without exhausting his subject.

Is Stretto an essential part of a Fugue? Cherubini declares that it is; and yet, as Mr. Prout reminds us, out of the forty-eight Fugues in the Wohl. Clavier, more than half have no Stretto at all. But in his capacity of theorist and instructor, Cherubini looked at the matter otherwise than Bach, who, according to his own showing, wrote at any rate the first half of his forty-eight Fugues "especially as a pastime."

In dealing with the middle and final sections of a Fugue, Mr. Prout describes a Fugue as in "ternary" or three-part form, for which idea he acknowledges his obligations to Dr. H. Riemann. True it is that a Fugue has three sections; but it would seem more legitimate to compare it with a movement in Sonata or so-called "binary form," which also has three sections—for in both the middle section is occupied with the development of subject-matter, whereas in ternary form proper the middle section introduces new material. The term "binary," applied to a movement in Sonata form is, indeed, a misnomer: the beginning of the second half of the old binary movement of the Suite, in the course of evolution, having itself grown into what is now called the "development section." To speak of a movement with three clearly-defined sections as in "binary" form recalls Talleyrand's satirical description of the aim of language.

Mozart, when writing his "Musical Joke," a burlesque on unskilful composers, could scarcely have imagined that one day it would serve as an illustration in a treatise on Fugue. Mr. Prout uses it as a text to bring home the necessity of continuity in fugal writing; thus the joke of the master serves a serious purpose.

The treatise before us contains so much valuable matter that it is impossible in a brief notice to do justice to it. We have ventured to differ from the author in the selection of a term, and have found his attacks on the old theorists somewhat severe; but these and other minor matters do not affect the general substance of the book, and we have no hesitation in describing it as one of the most valuable, and certainly one of the most practical works on Fugue ever written.

In his preface Mr. Prout gives us some idea of the extent of his labours in preparing this volume. Besides consulting all the standard authorities, and studying "every fugue, vocal and instrumental, to be found in the forty volumes of Bach's works published by the Bach Gesellschaft," he has also examined "at least a thousand fugues" by Handel, Mozart, Beethoven, and other composers. He has written on a dry subject without showing dryness, and in every line one can see that his labour was to him a labour of love. Many musicians have felt that, in the matter of fugue, Bach ought to be the final authority; Mr. Prout is the first to accept him as such.

J. S. SHEDLOCK.

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## LITERATURE.

*An Englishman in Paris: Notes and Recollections.* In 2 vols. (Chapman & Hall.)

It is much to be regretted that this book, so rich in matter of interest respecting memorable events and people, should be produced under conditions almost fatal to its authority and value. In the first place, the writer, who would seem to have been in the most exclusive society of Paris from the days of Louis Philippe until the fall of the Second Empire, has thought fit, for reasons which he "cannot and will not mention," to withhold his name. How, then, can his testimony be accepted as worthy of credence? Not a few of his readers, it is true, will think that the veil which he casts over himself is peculiarly thin. They will point to some personal details in the work as establishing his identity beyond rational dispute. In his youth he settled in Paris under circumstances which made it likely that he would spend most of his life there. At the time of the Dujarrier duel (1845) he was twenty-seven years of age. He liked painting and sculpture a good deal better than books. He mixed with many sorts and conditions of men, from princes and statesmen down to the art students of the Quartier Latin. His name appeared on several committees for the relief of the poor. He was probably the only foreigner whom the French had agreed not to regard as an enemy in disguise. During the siege he was arrested by some numskull as a spy, though only to be released immediately afterwards, on the production of his card, by an officer of the Municipal Guard. "I wish," the latter remarked, "that we had a thousand or so foreign spies like him in Paris; France has no better friend than he." Of course, these facts point to the conclusion that the Englishman in question was the late Sir Richard Wallace, with the record of whose somewhat romantic career they exactly correspond. What other Englishman in Paris during the siege could have answered the same description? it will be asked. But this conjecture may not prove quite so correct as has been supposed. It is at least difficult to believe that, if Wallace wished to preserve an incognito, he would have made a variety of significant references to himself, that his perfect mastery of French would have permitted him to write "Ils ont si peur," or that anyone with his refinement of thought and feeling would have been guilty of the extremely bad taste occasionally shown in the substance and wording of the narrative.

And the course taken by the editor—for there is an editor in the case—places the book at a further disadvantage. He, too, elects to be anonymous, though admitting that he formerly acted as the Paris correspondent of a London evening paper. He gives us no assurance that the original manuscript is printed as it left the writer's hands, that it has not been amplified by extracts from private correspondence. Altogether, "An Englishman in Paris" comes before us in a very questionable shape. For the moment, however, we will assume that any doubts which it may raise are unfounded, and will presently be set at rest.

Rich, well-connected, and presumably an acceptable companion, the Englishman soon achieved a social success in his new home, even to the extent of being numbered by some of Louis Philippe's sons among their personal friends. The Citizen King was under no illusion as to the insecurity of his position. "The crown of France," he remarked to one of the author's relatives, "is too warm in summer, too cold in winter; the sceptre is too blunt as a weapon of attack or defence, it is too short as a stick to lean upon; a good felt hat and an umbrella are at all times more useful." For the bourgeoisie who had set him on the throne, and whom he professed to hold in so much admiration, he had nothing in his heart but resentment and contempt. He knew that they were seeking their own interests only, and that their supposed goodwill towards him was "sheer hypocrisy." Cold-shouldered by the old noblesse, he avowedly found it more difficult to get people to his court entertainments from the Faubourg St. Germain than from across the Channel, and the Englishman confesses that his countrymen were then in too great a majority at the Tuileries. The King's weakness for hoarding money was probably due to a real fear that he would die a pauper. Walking with Queen Victoria in the gardens at Eu during her visit in 1843, he took from his pocket a large clasp-knife to skin a peach for her. "When," he said, "a man has been a poor devil like myself, obliged to live upon forty sous a day, he always carries a knife. I might have dispensed with it for the last few years; still, I do not wish to lose the habit; one does not know what may happen." His sons were brought up on sound principles, but as they arrived at man's estate he seems to have allowed them to be out when they were supposed to be in bed. Lord H—one day remarked that he had seen them on the previous night. "Where?" anxiously asked Louis Philippe. "At the Café de Paris, your majesty." "That's all right," said the King, laughing. "As long as they do not go into places where they are likely to meet Guizot, I don't mind; for if he saw them out in the evening it might cost me my throne. Guizot is so terribly respectable." One of his many clever *mots* deserves to be recorded. Talleyrand had just died. "Are you sure of it?" the King asked, when the news arrived. "Very sure, sire; why, did not your majesty notice yesterday that he was dying?" "I did; but there is no judging from appearances with Talleyrand, and I have been asking

myself for the last four and twenty hours what interest he could possibly have in departing at this particular moment."

Of the tumultuous scenes in the streets of Paris during the Revolution of '48 we have rather graphic accounts from personal observation. The Englishman was also present at the sacking of the Tuileries:

"The idea that 'there is a divinity that hedgeth round a king' seemed, I admit, preposterous enough at that moment; but I could not help being struck with its partial truth on seeing the rabble invade the palace. . . . For the first ten minutes they stood positively motionless, not daring to touch anything. It was not the fear of being caught pilfering and punished summarily that prevented them. The minority which might have protested was so utterly insignificant in numbers as to make action on their part impossible. No, it was neither shame nor fear that stayed the rabble's hand; it was a sentiment for which I can find no name. It was the consciousness that these objects had belonged to a king, to a royal family, which made them gaze upon them in a kind of superstitious wonder. It did not last long."

What the Englishman has seen of the sovereign people in France does not tell in their favour. He has "no hesitation in saying that for cold-blooded, monkeyish, tigerish cruelty there is nothing on the face of God's earth to match them, and that no concessions wrung from society on their behalf will ever make them anything but the fiends in human shape they are."

To many readers the account given of Napoleon III. will be the most fascinating part of the record. The Englishman first met him at the Hôtel du Rhin, in the Place Vendôme, while he was a candidate for the Presidency of the Second Republic. But for his impecuniosity at this time, it is asserted, he would never have come forward, whatever may be said of his unfaltering belief in his star.

"When Prince Louis held out his hand, and I looked into his face, I felt almost tempted to put him down as an opium eater. Ten minutes afterwards, I felt convinced that, to use a metaphor, he himself was the drug, and that every one with whom he came in contact was bound to yield to its influence. When I came away that evening, I could have given Cavaignac, Thiers, Lamartine, Hugo, and the rest a timely warning if they would have condescended to listen to or profit by it, which I am certain they would not have done. Strange as it may seem, every one of these men, and, with the exception of one, all undoubtedly clever, thought Louis Napoleon either an imbecile or a secret drunkard."

In person he was insignificant enough, but certainly not ungraceful. When he stood still, or was on horseback, there was "an indescribable something about the man which at once commanded attention." Strange as it may seem, he never spoke French with entire ease and accuracy. The moment, we are assured, he became in any way excited, the *f*'s and the *v*'s and the *p*'s were always trying to oust the *v*'s and the *d*'s and the *b*'s from their newly-acquired positions, and often gained a momentary victory. One story on this head is very probably true. "M. de Bismarck," said the Emperor to his great foe in the future at their first meeting, "I have never heard a German speak French as you do."



"Will you allow me to return the compliment, sire?" "Certainly." "I have never heard a Frenchman speak French as you do." He was generous and soft-hearted to a fault; "he could no more have done without his charity than without his eternal cigarette." Except to a limited few, he never wore his heart upon his sleeve. The Englishman knew him "very well" for nearly a quarter of a century, and was "as little competent to give an opinion on him on the last as on the first day of the acquaintance."

What the writer sets down about the Empress should not be taken without a grain of salt. He seems to have had a deep prejudice against her. He describes her as imperious, tyrannical, cruel at heart, intolerant of opinions differing from her own, and vindictive towards those who happened to give her offence.

"That playful cry which she was so fond of uttering in the beginning of her married life—'As for myself, I am a Legitimist'—without understanding or endeavouring to understand its import, had gradually grafted itself on her mind, although it had ceased to be on her lips. . . . Superstitious, like most Spaniards, she was firmly convinced that the gipsy who foretold her future greatness was a divine messenger, and from that to the conviction that she occupied the throne by a right as divine as that claimed by the Bourbons there was but one short step. A corollary to divine right meant, to her, personal and irresponsible government. That was her idea of Legitimism. Though by no means endowed with high intellectual gifts, she perceived well enough, in the beginning, that the Second Empire was not a very stable edifice, either with regard to its foundations or superstructure; and, until England propped it up by an alliance and a state visit from our sovereign, she kept commendably coy. But from that moment she aspired to be something more than the arbiter of fashion. . . . She, no more than her surroundings, had the remotest idea that France was undergoing a political change, that she was recovering her constitutional rights. Her party was like the hare in the fable that used the wrong end of the opera-glass, and lived in a fool's paradise with regard to the distance that divided it from the sportsman."

In the second volume we are treated to a repetition of the old nauseous tittle-tattle, to the effect that Louis Napoleon did not marry her until he had failed in more than one attempt to make her a La Vallière or a Pompadour—tittle-tattle with which Sir Richard Wallace, if only as one of the Emperor's friends, was hardly likely to have concerned himself.

But little new light is thrown by the Englishman on the characters of the leading statesmen and politicians of the July monarchy, the Republic of '48, and the Second Empire. Under an austere and haughty exterior in public, Guizot, who "carried too far the privilege of being poor," as Pélisson had been said to abuse the privilege of the clever to be ugly, concealed a kindly, gracious, and even affectionate disposition. "C'est la politique qui le rendait méchant," said one of his daughters; "heureusement il la laissait à la porte." Thiers was lively, witty, and charming, but miserly and treacherous. During his first tenure of power his sister kept a boarding-house, and the Opposition ostentatiously patronised her

*table d'hôte*. On one occasion she was asked whether the pheasants were of his bagging. "Non," she replied bitterly; "le Président du Conseil n'a pas l'honneur de fournir mon établissement—à quoi bon? Je peux les acheter à meilleur marché que lui, et au même endroit. S'il m'en envoyait il me ferait payer un bénéfice, parce qu'il ne fait jamais rien pour rien. C'est un peu le défaut de notre famille." Lamartine, though deeply pledged to support the Orleanist cause, sided with the revolutionists of '48 as a means of paying his debts, especially those which he had contracted during his journey to the East. His household reminded the Englishman of Mrs. Jellaby's. Cavaignac was only a "surly and bumptious drill-sergeant, with nothing, absolutely nothing, to recommend him for the elevated position he coveted." Persigny, with his fervid devotion to the Napoleonic legend, conceived and organised the *coup d'état*, Morny taking but a subordinate part therein. The latter, who posed as nothing less than a prince of the blood, had a cordial hatred for Walewski, and the ill-starred expedition to Mexico is attributed to a quarrel between them respecting a box at the Opera. Lastly comes Eugène Rouher, an energetic and perfectly upright servant of his country, but with the weakness of permitting his better judgment to be overridden by the Empress. His power of mimicry would show itself even in debate:

"His eyes remained steadily fixed on his interlocutor, his arms folded across his chest. Then he would rise slowly from his seat, walk to the tribune when there was one, take up the argument of his adversary, not only word for word, but with the latter's intonation and gestures, almost with his own voice—which used to drive Thiers wild—and answer it point by point."

It would hardly be an exaggeration to say that the Englishman was on terms of friendship with every person of distinction in literature during the period under notice. Dumas the elder is again before us with his amazing fertility of invention, his unflagging industry, his splendid profusion, his frequent impecuniosity, his boisterous enjoyment of life, and also his unquestionable talents for cookery. It is believed that he took greater pride in concocting a stew than in constructing a novel or a play. In the middle of a dinner he would put down his knife and fork with the remark, "Ca c'est rudement bon; il faut que je m'en procure la recette." His friend Véron long questioned his capabilities in this way, but allowed himself to be convinced about them by a noble dish of stewed carp. It was with indifferent success that Véron's housekeeper, though provided with the recipe, sought to equal the achievement. "Ah," she sneered, "c'est avec sa carpe comme avec ses romans; les autres les font, et il y met son nom." Dumas, hearing of this, betrayed the utmost indignation. "There is but one reply to such an accusation," he loftily said. He insisted upon cooking a dinner in the presence of a witness (the author), and the result was all that his guests could have wished. Nothing short of "inveterate snobbishness" is laid to Sue's charge; he made light of his literary gifts, posed as one solely actuated by a

desire to benefit humanity, and dressed with the dandyism of a young Disraeli. More pressed by creditors than Dumas himself, Balzac, a visionary among visionaries, at one time could go out for a walk only at break of day, "for as long as the sun is not up they cannot arrest me." Prévost's description of Alfred de Musset as "Miss Byron" is partly endorsed, and Victor Hugo's soirées are said to have been distinguished by "perpetual adoration" of the host and a plentiful lack of hospitality. Béranger, who was unconsciously portrayed "to the life" by Hablot Browne in the sketch of Tom Pinch, did not allow his republican sympathies to deter him from rushing out to see Queen Victoria when she visited the Emperor and Empress in Paris. "Je vais voir la femme: s'il y avait beaucoup de femmes comme elle je leur pardonnerais d'être reines." Prévost-Paradol long suffered from suicidal mania, as may be gathered from the fact that he was the original of the hero of an anonymous story, "Madame de Marçay," brought out in the *Revue des Deux Mondes* about ten years before his death.

Of eminent composers, too, the Englishman has something to tell us. Meyerbeer

"could never make up his mind whether magnificent scenery and gorgeous dresses were an implied compliment or the reverse to the musical value of his compositions. At one of the final dress rehearsals of 'Robert le Diable' he felt much upset. At the sight of that beautiful set of the cloister of Sainte Rosalie, where the nuns rise from their tombs, Meyerbeer came up to Véron. 'My dear director,' he said, 'I perceive well enough that you do not depend upon the opera itself; you are, in fact, running after a spectacular success.' 'Wait till the fourth act,' replied Véron, who was above all logical. The curtain rose upon the fourth act, and what did Meyerbeer behold? Instead of the vast, grandiose apartment he had conceived for Isabella, Princess of Sicily, he found a mean, shabby set, which would have been deemed scarcely good enough for a minor theatre. 'Decidedly, my dear director,' says Meyerbeer, with a bitter twinge in his features and voice, 'I perceive well enough that you have no faith in my score; you did not even dare to go to the expense of a new set.'"

On certain days the street in which the old Opéra stood was crowded with beggars. Roger de Beauvoir explained the reason thereof to a bewildered English peer:

"Both Rossini and Meyerbeer never fail of a morning to look at the bills, and when the latter finds his name on them he is so overjoyed that he absolutely empties his pockets of all they contain. Notwithstanding his many years of success, he is still afraid that the public's liking for his music is merely a passing fancy, and, as every additional performance decreases this apprehension, he thinks he cannot be sufficiently grateful to Providence. His gratitude shows itself in almsgiving."

Auber, though not bald, had a mania for wearing his hat at all times and in all circumstances. He never felt at ease without it:

"When, in January '55, Gérard de Nerval was found suspended from a lamp-post in the Rue de la Vieille-Lanterne, he had his hat on his head. His friends, and even the police, pretended to argue from this that he had not committed suicide, but had been murdered."

'A man who is going to hang himself does not keep his hat on,' they said. 'Pourquoi pas, mon Dieu?' asked Auber simply. 'If I were going to kill myself, I should certainly keep my hat on.'

Félicien David's poverty in early life showed itself in his mind and face to the end. He had "positively starved" in order to buy the few books and the paper necessary to his studies. "Why," he then wrote, "am I not a little better off? How can my brain, constantly occupied as it is with the worry of material wants, act unhampered?" But for Azevedo, the musical critic, he would have gone supperless to bed on the night before the production of "Le Désert," which first made him known to fame.

Not a few theatrical luminaries come before us as we pass along. According to the Englishman, Rachel, of whom he saw a good deal in the green-room of the Comédie Française, was by no means so amiable and open-handed a person as she is generally represented to have been. He says that she had few of the good qualities and many of the bad qualities of her race; was greedy to the last degree, and could be very spiteful. Of her greed he gives a remarkable illustration. One evening she dined at the house of Comte Duchâtel, Louis Philippe's minister. On the table was a superb silver centre-piece, which she induced her host to give her. She had come in a hackney cab; the Comte politely placed his carriage at her disposal. Fearing that on the morrow he would alter his mind, she at once accepted his offer. "Yes, that will do admirably; there will be no fear of my being robbed of your present; I will take it with me." "Quite so, Mademoiselle," replied the Comte; "but you will send me back my carriage, won't you?" She made presents herself, though only to regret her generosity. On one occasion she gave a ring to the younger Dumas, who at once placed it on her finger. "Allow me," he said, "to give it you in my turn, so as to prevent your asking for it." Régnier preferred art to the suggestions of nature. He once produced a great effect by acting upon the impulse of the moment, but waived it in favour of a more artificial and less moving way of going to work. Decidedly unflattering is the Englishman's portrait of Tagliani:

"Of the gracefulness so apparent on the stage, even in her decline, there was not a trace to be found in private life. One of her shoulders was higher than the other; she limped slightly, and, moreover, waddled like a duck. The pinched mouth was firmly set; there was no smile on the colourless lips, and she replied to one's remarks in monosyllables. . . . The wonder to most people who knew her was not that Comte Gilbert de Voisins should have left her so soon after their marriage, but that he should have married her at all. 'The fact was,' said someone with whom I discussed the marriage one day, 'that De Voisins considered himself in honour bound to make that reparation; but I cannot conceive what possessed him to commit the error that made the reparation necessary.'

Long afterwards, at the Duc de Morny's, the two were introduced to each other as if they had been strangers. "I am under the impression," said the *dameuse*, with a stiff bow, "that I have had the honour of meet-

ing you before, about the year 1832"; and she turned coldly away.

The author's artistic sympathies naturally led him to contract friendships with the great painters and sculptors around him. He had the run of their studios while they were at work. With Delacroix he was on particularly cordial terms. Of an extremely chilly temperament, the latter, even in hot weather, would go to his easel with "an old jacket buttoned up to his chin, a large muffler round his neck, a cloth cap pulled over his ears, and a pair of thick felt slippers." "But for my wrapping up," he said, "I should have been dead at thirty." In this garb he was surprised one day by the Circe-like George Sand, who, evidently without sufficient cause, laid the flattering unction to her soul that she had drawn him within her toils, and who wished to make him speak out. The story is not entirely new, but is worthy of being retold in the form it takes here:

"My poor Eugène," she began, 'I am afraid I have got sad news for you.' 'Indeed,' said Delacroix, without interrupting his work, and just giving her one of his cordial smiles in guise of welcome. 'Yes, my dear friend, I have carefully consulted my own heart, and the upshot is, I grieve to tell you, that I feel I cannot and could never love you.' Delacroix kept on painting. 'Is that a fact,' he said. 'Yes, and I ask you to pardon me and give me credit for my candour—my poor Delacroix.' Delacroix did not budge from his easel. 'You are angry with me, are you not? You will never forgive me?' 'Certainly I will. Only I want you to keep quiet for ten minutes. I have got a bit of sky here which has caused me a good deal of trouble; it is just coming right. Go and sit down, or else take a little walk, and be back in ten minutes.' Of course George Sand did not return."

Horace Vernet, that "walking cyclopaedia on military costume," is described as in some respects a counterpart of Dumas—buoyant, insensible to fatigue, given to "bouts of idleness," and fond of money for the pleasure of spending it. As the novelist would laugh long and loudly over his comic characters while bringing them into being, so would the painter sing at the top of his voice before his canvas. During his stay in Russia he was much noticed by the Czar, but not for long.

"After the partition of Poland, Nicholas proposed that Vernet should paint a picture on the subject. 'I am afraid I cannot do it, sire,' was the answer; 'I have never painted a Christ on the Cross.' 'The moment I had said it,' continued Vernet, when he told me the story, which is scarcely known, 'I thought my last hour had struck. I am perfectly certain that a Russian would have paid for these words with his life, or at least with life-long exile to Siberia. I shall never forget the look he gave me; there was a murderous gleam in the eyes.'

Meissonier related to the author a rather whimsical story:

"His granddaughter, on her fifteenth or sixteenth birthday, had a very nice fan given to her. The sticks were exquisitely carved in ivory . . . ; the fan itself, of black gauze, was absolutely plain. The donor probably intended the grandfather's art to enhance the value of the present, and the latter was about to do so when the young lady stopped him with the cry, 'Voilà qu'il va me gêner mon éventail avec ses mannequins!'"

Connected with the name of David d'Angers is something like a romance of real life, which, however, is too elaborate to be entered into here.

Other interesting passages in the volumes may be briefly mentioned. Brougham was often in Paris, where his vanity and imperfect knowledge of French exposed him to no little derision. "Il n'y a pour lui," said one, "qu'un pas entre le sublime et le ridicule; c'est le pas de Calais, et il le traverse trop souvent." As for the wealthy but mysterious Major Fraser, the Englishman has a notion that he was the son of some exalted personage, and that the secret he so successfully kept might be found in the records of the scandals and intrigues at Spanish courts. Lola Montès, beautiful and dignified, might have been taken for a woman of high birth if she had never opened her lips. Education she had none; her wit was "that of the pot-house." Yet men who ought to have known better would rave about her, so great was the fascination she exercised. Then, again, we are confronted by Alphonsine Plessis, the original of Marguerite Gautier in the "Dame aux Camélias." The Englishman, speaking from personal experience, avers that the younger Dumas did not in the least idealise her character, and that the incident of her being provided for by a foreign nobleman because she resembled his dead daughter was a positive fact. "Alexandre," said his father, in the course of some remarks on the story,

"is my son every inch of him. At the outset of his career he is a better dramatist than I am ever likely to be. He has been true to nature, but"—here the shrewd critic came in—"he has taken an episode showing her at her best. He was not bound to let the public know that the frequent recurrence of these love episodes, but always with a different partner, constitutes a disease which is as well known to specialists as the disease of drunkenness, and for which it is impossible to find a cure. Messaline, Catherine II., and thousands of women have suffered from it."

Rouget de l'Isle, we are again assured, had but a comparatively small part in the creation of the "Marseillaise." The last strophe, the "strophe of the children," was by the Abbé Pessoneaux, and the music, apart from alterations necessitated by the words of the hymn, by Alexandre Bouchet. Only the first six strophes can be placed to the credit of the not too scrupulous Rouget.

By far the most important part of the work is that which relates to the war, the siege, and the Commune. Marshal Vaillant did not deceive himself as to the quality of the French army. He saw the necessity of reforming it altogether, but was prevented from giving effect to his ideas. He told the Englishman that it was rotten to the core, that there was not a general in it who knew as much as an Austrian or Prussian captain. Such were the conditions under which France blindly entered upon the tremendous struggle of 1870. For a time it was believed by experienced diplomatists that that struggle would be averted. "William," said Lord Lyons to the Englishman, "is too wise to go to war on such a pretext, and the Emperor is too ill not to want peace. I wish the Empress

would leave him alone." For this wish there was only too much reason. The Empress held a war to be essential to the interests of the reigning dynasty, especially as the republican minority would take care to exclaim against any peace the Emperor might keep as shameful to the country. Napoleon remained firm until after a second ministerial council at St. Cloud, when, as the Englishman learnt from a friend in the confidence of Ollivier's brothers, the Empress was with him from ten o'clock at night to one o'clock in the morning. A few hours later the decisive step was taken. Of the excitement then shown on the Boulevards the Englishman has a good deal to say. It was universally believed that the army would sweep all before it, and a bookseller brought out a dictionary "for the use of the French at Berlin." General d'Hautpoul was far from sharing this sanguine mood. "If every one of our officers," he remarked, "were Moltke's equal in strategy, the chance would then only be equal. We are a doomed nation." One incident of the war is thus described to the author by an eye-witness:

"The Emperor is in a very bad state. After Saarbruck, Lebrun and Lebœuf had virtually to lift him off his horse. The young prince, who, as you have probably heard already, was by his side all the time, looked very distressed, for his father had scarcely spoken to him during the engagement. But after they got into the carriage, which was waiting about a dozen yards away, the Emperor put his arm round his neck and kissed him on the cheeks, while two large tears rolled down his own. I noticed that the Emperor had scarcely the strength to walk that dozen yards."

Meanwhile, as disaster followed disaster, it was said by the people surrounding the Empress that the dynasty might be saved by the death of the Emperor at the head of his troops. "That death," said a lady-in-waiting to a relative of the author's, "would be considered an heroic one, and would benefit the Prince Imperial." It is hinted, not very obscurely, that the Empress was of the same opinion, since she "discountenanced" the idea of her husband returning to Paris. But might she not have been actuated in this matter by a sense of the loss of *prestige* which his return would have involved? Sedan came; and it was by the merest chance that the revolution of September 4 anticipated the advent to power of the Commune. Unlike many of his countrymen in Paris, the author elected to remain there during the siege, which Moltke would not have undertaken but for a conviction that Trochu, a really able general, would find his hands hopelessly tied by his nominal superiors. On the whole, the people did not allow their privations to damp their spirits very much, and a broken-down omnibus in the street would have "excited as much curiosity as did the sight of the battered tenements of Vaugirard, Montrouge, and Vanves." The Englishman, though well-off, suffered to some extent with the mass, eating horse, dog, cat, rat, and field mice, the last of which, dexterously disguised, he took to be larks without the bones. At Durand's, a comparatively cheap restaurant, he had had to pay twenty-four francs for a *filet de bœuf aux champignons*.

For the rest, he saw not a little of the Commune, with the fall of which his reminiscences come to an end.

The errors in the book are few and not very important. Marshal Vaillant's language, it is stated, was "frequently that of Rabelais or Molière, vigorous, to the point, calling a spade a spade, and, as such, not particularly adapted to these notes." Can the writer have supposed that the great dramatist used language unfit for men or women to read? It is not exactly true that Molière "consulted" his old housekeeper about his productions, and the title of one of them is given as the *Comtesse d'Esbarnas*. As usual, Piron's famous epigram against the French Academy is misquoted, while the maiden name of Mme. Dubarri, really Vaubernier, is said to have been "Bécu." Again, the German emperor is spoken of as "the Emperor of Germany," a mistake which a well-informed student of politics might have been expected to avoid. The French scattered through the work is occasionally misprinted, however well versed in the language the editor may be. But the worst thing about *An Englishman in Paris* is that it is unprovided with an index, the absence of which is not to be made up for by the fullest tables of contents.

FREDERICK HAWKINS.

*The Barren Ground of Northern Canada.*  
By Warburton Pike. (Macmillans.)

MR. PIKE anticipates hostile criticism—which is not called for—by declaring that his book is for sportsmen and sportsmen alone, and that it is idle for the geographer to waste his time in pointing out inaccuracies. "I admit all the errors before he discovers them." At the same time, it is impossible not to close this pleasant narrative without regret at the thought that so capable a traveller, and, as his narrative shows, so modest a one, should have gone so far afield so ill-prepared for bringing back a more precise account of what he saw. For he traversed routes rarely, if ever, trodden by white men, and has actually laid down in a rough way chains of lakes not hitherto on any map, when, by a little preliminary training, such as the Royal Geographical Society supplies, something like topographical accuracy might have been secured. He did not carry any instruments with him—though these are now made in so portable a form that a set does not weigh more than a trifle—and with the exception of a score of common plants (the existence of which might have been predicted), few data such as those one expects nowadays from every wanderer above tourist rank were brought from the outer world in which Mr. Pike spent the best part of two years. These drawbacks aside, and the main object of his expedition pardoned, we have nothing except praise for the style in which the plucky young sportsman tells his tale. It is a model which many pretentious "explorers" might imitate with profit. For it is lucid, and without swagger, but not without humour—though the writer is not always in one long guffaw; and had Mr. Pike only possessed some familiarity with science, his record of long tramps and weary

months in camp might have claimed a higher place in the literature of travel than it is likely to obtain.

Along the Northern extremities of Europe, Asia, and America lies a broad strip of dreary lowland, the *tundren* of the old world—what in Lapland Linnaeus called the "*terrae damnatae*"—the Barren Ground of the old Hudson Bay territories. It is a region treeless, full of lakes and rivers, its surface varied by rocky hills of modest height; and of all parts of North America this lichen-covered waste, which towards the extreme east descends as low as the sixty-first parallel of latitude, is the most uninviting. The Eskimo inhabit its seaward border, and ascend some of its rivers like the Mackenzie, Coppermine, and Great Fish, where they come into collision with their hereditary enemies, the Indians. Yet, owing to the icy winds which sweep across it during winter, and, perhaps, also on account of the swarms of mosquitoes which blacken the air in summer, even these hardy tribesmen do not inhabit it permanently. But it is the haunt of game animals which are not seen further to the South, and of fur-beavers, in search of which trappers penetrate it; and the lone posts of the Hudson Bay Company (here not mere land-jobbers and shopkeepers, as in the more southerly lands of semi-civilisation, but still following their legitimate trade *pro pelle cutem*, as of old) are scattered hard by for their convenience. On its borders are found great numbers of cariboo or American reindeer, so that in storm-time they can retreat to the stunted woods. The brown and grizzly bears do not range so far north, and the Polar bear is never found far from the ice fields on which bask the seals that form its prey. But there is one animal in these barren lands which never deserts them. This is the musk ox, or rather the musk sheep, a peculiarly Arctic animal, which was found during the glacial period far to the south of its present limits, though now confined entirely to North America east of the Mackenzie River. Even there it does not come far from the Arctic circle in Greenland, its range being limited on one side by the glaciers of Melville Bay, and on the other by Franz Josef's Fjord. Hence, it is little disturbed except by the Eskimo and the Yellow Knife Indians, whose language, these folk affirm, it understands.

It was this hapless beast which tempted Mr. Pike into the Barren Ground. He had slaughtered almost everything except the musk ox, and the musk ox had therefore to be added to his trophies. He had no other object, and the energy which he displayed in compassing the destruction of a harmless hyperborean makes us regret that this pluck and perseverance did not find a more useful ambition on which to expend itself. As posts more or less civilised extend close to the border of the Barren Ground, a journey thither is by no means so difficult as in the days when Hearne, Franklin, Back, Richardson, Rae, and other Arctic explorers traversed it, and, in spite of the nauseous *tripe de roche*, barely escaped perishing for lack of food. Yet, as Mr. Pike's unassuming narrative is in proof, there are still perils of hunger and

cold to be faced by anyone prepared to get far afield in this *terra damnata* of the North; and possibly—if we read the latest hunter-traveller aright—had these hardships not existed north of the Great Slave Lake, he would have confined his exploits with the rifle to a region where the risks of death by starvation and frost-bite are less imminent. Starting from Calgary, a station on the Canadian Pacific Railroad, in the month of June, he passed in August the last post of the Hudson Bay Company, and a few weeks later was in the wilds with a troop of Indians and half-breeds, burdened—thanks to their improvidence—with few impedimenta except powder and shot and some camping utensils. Fattening up among the Cariboo, four of the party pushed on, in the middle of September, without either tent or provisions; and just as famine, barely postponed by a meal off a half-putrid carcase left by some Yellow Knives, pinched them, the long-looked-for quarry was sighted and killed, just three months and twenty days after leaving Calgary. This experience proved so attractive that, after camping for a time further south, the musk-ox hunt was resumed with varying success.

These episodes in his journey enable Mr. Pike to furnish many interesting particulars regarding the habits of the game animals and of the Indians, and to write one of the best accounts of a winter camp which we have seen. From this we gather that there still exist in the Hudson Bay fur-countries Indians who believe—as most of them did in my day—that, though the Queen of Great Britain may be a very powerful person, she is at best only an ally and fellow-monarch of the Hudson Bay Company, who, in spite of their long cancelled charter, are still the virtual rulers of the greater part of the vast territory over which, up to 1869, they were the recognised suffragan-sovereigns.

"No," was the indignant rejoinder when the contrary was stated, "she may be your Queen, as she gives you everything you want, good rifles and plenty of ammunition, and you say you eat flour at every meal in your own country. If she were my Queen, surely she would send me sometimes half a sack of flour or a little tea, or perhaps a little sugar, and then I should say she was indeed my Queen. As it is, I would rather believe Mr. Reid, of Fort Province, who told me once that the earth went round and the sun stood still; but I myself have seen the sun rise in the morning and set at night for many years. It is wrong of you white men, who know how to read and write, to tell lies to poor men who live by the muzzle of their guns" (p. 77).

Starvation in these regions is almost chronic; and so, in spite of "good rifles and plenty of ammunition," it caught Mr. Pike's party more than once, and on one occasion in the Rocky Mountains so keenly that they were reduced to a mouse and a boiled mouse-skin. Indeed, if the wolfish instincts of some of the savages or semi-barbarians in the party had attained full play, murder and cannibalism might have been the close of a tragedy. In February, 1890, Mr. Pike heard of a band of wood bison, not far from Buffalo River, and (we regret to learn) killed one of that

almost extinct species of animal. Mr. Pike tells us that they are sometimes heard of at Forts Smith and Vermilion, sometimes at Fort St. John, close up to the big mountains on Peace River, and occasionally at Fort Nelson, on the south branch of the Liard. Yet the country is not quite a hunting paradise. For, unless in winter—and the winter is terrible—it is almost impossible to travel in this swampy, mosquito-infested region. And,

"by the way, it is as well when going for a hunting expedition in the North to leave at home all the old-fashioned notions of shooting-etiquette. If you see a man in a good position for a shot, run up, jostle his elbow and let your gun go off. If an animal falls, swear you killed it, and claim the back fat and tongue, no matter whether you fired or not: never admit that you are not quite sure which animal you shot at. It is only by strict attention to these rules that a white man can get a fair share of plunder when shooting with half-breeds and Indians" (p. 145).

Mr. Pike gives directions as to the best means of reaching the musk ox. We wish he would keep his information to himself—in any case we shall not repeat it—though, perhaps, considering the amiable character he gives the people and the country, it might be revenging the slaughtered *Oribos* by tempting many to go in search of what they are not likely to find. But all this does not preclude us from thanking Mr. Pike for an admirable volume, so full of interesting matter that an instructive extract might be made from almost any page.

ROBERT BROWN.

*Songs and Lyrics.* By Joseph Skipsey. (Walter Scott.)

THE present collection includes old favourites and new pieces quite worthy to rank with the old. It is now upwards of thirty years since Mr. Skipsey issued his first book; and he has made steady progress ever since, both in a widening and deepening experience, and in the public recognition due to his merit.

When we reviewed his *Carols from a Coal-field* in these columns (ACADEMY, January 22, 1887) we laid stress on the fact that his poems were sincere expressions of the author's mind and mood. What he had seen and felt he wrote, and nothing besides; and he wrote these things in verse because verse was his natural mode of expression. All this is confirmed in the volume before us. According to Carlyle, "It is a man's sincerity and depth of vision that makes him a poet." Mr. Skipsey's sincerity manifests itself everywhere. He is never a mere verse-maker. As to the depth of vision, his experiences have been many and varied, often painful and heartbreaking; and he has learned their lesson, absorbed them into his life, and expressed them in his writings:

"What tho' in bleak Northumbria's mines  
His better part of life hath flown,  
A planet's shone on him and shines  
To Fortune's darlings seldom known;

"And while his outer lot is grim,  
His soul, with light and rapture fraught,  
Oft will a carol trill, or hymn  
In deeper tones, the deeper thought."

Leigh Hunt once spoke of Burns as "the

inspired ploughman." The phrase is attractive and pretty, but it is not true. Burns was not a ploughman, but a poet. To describe him as a ploughman, inspired or not, is to miss the point, that essentially he was a poet, and only incidentally followed the plough. In the same manner, although Mr. Skipsey laboured all his earlier years—and laboured efficiently—in Northumbrian mines, he has proved himself visibly to be a poet, not a miner. Thus we read what he has written, not with surprise that a miner could write such excellent things, but with a sense of joy (mingled indeed with pity when we remember the hardship) that he has descended into the dark regions of the earth, and brought thence not coals merely, but rare gems, which a poet, and not a miner, could find in the galleries and hew out of the rock. The relation of man to his circumstances is a problem not yet solved. Applying it in the present connexion, it is impossible to believe that Mr. Skipsey, placed under other conditions, would not have proved himself a poet. If he had dwelt all his life in rose-gardens, he would no doubt have produced graceful songs and lyrics. But, on the other hand, we do not believe the force of so strong a nature as his could there have found its full development. It needed storm and struggle for its full and rich maturity. All of which may be entirely true, without absolving the autocrats of the British literary world, who usually fail to recognise true men of letters when they see them; while the adventurer, with no love for letters and much for self, with his smooth tongue and facile pen, does with them what he will.

In the case of Mr. Skipsey—although he has extremely little occasion for gratitude to eminent editors and others who pose as the patrons of literature—he has fought his own battle through long years of discouragement, until now his claims cannot be disregarded. Literature has yielded him no wealth; yet he is the dispenser rather than the recipient of favours, for he has produced poems which, for their own sake, lovers of poetry cannot disregard. The present volume is peculiarly the poet's own. It contains his chosen and favourite work. The printer has used his art to make the form worthy; and the copies—limited to 250—are likely to fall into the hands of persons able to appreciate properly the quality of the work.

WALTER LEWIN.

*The Witness of the Epistles: a Study in Modern Criticism.* By the Rev. R. J. Knowing. (Longmans.)

It is a very important and interesting question which is discussed in this volume. What knowledge had the Apostle Paul of Christ's earthly life, of the circumstances of His birth, His ministry, and the details of His betrayal, trial, and death; of His mighty works and His words; and how far therefore can he be cited as a witness to the facts recorded in the Gospels? The importance of the inquiry will not be denied. It is generally agreed that Paul's conversion took place within a few years of the crucifixion,



and that, although he was not himself a personal follower of Jesus, he was contemporary with those who were, and must have known what was currently believed among them concerning their Master. If, then, Paul shows himself to be acquainted with the facts of Christ's life as they were afterwards put on record, it is evident that we have in his writings a witness to those facts earlier than any of the Gospels, and one so near the facts themselves that its credibility can scarcely be challenged. Now, besides the death and resurrection of Jesus, which certainly are the events that bear the greatest emphasis in the Apostle's writings, it would seem that Paul also knew, or believed, that Christ was of the seed of David; that He was born of a woman, and born and brought up under the law; that His ministry was confined to the Jews; that He lived in poverty; that He was of a meek and gentle nature; that He was betrayed (by one of His disciples); that He suffered reproaches from His enemies, and was put to death by the rulers of the world. He seems to have known that the crucifixion took place at the season of the Passover, and he shows himself thoroughly familiar with the words and acts made use of by Jesus in instituting the last supper. He was aware that Christ had permitted the preachers of the Gospel to live by the Gospel, and he is able to appeal to Christ's authority on the question of divorce. This is all thoroughly in accordance with the accounts given by the evangelists; and it is a plausible enough argument that, if Paul, writing without any object of giving information, evinced so much knowledge of the details of Christ's life, it is probable that he possessed much more. If, for example, he was able to cite a commandment of Jesus to meet a special question which had arisen in the Corinthian Church, it is only reasonable to infer that there was a store of knowledge in reserve on which he might have drawn had occasion required.

All this, of course, on the assumption that there was such a person as the Apostle Paul, and that the Epistles which go by his name, or the more important of them, are really his. These things, however, are now gravely called in question. Certain Dutch theologians, and the Bern Professor Steck, if they do not absolutely deny the existence of a Paul, make him a very different person from the Paul we have hitherto known, and will not admit that one of the Epistles ascribed to him came from his pen. The Epistles they place long after the Gospels; and of the four chief Epistles, inverting the usual order, they make Galatians the last. This theory has not yet, I believe, found any adherents in this country, but Mr. Knowling's chapter entitled "Recent Attacks on the 'Hauptbriefe,'" in which he carefully examines the speculations of Loman, of Pierson and Naber, of Steck and of Völter, and shows how baseless they are, will be read with special interest.

Even if no Epistle but Baur's four be admitted as genuine, it is clear that Paul's knowledge of Christ's earthly career was by no means limited to the bare facts that he lived, died, and rose again; still more if there be added First Thessalonians, in which

there is a seeming reference to a discourse on the last things, and Philipians. At the same time, it is obvious to remark that the argument from Paul's proved acquaintance with certain of the facts of Christ's life cannot be used to prove his knowledge of all the facts, or even of any particular ones. It cannot be inferred, for instance, that because he knew that Jesus was born of a woman, he was also acquainted with the whole narrative of the infancy, whether in the version of Luke or of Matthew, or even had heard of the Virgin-birth, however reasonable it might be to assume that the names of the parents were not unfamiliar to him, as well as the place of the nativity. Nor again, though it may be certain that Paul believed in the wonder-working power of the Messiah, and probable even that he was acquainted with particular instances of it, although he mentions none, are we entitled to infer a knowledge of any of the special miracles described in our Gospels. It cannot be inferred, for instance, that he had ever heard of the raising of Lazarus, the stilling of the storm, the walking on the sea, or the feeding of the five thousand. He may have known of these things. His silence does not prove the contrary. But to affirm that he *must* have known of them would be to assume, if not that our Gospels were already in existence, at least that the reports they contain were already in circulation. This we have no right to assume; and the witness of Paul cannot therefore be pushed beyond this, that he and his contemporaries were firmly convinced of the existence of miraculous powers in the church, and undoubtedly ascribed to Christ, the source of all, an unstinted measure of the power which they felt in themselves.

When the Apostle appeals to the authority of "the Lord" for any precept which he delivers or any fact which he states, is it so clear, as is generally assumed, that he is appealing to authentic tradition and not to revelation—in other words, to his own mental impressions? It is certainly a forcible argument that he knows so well how to distinguish between "the word of the Lord" and his own judgment—in the question of divorce, for instance, "unto the married I give charge—not I, but the Lord"; "But to the rest say I, not the Lord," and afterwards, "Concerning virgins I have no commandment of the Lord, but I give *my* judgment." But how do we know what test Paul may have had to distinguish between a revelation and his own judgment? May not the mere force and spontaneousness of an impression have sometimes sufficed to credit it with supernatural authority? However, there can be no great difficulty in believing that Paul had some traditional knowledge of Christ's teachings, and his writings are so imbued with Christ's spirit that they seem almost to presuppose a knowledge of some such collection of "logia" as we possess in the Sermon on the Mount. A more serious scruple arises in connexion with the account of the institution of the Lord's Supper, commencing, "For I received from the Lord that which also I delivered unto you," &c. Here it is generally assumed that the Apostle had received his information indirectly through

Peter, or some other witness; but I do not know whether it has been before noticed how very loose and inaccurate the form of expression he makes use of would be, if this were its meaning. How could Paul say that he received from the Lord what he had learned from Peter, unless Peter could say that he had received it from the Lord? But in the present instance this is out of the question. Peter, having been present at the transaction, had obviously not received the facts from any other, but was himself a primary source of information. The word "covenant," too, which occurs in all four accounts, may well give us pause. This is not one of the characteristic words of Jesus. It occurs in no previous discourse, and it seems unlikely that He should have introduced it now. If it is permissible to believe, as some do, that Jesus did not Himself claim the Messiahship, and that it was not till after His death that He was invested with the office, much more improbable does it seem that He should have announced Himself as the founder of a new covenant between God and His people and ascribed an atoning efficacy to His own blood. It need not, indeed, be doubted that the Eucharist was a primitive Christian institution, nor that it was founded by Christ Himself. It is at least credible that, in anticipation of His approaching death, Jesus requested His disciples whenever hereafter they should break bread to bear Him in affectionate remembrance, and that the request was gladly complied with; but obviously, if Paul depended for his facts upon a revelation, and not on the evidence of eye-and-ear witnesses, his account must be received with considerable reserve.

The witness of Paul is undoubtedly of great importance so far as it goes. It proves, at least, that the Christ whom he loved, and for whom he was ready to die, was no purely ideal figure, but a great historical personage whom he may possibly have seen in the flesh, and of whom certainly some authentic report had reached him. To what particulars beyond the few facts expressly indicated it can be made to extend is, however, a point on which great variety of opinion is possible. The whole question is most ably considered in this book, and in a spirit of commendable impartiality, though it may be with a tendency sometimes to draw larger inferences than the facts entirely warrant. As a summary of critical opinions upon this subject, gathered from writers of every school, Mr. Knowling's work will prove of the greatest interest and value.

ROBERT B. DRUMMOND.

#### NEW NOVELS.

*A Modern Dick Whittington.* By James Payn. In 2 vols. (Cassells.)

*The Magic Ink, and other Stories.* By William Black. (Sampson Low.)

*A High Little World.* In 3 vols. (Bentley.)

*No Place of Repentance.* By Gertrude M. Hayward. In 3 vols. (Hurst & Blackett.)

*The Average Woman.* By Wolcott Balestier. With a Biographical Sketch. By Henry James. (Heinemann.)

*Lady Patty.* By the Author of "Molly Bawn." (White.)

*The Unwritten Law.* By Mrs. Bennett Edwards. (Bristol: Arrowsmith.)

*A Woman of Shawmut.* By E. J. Carpenter. (Osgood, McIlvaine & Co.)

*Timothy's Quest.* By Kate Douglas Wiggin. (Gay & Bird.)

"The Pseudonym Library."—*Makar's Dream, and other Stories.* (Fisher Unwin.)

It is one of Mr. James Payn's good points (though by the way we do not clearly know what his bad ones are) that he is very little given to repeating himself, and you never quite know where he will have you. *A Modern Dick Whittington* is less comic than the stories which are perhaps the favourites of those with whom Mr. Payn is a favourite, and it may be open to the charge that, with one exception, its characters are not bitten in quite deep enough; but it is not at all obvious, and it maintains its interest very well indeed. We must have read more than a hundred pages of it without being at all certain what was going to happen in the last hundred, a thing which very rarely happens to us. One may regret a little that Mr. Payn did not emphasise the biting in; for even in the one character which may be said to have been subjected to that process it is not quite complete. It is no doubt a triumph to have invented an almost new variety of the wicked baronet—we did not think it was in even Mr. Payn to do it—and Sir Charles Walden is well nigh new. But we want a little more of him and a good deal more of Kate Salesby, the young woman to whom he behaves wicked-baronetishly. These are the two interesting figures of the book. The others are less interesting, though they speed the story well enough. The household of an Indian Commissioner who is quite the last survival of the wicked Nabob that used to keep dead wives in chests at the foot of his bed; the husband who poisons his wife in the most assiduous and affectionate manner in the world; the good-angel cousin; the rowdy clergyman; the drunken papa—we know them all, but we have no objection to be introduced to them again. Only the hero is, perhaps, a little below par. Even a young man of genius has no right to be quite so colourless. But his colourlessness throws up the wicked baronet's colour as well as that of Kitty Salesby, the young woman of whom we see too little. It was, we must say, either a little ungenerous or a little unheroic of Mr. Payn to let us see so little of Kitty Salesby. He either feared his fate too much or he thought our desert was small.

Two of the three stories which Mr. Black has collected in the pleasant volume called *The Magic Ink* are open to a very obvious criticism. They are not exactly stories at all, but only studies for or incidents in stories—half bodiless childful of story life. The "magic ink" which a mysterious Mongol against whom he had stumbled gave either in kindness or wrath to Arthur Hughes, the bank clerk, when somebody had stolen his satchel, and which had the, in this case, beneficent property of writing not what the writer intended to write, but

his real thoughts, is an excellent notion, and we do not know that it has ever been used precisely before. But its fortunes are not worked out, the incident is never properly closed. So also the wraith of his beloved, which Hector Macintyre saw on Halloween, induced him to take a most romantic and interesting night walk across the solitudes of the Reay forest, and provided Mr. Black with a famous opportunity for describing both the walk itself and the Halloween sports that preceded it. But here, again, the thing seems a little unfinished or even a little unbegun—a sort of note or jotting merely. The same cannot be said of the third story, "Nanciebel," which is excellent. The mistake which "Mr. Richard" made in thinking that he loved a very pretty and not altogether unladylike shop girl, and the mistake which she made in thinking she loved him, and the fortunate manner in which these mistakes were simultaneously corrected by the unconscious co-operation of an Australian cousin Floss and a Scotch gardener, Mr. John Bruce, of the modern superior and educated type, are all handled easily and completely, with a mastery which is very agreeable to see and to an effect which is very pleasant to read.

It was, of course, impossible that any readers of *A High Little World* who had also read *Wuthering Heights* should fail to be reminded of the one by the other; but the resemblance, like some other resemblances which strike strongly at first sight, fades away almost entirely on nearer acquaintance, or rather subsists only in such a manner as entirely to preclude any thought of plagiarism or even of unconscious imitation. The Yorkshire moors of the West Riding and the race of hard and rather, or more than rather, brutal Squireens who existed in them well within living memory cannot be said to be other than *publica materies*. And for the rest the anonymous author of *A High Little World* has applied his or her very considerable talents rather in the manner of George Eliot than in that of any of the Brontës. The humour of her folk and their talk is not obtrusive, but is very racy; and we have not recently read a better touch than that of the invalid and religiously troubled Kezzy, who relieves her more mundanely worried sister-in-law of the task of baking with this generous and philosophical remark, "Shove me beside t' oven and I'll mind yor loaves, if I burn mysen; it's nobbut a beginning o' damnation—a kind of foretaste like." This stoical attitude is sufficiently shared by all the characters, good and bad, of the story, whether they attempt to murder their wives, or discover long afterwards that they have not succeeded, or contemplate the discovery of the action from outside; whether they are bad, good, or indifferent, they are all, or nearly all, pretty "hard." The chief exception, "Lady" Hartley, improperly so called, is in a certain sense the heroine of the book; and the author has certainly piled it on pretty heavily, by providing her with a son who is not merely a debauchee and a brute, but a would-be murderer and an actual thief, and a daughter who makes a wretched marriage, and burdens her

mother with a pair of scrofulous grandchildren. Whether the somewhat hopeless suffering of Lady Hartley does not contravene a well-known canon need not be too narrowly questioned. Besides the Hartley interest, there is another in the shape of the fortunes of a deaf and dumb heiress, Laura Garnett, and yet others, all of which are wound up and unwound very gnostically. The author, if she be really a new hand, is one of remarkable promise.

It is an odd coincidence that while *A High Little World* inevitably suggests *Wuthering Heights*, *No Place of Repentance*, at least at its opening, as inevitably suggests *Villette*. But here there is even less real likeness than in the other case. Miss Hayward's handling is not more different from the handling of Currer Bell than the fortunes of her heroine are from the fortunes of Lucy Snowe. The novel, indeed, consists of two parts, combined not without ingenuity in respect of the manner in which the lots of Margery Riddell, of her half-brother (a shocking "bounder") George, afterwards Sir George Richmond, and of Richard A'Court, a young gentleman of good impulses, entangled fortunes, doubtful friendships, and very considerable thoughtlessness, are blended and conditioned with and by the lot of M. and Mme. Thionville, citizens of the good town of Duelle in French Flanders. It may be urged that Margery is too much of an innocent, George too much of a rascal, and Richard too much of a scatterbrain for art, if not for nature; also that the denouement is hardly satisfactory. But this would be hypercriticism. The book does not aim very high, but it is distinctly above the average of the circulating library novel.

When the work of a dead man who died young is put forth by his friends with warm protestations that he was much greater than his work, that he was what Mr. Henry James calls "a salient apparition," and so forth, those who, knowing nothing of him personally, have to criticise his book, are put in a rather difficult position. It is impossible for them to apply the salience of the apparition so as to heighten the attraction of the actual remains, and it seems superfluous and a little ungracious to anatomise the latter as if there had been no apparition and no salience. We shall therefore only say that we have no doubt whatever that the praise which Mr. James gives to Mr. Balestier as an author's agent who had learnt not to "blink ugliness," and was able to "encounter the human, not to say the supposedly literary spirit bared of fastidious graces in the simple severity of some of its appetites," is quite well deserved. We should not from the evidence contained in this volume have ranked Mr. Balestier very high as an author himself, that is to say, as a person fitted to encounter the simple severity of the human spirit in its appetite for an interesting story. The tales are very fair specimens of the style of story which has been popular in America for the last decade or so, and which no doubt will some time or other cease to be popular. In the opening one, "Reffey," there is a distinct and not quite unsuccessful attempt to fix

character of an unusual but not quite abnormal kind. And that all are provincial is hardly a drawback, because they mean to be so. But we cannot say much more for them.

Neither Mrs. Hungerford nor Mrs. Bennett Edwards can be much congratulated on the books that come next in our list. *Molly Bawn*, *Phillis*, and the other precedent works of the author of *Lady Patty*, were not great books; but they were lively and amusing, and seldom offensive to any tolerably charitable taste. It would, perhaps, be harsh to say of *Lady Patty* that it comes under this latter ban; but it is slight and tawdry, and destitute of any interest of truth to nature, or—for that matter—to convention. An earl's daughter who had six thousand a year even of *rente viagère*, might, if she were a person of business, urge her daughter to marry a wealthy baronet, and be better pleased still if she married a wealthy marquis; but she would scarcely feel the ecstatic delight represented here at the latter union for the sake of the title. As for *The Unwritten Law*, its author tells us that it is rewritten from some earlier tale of hers. No doubt declamation against marriage of the ordinary kind might have been fresher some years ago than it is now; but the lapse of years scarcely excuses the use of "permeate" as if it was the same as "penetrate."

We have yet another pair, though of a different kind, before us. *A Woman of Shawmut* and *Timothy's Quest* are both American, and both in their several ways good. The first is a romance of colonial times, rather prettily illustrated by Mr. F. T. Merrill, and, if somewhat overloaded with archaism, doing its archaism not unpleasantly; the second is a story half Dickens and half Miss Warner, which also presents no obstacle to the tolerably well-disposed mind. It is indeed the better of the two; but each is the kind of book to suit its own public, and suit it quite respectably.

The Russian stories selected for the first volume of a collection in the "Pseudonym Library" are derived from persons whose names are communicated to us only in the hieroglyphs appropriate to cigarette-boxes. The first and last, "Makar's Dream" and "The New Life," are märchen, and very fair märchen, that is to say, very fair specimens of a good thing. The midmost and longest, "Bad Company," has (we think, but are not sure) been translated into French if not into English before. The translations are all decidedly good, and the matter of the stories is quite readable.

GEORGE SAINTSBURY.

#### SOME CLASSICAL TRANSLATIONS.

*The Dialogues of Plato translated into English.* By B. Jowett. In five vols. Third Edition. (Oxford: Clarendon Press.) Prof. Jowett has enjoyed in his time many reputations. First known to the world as a contributor to *Essays and Reviews*, he unwittingly became the central figure in one of those prolonged theological disputations in which Oxford used to delight. Then, as Master of Balliol for more than twenty years, he has been identified with the

extraordinary success of his college, both in the examination schools and in public life. His term of office as Vice-chancellor set the stamp upon the existing scheme of university education. But during all this time Dr. Jowett has also been regius professor of Greek, sitting in the chair of Gaisford. How he has interpreted the duties of this office may be seen from the three books he has written, which are all translations of prose authors—Thucydides, Plato, and the *Politics* of Aristotle. Of these, Plato came first; and now, in the sunset of his life, he has the satisfaction of finding that a third edition of it is called for. When originally published, scholars and litterateurs agreed in declaring that he had made Plato an English classic. But the translator himself was by no means satisfied with his performance. He has ever since been subjecting it to careful criticism, with the assistance of many loyal friends; and at last it comes forth in its final form "revised and corrected throughout." In the present edition, not only have many new essays been introduced, but "innumerable alterations" have been made in the text, and the convenience of the reader has been consulted by the addition of a marginal analysis and by the augmentation of the index from 61 to 175 pages. Of the new matter, we must be content to mention the criticism of Dr. Henry Jackson's novel explanation of the Platonic Ideas in the Preface, and the further discussion of the nature and growth of language in the Introduction to the *Cratylus*. But, after all, the essence of the book is the translation; and the portion of the Preface laying down the duties and difficulties of a translator is not unworthy to rank with Matthew Arnold's *On Translating Homer*. Arnold, however, never carried precept into practice. Prof. Jowett, for his part, has not attempted the higher walks of criticism or philology: he has been satisfied to make himself the interpreter of the greatest Greek philosopher to English-speaking peoples on both sides the Atlantic. Translations, like editions, cannot have an immortality of their own; but it may be safely prophesied that the name of Jowett will for many generations be associated with Plato, as that of Conington with Virgil, and that of Jebb with Sophocles. Is not this sufficient glory for a professor of Greek?

CAMEO SERIES.—*A Chaplet from the Greek Anthology.* By Richard Garnett. (Fisher Unwin.) Readers of Dr. Garnett's *Iphigenia in Delphi* will expect to find classic grace and power in these translations, and they will not be disappointed. Unless we are mistaken, some small part—e.g., cxxxii.—of them has already appeared in the former volume; a few from Martial, and several from the translator's own pen are added. The latter, we think, are quite worthy of the graceful, elvish company in which they find themselves. Here is a specimen, clii.:

"I hardly ever ope my lips," one cries;  
'Simonides, what think you of my rule?'  
'If you're a fool, I think you're very wise;  
If you are wise, I think you are a fool.'"

and here another, cliv.:

"Daphne, eluding Phoebus' flame,  
Remained the laurel she became;  
For poets, observation proves,  
Prefer their laurels to their loves."

Probably few people realise how much wit and sport, as well as grace and pathos, the *Anthology* contains. Let Agathias (cxxxiv.) give evidence of this, when the cat has killed the canary bird. Shall it have hearth-rights still?

"Or deem'st the sly allurements shall avail  
Of purring throat and undulating tail?  
No! as to pacify Patroclus dead  
Twelve Trojans by Pelides' sentence bled,  
So shall thy blood appease the feathery shade,  
And for one guiltless life shall nine be paid."

We think it open to doubt if the immense preponderance of the rhymed heroic metre—in spite of its traditional equivalence to the elegiac couplet—in these translations quite allows a fair chance to Dr. Garnett of exhibiting the light and graceful playfulness of some of the originals. Here, however, is a very good example of its frequent effectiveness (xxi.: Marcus Argentarius):

"Feasting I watch with westward-looking eye  
The flashing constellations' pageantry,  
Solemn and splendid; then anon I wreathe  
My hair, and warbling to my harp I breathe  
My full heart forth, and know the heavens look  
down  
Pleased, for they also have their Lyre and  
Crown."

There are many as good as this, but perhaps none better. In xc. we should say that l. 8 should read "what" for "and"; and the pathos of xcvi. is sadly marred by the misprint "so" for "sow." The likeness of clxiv. to Horace's lines, "Nunc ager Umbreni sub nomine, nuper Ofellae Dictus," &c., is observable.

*Thirteen Satires of Juvenal.* Translated into English by Alexander Leeper. (Macmillans.) This translation, originally a joint work of Prof. H. A. Strong and Mr. Leeper, has, after three editions, been re-written by the latter. It is a meritorious version, less literal, but more literary, than Mr. J. D. Lewis's translation, yet hardly good enough, we think, to persuade people to read, in the form of prose, the most powerful of Latin verse satirists. English prose is so apt to lose the rhetorical antitheses, the cleaving and scathing qualities of Juvenal's verse. Here, for instance, is a familiar passage—*Sat.* x., l. 150—not badly rendered, yet showing how intractable is the medium in which the translator works. Hannibal is on the march for Rome:—

"Nothing," cries he, "is gained unless we storm the city gates with our Punic soldiery, and this my hand plants my standard in the very heart of Subura. Oh, what a sight! oh, what a subject for a caricature—the one-eyed general bestriding the Gaetulian monster! What, then, is his end? Fie, glory! Why, he in his turn is conquered and flies headlong into exile; and there he sits, that august dependent—a gazing-stock at a king's gates—until it may please his Majesty of Bithynia to awake. The soul which once turned the world upside down shall be quelled, not by a sword, not by a stone, no, nor by a javelin, but by that Nemesis of Cannae, the avenger of all that blood—just a ring."

Somehow, the point has gone—it sounds admonitory, not satirical. The best passage, on the whole, is, we think, the last part of *Sat.* 13 (pp. 101-4), where the Juvenalian exposition of the tortures of Conscience is finely rendered. Is there, we wonder, any such single word as "cutleek"—a rendering of *sectile porrum*, on p. 22?

#### NOTES AND NEWS.

MR. THOMAS HARDY has recently given Mr. William Strang a series of sittings for an etched portrait, the result being the most successful likeness yet done of the distinguished novelist. Messrs. Elkin Mathews and John Lane have acquired the right of reproducing it in their promised work, *The Art of Thomas Hardy*, which Mr. Lionel Johnson has written for publication in the autumn. We may add that the American edition of the work will be issued by the Cassell Publishing Company, of New York.

WE understand that the Bishop of Winchester is preparing a book of prayers for domestic use. The task will be undertaken in a spirit so broad and unsectarian that it is hoped the work may prove helpful to members of every

Church. It is uncertain when the volume will be completed, but when ready it will be issued by Messrs. Isbister & Co.

THE Life and Letters of the late Dr. Magee, which are being prepared by the Rev. Dr. John Cotter Macdonnell, Canon of Peterborough, and formerly chaplain to the archbishop, will shortly be issued in two volumes. The volume of Speeches and Addresses delivered on various occasions by Dr. Magee is ready for immediate publication.

MESSRS. CASSELL & COMPANY will issue, on August 25, the first part of a new serial work entitled *Old and New Paris*. It is written by Mr. Sutherland Edwards, and will be fully illustrated.

MR. JOHN MURRAY announces *The Diary of an Idle Woman at Constantinople*, by Mrs. Minto Elliot.

MESSRS. HENRY SOTHERAN & Co. have in the press, for publication by subscription, a small quarto volume on angling, by Mr. Fraser Sandeman, entitled *By Hook and by Crook*. It will have coloured plates of flies, &c., and many other illustrations, from drawings and etchings by the author.

MR. ELLIOT STOCK announces a volume entitled *Four Biographical Sketches: Bishop Thirlwall, Sir Thomas Phillips, Q.C., Bishop Ollivant, and Griffith Jones*, written by Mr. John Morgan.

PROF. MEIKLEJOHN, of St. Andrews, has in the press a new Poetry Book for the use of schools and families, including both original poems and others which have not appeared in any previous collection.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new three-volume novel by Mrs. J. H. Needell, author of "Stephen Ellicott's Daughter," under the title of *Passing the Love of Women*.

MESSRS. TRISCHLER & Co. will publish immediately *The Fascinating Miss Lamarche*, a society novel by a new writer (Mr. C. C. Fernival), containing an exposure of the tricks of the sporting fraternity in both high and low life.

MESSRS. TILLOTSON & SON, of Bolton, have already made arrangements for publishing next year, in a series of newspapers, a sensational love story by Miss Braddon, a domestic novel by Mr. B. L. Farjeon, and a number of short stories by popular writers.

MR. T. FISHER UNWIN will publish immediately a second and revised edition of *The Jews under the Romans*, by the Rev. W. Douglas Morrison.

PROF. ALBERT S. COOK, of Yale, has written a book entitled *The Bible and English Prose Style*. In this work the beginning of such study is facilitated by bringing together the pieces of Scripture which Ruskin calls "the one essential part" of all his education, to which are prefixed comments by critics and scholars, showing the influence of the Bible on English style. It will be published immediately by Messrs. D. C. Heath & Co., of Boston, U.S.

MR. J. HORSFALL TURNER, of Idel, Bradford, editor of the *Yorkshire County Magazine* and of many other local publications, announces a handbook for buyers and sellers, to be called "Ten Thousand Yorkshire Books." It will comprise books written by natives or residents, books printed in the county, and books relating to the county, whether anonymous or privately issued. Of these it will give a full description, with published and selling prices, &c. It is based, in the main, upon the author's own library, incorporating also a number of local catalogues.

MRS. HENRY RYLANDS has revealed herself as the purchaser of the Althorp library, which is already being conveyed to Manchester. Its ultimate destination is a handsome building, to be erected in the centre of that city, after designs by Mr. Basil Champneys, and to be called the John Rylands Library. It appears that Mrs. Rylands, some three years ago, conceived the idea of instituting this memorial to her late husband; and that she has been since purchasing a large number of valuable books and MSS., including the *Biblia Pauperum* from the Borghese library.

A NEW firm of second-hand booksellers and publishers have just set up in business at No. 1, King's Head-court, Shoe-lane, E.C., under the name of Thomas Hardy & Co. We understand that two journalists—who are also book-collectors—are interested in the concern.

THE council of the International Arbitration and Peace Association offer a prize of £50 for a model chapter on "Peace and War," to be incorporated in elementary school readers. Papers may be written in any language, but the selected ones will be translated into French or English before being forwarded to London.

ITALY, like Denmark (ACADEMY, May 21), has been mindful of the centenary of Shelley's birth. She sends us from Florence (Civelli) a volume entitled *Gli Ultimi Giorni di P. B. Shelley*, by Signor Guido Biagi, who dates from Viareggio, the little town within whose territory the poet's remains were washed ashore and afterwards burnt. The value of the book consists in the new information which it contains about the last scene of all. This is derived partly from the official archives at Florence, Lucca, and Leghorn, and partly from the evidence of certain eye-witnesses who still survive, or did survive two years ago. As might be anticipated, no new light is thrown upon the circumstances of Shelley's death, while no confirmation is given of the story that his vessel was deliberately run down. If we remember aright, the essential facts contained in these documents appeared in the *Century Magazine* two or three months ago. But it is interesting to have them in their original form, as brought together by an Italian admirer of our English poet. The volume is illustrated with a number of rather rough cuts, of which those of the old sailors are by far the best.

#### THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *English Illustrated Magazine* will contain an article on Mr. Gladstone, written by Mr. H. W. Lucy, with a portrait, engraved by Mr. Biscoombe Gardner, for frontispiece. There will also be an historical paper on Doncaster and the St. Leger; an account of the Paris police, illustrated with portraits of the chief detectives; and an article on the *Times* newspaper.

THE August number of the *Eastern and Western Review*, which is now published in the middle of each month, has passed into a second edition. We may add that the editor, both of the English and of the Arabic section, has been from the beginning Prof. H. A. Salmoné, of University College, London.

*Good Words* for September will contain "In the Lane": a September Song, by the author of "John Halifax, Gentleman"; "Pastoral Life on Loch Etive during last Century," by Mr. William Jolly; "Olympia and its Ruins," by Commander Meryon; the conclusion of the Bishop of Ripon's Study on Joel; the second of the series of papers on "Cloister Life in the Days of Cœur de Lion," by the Dean of Gloucester; "Socialism and Social Organisation," by Prof. R. Flint; "A Song of Birds,"

by Bessie Dill; and the continuation of the serial stories by Helen Shipton and George Manville Fenn.

THE September number of *Scribner's* will contain articles on "The Attainment of the Highest North," by Lieutenant Brainerd, one of the survivors of the Greeley Expedition; on "The Nevski Prospekt," by Miss Isabel F. Hapgood, the friend and translator of Tolstoi; and on "French Classical Painting," by Mr. W. C. Brownell.

THE *Sunday Magazine* for September will contain "The Life to Come," by the Rev. J. Munro Gibson; "Our Bible—How it has Come to Us" (fourth paper), by Canon Talbot; "Recollections of Malta," by the Rev. E. J. Hardy; "The Love of Christ, IV., Its Claims," by the Bishop of Winchester; "Under a Glass Roof," a new serial story by Darley Dale; the continuation of Hesba Stretton's story, "Half Brothers"; and poems by Katharine Tynan, Sarah Doudney, Arthur L. Salmon, and J. Ashcroft Noble.

A SELECTION from the unpublished MSS. of the late Dr. Norman Macleod will appear in the next volume of the *Scottish Pulpit*.

PRINCESS VICTORIA, of Teck, has expressed her "sincere sympathy" with a new magazine, to be called *The Young Woman*, edited by Mr. Frederick A. Atkins. The list of contributors includes the Countess of Aberdeen, Archdeacon Farrar, L. T. Meade, Annie S. Swan, Dr. B. W. Richardson, Dr. Thain Davidson, Mrs. Crawford, Mrs. Pennell, Mrs. Fawcett, Mr. W. T. Stead, Mrs. Price Hughes, Mrs. Haws, Mrs. Bramwell Booth, Mrs. Jacob Bright, Miss Frances E. Willard, and Mrs. Fenwick Miller. The first number will be issued by Messrs. S. W. Partridge & Co., on September 23.

A NEW journal for boys is to make its appearance the first week in October, and it has been decided to call it *Boys*. The editor will be Mr. Edward Step; and among those who have promised to contribute are Messrs. G. A. Henty, George Manville Fenn, Ascott R. Hope, J. A. Steuart, Robert Overton, S. Baring Gould, Edward Garrett, G. Barnett Smith, Charles Edwardes, F. Scarlett Potter, F. M. Holmes, Arthur Montefiore, and A. H. Miles. The journal will be issued, in weekly numbers and monthly parts, by the Union Publishing Company.

#### ORIGINAL VERSE.

##### AVENGED.

If I should quarrel with thee, friend, and say  
Hard things from sudden spite,  
Be sure my sorrow will revenge thee quite  
Before the passing of another day;  
So give me way.  
Seek not to check the madness of my course.  
Each word shall be a dart  
To lodge and rankle at mine inmost heart.  
Thou art avenged by mine own remorse,  
With sevenfold force.

ARTHUR L. SALMON.

#### IN MEMORIAM.

##### SIR DANIEL WILSON.

By the death of Sir Daniel Wilson, President of the University of Toronto, Canada has lost its most distinguished scholar and man of letters. But Sir Daniel Wilson was more than a scholar. To him more than to any other it is due that the Province of Ontario retains unimpaired its great centre of higher education—the University of Toronto; it was by his energy and eloquence that the endowment was preserved intact when assailed by a number of denominational institutions, eager for its



division. He was the indefatigable defender of academic independence, alike against religious prejudices and against the mean expediences of politicians.

Sir Daniel's career was an interesting one. For some time after leaving the University of Edinburgh he made a living by his pen, and turned his hand to well-nigh every sort of literary work that offered itself. It is said that he was the first to translate into English that well-known children's book, *The Swiss Family Robinson*. During these years he was on intimate terms with the literary and artistic circles both of Edinburgh and of London; and in his later life nothing was pleasanter than to sit at his hospitable table at Toronto and listen to his stories of Turner and other old acquaintances. He was himself no mean engraver, and one, if not more, of the engravings from Turner's pictures came from his hand. Then, as ever, of untiring activity, he devoted his spare time to archaeology; became the secretary of the Society of Antiquaries of Scotland; and wrote the *Memorials of Edinburgh*, and the far more important work, the *Prehistoric Annals of Scotland*. The latter was, probably, one of the first works in English which attempted to construct history from unwritten materials.

But Wilson found the effort to combine original investigation with the earning of a livelihood by the pen a severe strain, and consented, therefore, to accept a professorship in University College, Toronto. This was, I believe, during the governor-generalship of Lord Elgin. Arrived in Canada, he, of course, found it impossible to continue his mediaeval studies, and turned to the field of inquiry most nearly connected with them—the ethnology and anthropology of savage races, and especially of the North American Indians. He spent a great deal of time and labour over the study of their languages and habits, and became one of the first authorities on the subject. Indeed, Wilson was one of the creators of the new science of Anthropology, or, as he preferred to call it, Ethnology. The very term Ethnology sufficiently indicates that Wilson belonged to that older school which occupied itself chiefly with craniology and similar matters; and he was never greatly interested in what may be called the sociological inquiries of later anthropologists, as for instance into the matriarchate or exogamy.

As President in his later years he was a dignified head of the University. His annual addresses at Convocation were always elevating and stimulating. In a continent where there is a constant temptation to over emphasis and materialism, the old-fashioned literary grace of his public utterances was peculiarly refreshing. The great disaster of the university fire seemed for an hour or so like to kill him; but before the night was over his courage revived, and all his old sturdiness showed itself. He set an example of business-like resolution; and it was chiefly owing to his influence that the work of the University was continued without the omission of a single lecture.

In the difficulties occasioned by the recent "federation" to the University of hitherto independent denominational colleges, and by the widening in other ways of academic borders, it was not always the good fortune of the present writer to find himself in perfect accord with the President's views. It seemed to him that the President was sometimes too mindful of the antagonisms of the past, and that he scarcely realised the change in educational conditions which had taken place during his residence in the country. But Sir Daniel always distinguished between open opposition and underhand intrigue; and no divergencies of opinion made him less considerate, or diminished his courtly and delicate kindliness.

W. J. A.

## MAGAZINES AND REVIEWS.

IN the *Antiquary* for August, Mr. David MacRitchie contributes an interesting paper on subterranean dwellings, a subject which has not received the attention it deserves. Some of the earliest men of whom we have any knowledge lived in caves, and we have no reason to doubt that the practice has gone on from those remote days to the present hour. No one imagines that the cave-dwellers of historic times excavated their abodes. The so-called caves at Nottingham, that of St. Robert near Knaresborough, and many others of a like kind, were older excavations applied to modern wants. Mr. R. C. Hope continues his papers on Holy Wells. He has now arrived in the Isle of Man. We trust that some day or other he will give us a gazetteer of Holy Wells. Mr. John Ward has a paper on the Cardiff Museum, which seems to contain important objects, but arrangement is not its strongest point.

## CORRESPONDENCE.

ARISTOTLE AS AN HISTORIAN.

III.

Scrayingham Rectory, York.

It is an unfortunate, if not a fatal, thing that Aristotle should fail, practically, to name any of his sources of information for his several statements. Indeed, it can scarcely be said that we know precisely what his notions of historical evidence were. It is not a matter which forced itself particularly on his attention. We have no reason for supposing that he drew any exact distinction between oral tradition and written records, and, again, between records simply embodying old traditions from unknown sources and genuine contemporary narratives of whose trustworthiness we might have a reasonable assurance. He speaks of the reigns of Athenian kings with the same confidence as of the career of Theramenes; nor is there the least ground for supposing that he had any idea of the results which would have followed if the policy of Themistokles, Kleisthenes, and Perikles could have been carried out logically and without hindrance—in other words, that he had any appreciation of the vital principles which were at stake in the great struggle between Athens and Sparta. He knew that the two cities had quarrelled, and that the outcome of the quarrel was the downfall of Athens; but he did not know why the quarrel was (as Perikles told the Athenians that it was) inevitable, or whether the strife was really provoked by Sparta or by Athens. For him the whole course of events exhibited only two parties fighting, and he saw that in Athens there was always a considerable number of oligarchs whose sympathies were with Sparta, not with Athens; but as to the honesty or the treachery of their policy or action he does not attempt to reach any definite conclusion.

We have, then, in every case to sift the statements of Aristotle and to weigh his judgments, accepting no historical proposition on his authority alone; and we have, further, to see how far those who magnify his authority may be taken as trustworthy guides themselves. To say the least, they seem to move not less easily than Aristotle in the dim regions of old Athenian legends. The "creation" of the Archon is assigned with sufficient confidence to the accession of Medon or Akastos; while as to the Areiopagos we are assured that it had at first been a body of advisers nominated by the king from the families of the aristocracy, although the whole picture of Athenian society in the days of Drakon and Solon shows that this "aristocracy" consisted of the heads of clans, one of whom had been by them chosen king, instead of the king having fallen from

Jupiter and chosen a certain number of the clan chiefs for his counsellors. As to Kodros or Medon or Akastos, we have not an inkling of the real state of the case. In their time, or in that of their successors, the Areiopagos was growing, it is said, to be the chief power of the state. In short, we are bidden to follow the lines of constitutional development for periods, of which Cornewall Lewis has said that

"the history of Athens for 794 years during the reigns of sixteen kings, from Kekrops I. to Kodros, of thirteen perpetual Archons from Medon to Alkmaeon, and also under seven decennial Archons, from Charops in 752 to Eryxias in 684 B.C., and under the annual Archons from Oreon in 683 B.C. to the time of Cylon, is a complete blank, except so far as it is decorated with fabulous legends attached to the names of Theseus and of Kodros."

Aristotle does not, indeed, mention Kodros personally, although he names the Kodridai (ch. 3), and although he says that the office of the Polemarchos was instituted because some of the kings had shown themselves unwarlike. We cannot, therefore, say whether he had heard or believed the tale of the devotion of Kodros and of the abolition of royalty, because it had been too highly exalted by his self-sacrifice to be fitly held by any mortal man after him. The truth is that Aristotle seems to be repeating a tradition which he may have obtained from Herakleides Pontikos, whose statement, however, is a little more sweeping, for he says that no more kings were chosen after Kodros because they had generally become luxurious and effeminate. The two explanations exclude each other. It is absurd to walk among quagmires and flatter ourselves that our standing ground is secure.

Here also it cannot be said that we obtain much fresh knowledge from this treatise of Aristotle. Nor are we much indebted to him for what he tells us about ostracism. Of this measure he speaks in a chapter (22), which is little more than a jumble of notes on subjects not directly connected with each other; and if we are to submit ourselves unconditionally to the authority of his name, we shall believe that ostracism was devised for the special purpose of baffling the Peisistratids and their adherents, and that for three years they continued so to get rid of the friends of Hippias. The statement convicts itself. There is no evidence for the repeated application of the measure to the kinsfolk and the friends of the banished despot; and Aristotle (if the chapter be really his handiwork) himself says here that something like two and twenty years had passed since the fall of the tyranny before any use was made of the instrument of ostracism. It is amazing to be told that Kleisthenes devised this plan for the express purpose of getting rid of Hipparchos, who continued to live quietly at Athens for some twenty years; that this forbearance was due to the tolerant and gentle disposition of the demos; and that, having at length so banished Hipparchos and Megakles, a citizen of the deme of Alopekè, they made a raid for three years on the friends of the old dynasty generally, and then took to using ostracism against others, the first victim being Xanthippos, the son of Ariphron and father of Perikles. Of this Megakles we know nothing. For the ostracism of Xanthippos there is no more evidence than there is for the assertion that Kleisthenes was hoist by his own petard; and if, as the text implies, a large number of citizens paid the penalty of their pre-eminence at the same time, it seems strange that Aristotle should not give us their names, or some of them. Misled by his language, some have come to the conclusion that the Athenians made a reckless use of the machinery of ostracism. Instead of exhibiting the forbearance which the Aristotelian treatise in one of its sentences ascribes

to the demos, we are told that, having once tasted the pleasures of this summary method of dealing with leading personages, the populace was unwilling to abandon it, and extended it to others from whom no similar danger could be feared. The picture is much like that of a revolutionary mob; but the fact is that, in the eighty or ninety years during which it was used, the measure sent only some ten persons into a banishment which involved neither loss of property nor civil infamy (*atimia*); that against the abuse of this power the most jealous precautions were taken; that it was rarely, if ever, resorted to more than once in a year; that the necessity of the measure was first fully discussed in the senate of the Five Hundred; and that no one could be banished unless at least six thousand citizens gave their votes for his temporary, and not dishonourable, exile. It is also certain that in the case of Themistokles the issue was determined by the Eupatrids, who put forth their full strength against him. We have the distinct statement of Thucydides that for the main body of the citizens—that is, for the demos, or, if they are to be so called, the populace—he was an object of genuine affection, and that they continued to cherish and reverence his memory after his death, in spite of the lying biography which the Eupatrids had put together to destroy his influence and to blacken his name.

From the subject of ostracism Aristotle passes to the revival of the influence of the Areiopagos after the repulse of the army and fleet of Xerxes. This revival he attributes to the conduct of the members of the Council before the battle of Salamis. His story is that, in the extremity of their dismay, the generals had in a body made a proclamation that each man should save himself as best he could, and that the members of the Areiopagos, by giving a largess of eight drachmas to each of the generals, prevailed upon them to re-enter their ships. This is mentioned distinctly (ch. 23) as the cause of the revived influence of the Council, and of the general good government of the Athenians which followed it. It is a very strange story indeed, for which, as usual, Aristotle does not give the sources of his information. It may be true, or it may be false; but if it be true, the whole narrative of Herodotus of the incidents immediately preceding the battle of Salamis must be dismissed as a magnificent but groundless fiction. That narrative is not without its inconsistencies and improbabilities; but much of it seems to bear the stamp of truth. The story of Aristotle is unlikely to the last degree, if indeed the bribing of ten generals with eight drachmas apiece be not altogether incredible.

It is a curious thing that both this tale and the narrative of Herodotus should have much to do with bribery; but the two stories nevertheless exclude each other. According to the story in Herodotus, Themistokles received from the Euboians a sum of not less than thirty talents, under condition that he should prevent the retreat of the Greeks from Artemision. Themistokles failed in doing this; and the Euboians, if they had actually paid the money, must have felt some regret for the useless waste. With five of these thirty talents he is said to have secured the co-operation of the Spartan, Eurybiades. By three more he conquered the opposition of the Corinthian, Adeimantos. The remaining twenty-two, it is said, he kept for himself. After the fight at Salamis, Themistokles is accused of heavy exactions made by him on the people of the Aegean islands; but the Aegean islanders make no complaint of their wrongs. Nor do the Euboians charge him with having broken faith in the matter of their thirty talents. We cannot for a moment suppose that the Athenians would have refused to listen to the

Euboians, had they demanded an account of the way in which their money had been spent; and if the answer, that he had spent eight talents in winning Eurybiades and Adeimantos over to the interests of Athens and of Hellas generally, should have been accepted as valid for this portion of the money, he would certainly have been compelled to yield up most of the remaining twenty-two talents, if not all. The fact that no charge was brought against him by either the Euboians or the Aegean islanders is really proof conclusive that no such sums were ever given or exacted.

But this is not all. If there be one thing on which it may be said that Herodotus is never tired of insisting, it is that the resolution of Themistokles never wavered, and that his courage never failed. In the pages of Herodotus the battle of Themistokles is with the Spartans and Corinthians. Not a hint is given of direct opposition on the part of his Athenian fellow-commanders; and the members of the Areiopagos should have addressed their overtures of bribery less to these than to Eurybiades and Adeimantos. If the need had been urgent at Artemision, it was nothing less than a matter of life or death at Salamis. When the means employed to win them before had not been of the most honourable sort, it might not unreasonably be supposed that with the same men the effect of the same means might with advantage be tried again. Bribery is a thing commonly done in secret; and in the work of Themistokles at this time there is no lack of the element of secrecy. But, strangely enough, the device to which he resorts has nothing to do with bribery. What he did in secret was to send to the Persian king a message which made him issue an order rendering the retreat of the Greeks from Salamis without fighting absolutely impossible. It is by informing them of this that Themistokles finally silences all opposition. Nothing is said of drachmas or talents, although the most savage and insolent of his opponents was the very Adeimantos who had sold himself for three talents off the Euboian coast. According to the story of Herodotus, he had twenty-two of the Euboian talents still. Why did he not hold out again to the Corinthian the bait of two or three more in order so to obtain his heart's desire, if he could obtain it in no other way? The fact is, that the story of bribery, whether by the Euboians or by the members of the Areiopagos, has as much to rest upon as the notion of the treasures which lie under the feet of the rainbow. But Plutarch tells another tale, of which the Aristotelian story may be a variation. According to this tale, the resources of the Athenians after the abandonment of their city were almost exhausted. Their treasury was practically empty when, like the Roman senate after Cannae, the members of the Areiopagos, by their own munificent contributions, roused the zeal of their countrymen for the public weal—a circumstance infinitely more likely to revive or extend their influence than the bribery of a few generals by a few shillings apiece to return to their duty. It can scarcely be said that the statements of Aristotle in this chapter say much for his historical trustworthiness or for his judgment.

GEORGE W. COX.

#### NOTES ON HERODAS.

Cambridge: Aug. 15, 1892.

I. 25. I was wrong about the ascript. The word looks like *κυλῆς* or *κυνης* (not *κυνης*). That *κυλῆς* is an error due to confusion with the last syllable of *καινης* is improbable. I think that the gloss is *καινης* (for the *υ* may be read as *αι*), and that a substantive was written above. In 79 I read *κυλι*; how the word ended I cannot say. The superscript seems to be either *λικά*, the *ι* rising from the

*λ*, or *κα*, the *λ* being merely a flourish to the top of the *λ* below. To separate 25 and 79 will seem impossible to many; all the more so, if *λικά* is the superscript in 79. But I am by no means certain that Mr. Kenyon's first reading of the superscript in 25 is not the right one, for the first letter, if *λ*, has, I believe, no parallel; if *α*, several. Of a word *κυνης* I can find no trace; and a gloss *κυνην* with *δευ* written above it is so enigmatic that I prefer to believe that our diplomatists are fallible.

I. 64. *καὶ δοῖα πρήξεις ἡδέως ζήσεις καὶ σοί*. Bücheler reads *δοῖα* and *ἡδέως*. The long tail is probably the relic of an *ι*. For the ending *cf.* II. 58 and 65. I prefer *σοί* to *πρός*.

II. 8. In support of *ιτ[ι]* *cf.* esp. I. 7. — *εστ* is quite legible.

II. 10. In my letter of July 30 it would have been more fair to a reading that I invented, but rejected, to say that *εμιν*, not *μιν*, might have stood in the gap.

II. 27. In my letter of August 13 I ought to have said that *-ω* is twice, not once, a dissyllable.

IV. 51. *ταῦτ' ὑποκνήση* (for the order *cf.* Soph. Phil. 128); or *ταῦτ' (αὐτὲ* is read in Archil. 60 and Hipponax 70). For the down-stroke of *τ* *cf.* 10; for the short cross-stroke 65, &c. The *π* is smudged, and its legs are not quite parallel; but this is not uncommon.

V. 30. I am now satisfied that we have *ρη*. For *δρη* = *δυσσαι* *cf.* Meyer (*Gk. Gr.*, ed. I., § 138 and 142), who shows that the normal contraction is modified, if it would cause obscurity. The form *δρη* would obliterate the ordinary personal ending. I may add that the accent on *δῖ* seems to me strong evidence in favour of the reading *δινδῖ*.

VI. 90. The letters above the last syllable of *προκυκλήην* I read as *κ[υ]κλῖος*, i.e., the genitive of *προκυκλῖς*. The *ι* and the *ι* of the preceding line run into one another.

VII. 88. I read *λῆς ἀρ ἰσσι*, i.e., *τὰ λῆς ἀρ' ἰσσι*, expunging the second *σ* as a dittography; and I fancy that the second *ι* is cancelled by a dot; if so, probably the following *σ* was dotted. The *σ* of the first *σ* is hump-backed (*cf.* the last *σ* in II. 72; also VI. 72, &c.). Mr. Kenyon seems to have tacked on the flap of this *σ* to the following *ι*, and so read *υ*; but he hesitated, and rightly hesitated, to read *υσσι*.

VII. 113. There are two dots over the *ι* and *υ* of *υος*, which may be the feet of a *χ*, and I think that I see the letter itself. This gives us *ιχνος*, which was proposed long ago by Mr. Hicks. I ought to add that the first of the two dots may be looked on as the end of the tail of *ρ*, and that I looked expecting to find *χ*.

I must apologise to Prof. Palmer for having in my last letter carelessly used a turn of phrase, which is not only exaggerated, but also appears aggressive and discourteous. I had certainly no wish to be either the one or the other; and no one can be a warmer admirer of Prof. Palmer's gift of divination than myself. F. D.

#### SCIENCE.

SOME BOOKS ON PHILOSOPHY.

*Early Greek Philosophy.* By J. Burnet. (A. & C. Black.)

*Essays on Literature and Philosophy.* By Edward Caird. In 2 vols. (Glasgow: Maclehose.)

*Distinction and the Criticism of Beliefs.* By Alfred Sidgwick. (Longmans.)

EARLY Greek philosophy is a study which in England has hitherto been left too much in the hands of theologians and *littérateurs*, or of mere philologists. Mr. Burnet's volume marks a new departure. For refined scholarship, patient criticism of the sources, objectivity of thought, and familiarity with the newest literature of the subject, it

may rank with the best German treatises; while it is favourably distinguished from them by simplicity of style and utter absence of pedantry. Mr. Burnet accepts the two main propositions established by Zeller, (1) that Greek philosophy learned nothing from the Oriental systems, and (2) that down to the time of the Sophists it was completely materialistic; indeed, he would go beyond Zeller in his sharp severance of it from theology. On points of detail, however, he frequently differs from the great German historian, generally adopting, as would seem, the views of Baeumker. Thus he places Parmenides after Heraclitus, and refuses to consider the subsequent course of thought as a compromise between their respective systems. His treatment of Pythagoreanism is the most original part of the work, and he must expect to see it vigorously contested. Democritus, who has received so much attention of late years, is not included in the present survey. According to Mr. Burnet, he belongs to a later period of speculation. To Leucippus, the real author of the atomic theory, belongs the glory of having brought Greek philosophy to a point beyond which no further progress was possible on the lines hitherto pursued. I must not omit to mention, among the merits of this excellent volume, that it contains a complete translation of the fragments of the early philosophers.

There are many who, without being either dull or fools, would confess that they find the philosophy of Hegel somewhat harsh and crabbed, whether as expounded in the works of the master himself or in those of his numerous disciples. But assuredly under the touch of Prof. Edward Caird it becomes "musical as is Apollo's lute"—or rather as Amphion's, for under the charm of his instrument the most stubborn and inert materials seem spontaneously to group themselves into harmonious and stately edifices. But it is, I think, only in dealing with philosophical conceptions that this easy mastery is shown. Hence the Professor's literary essays, which, doubtless as dealing with more popular subjects, have been placed first, are to my mind much less admirable than the two articles on "Cartesianism" and "Metaphysic," reprinted from the *Encyclopædia Britannica*, which fill the second volume. The characteristic Hegelian formulae are indeed brought to bear on Dante; but the result obtained is no more than what Macaulay already saw without any help from Hegel, which is that for the Florentine poet the future world is simply the world of actual experience reflected from a background of eternity. Neo-Hegelianism throws no light on Wordsworth and Carlyle, nor they on it. The power and lucidity of Prof. Caird's philosophical criticism is perhaps too dearly purchased by excessive simplification in some cases, and by tantalising reticence in others. For example, a discussion on Spinoza, in which the influence of Hobbes is ignored, strikes one as incomplete. And an analysis of the relation of metaphysic to religion, with which the second volume concludes, has nothing to say about the personality of God or the immortality of man.

Prof. Caird himself quotes this quatrain from Omar Khayyam:

"There was a door to which I found no key,  
There was a veil through which I could not see,  
Some little talk awhile of Me and Thee  
There was, and then no more of Thee and Me."

Putting object and subject for thee and me  
may we not say,

mutato nomine de te  
Fabula narratur?

Mr. Alfred Sidgwick is a careful and subtle thinker, but his literary faculty is by no means on a par with his logical powers; and owing to the very disjointed exposition of his philosophy, together with the almost complete absence of apposite illustrations, it is very difficult to make out what he would be at. The impression left on me is that of an attempt, more amiable than hopeful, to allay the asperities of controversy by sprinkling on the disputants a pinch of dust made by grinding up logical distinctions in the evolutionary mill. "Nature," he insists, "is continuous throughout," hence the things denoted by our conceptions and named by our language pass into one another by a series of infinitesimal gradations. Frame definitions as carefully as you please, there will still be found somewhere or at some time an object of which the notion so defined can neither be affirmed nor denied. Now, as since the time of Socrates, controversy has been carried on by means of definitions, it would be advisable in all discussions to agree on definitions embodying distinctions that are valid relatively to the question at issue. The suggestion would be more pertinent if Mr. Sidgwick had taken the pains to show that his rule has been contravened in practice, still more if it was true, as he seems to think, that the controversies which perennially divide mankind are chiefly concerned with the meaning of words. It is remarkable that he begins by deciding the most important controversy of at least our own time off hand in favour of his own side. In saying that Nature is continuous throughout, he assumes that not only organic but inorganic bodies are connected by a series of transitional links. Of what value, then, would his dialectic be as against opponents like Mr. Mivart or Mr. Wallace who affirm that there are breaks in Nature, notably between man and beast? To this Mr. Sidgwick will, perhaps, reply that the controversy about evolution bears on matters of fact and will be decided by facts, whereas he is interested in the much more obstinate conflicts between rival ideals, where nothing in the nature of things exactly corresponds to the complimentary epithets with which each party decorates its own tastes and pursuits, or to the opprobrious epithets with which it bespatters those of its opponents. As cases in point he instances the question: Shall we put our trust in Conservatism or in Reform? Should we prefer old books or new? Ought fiction to edify or merely to please? (p. 44). But I quite fail to understand how any manipulation of language can bring such questions nearer to a satisfactory solution. In so far as they are really important, it is to the survival of the fittest that we must look for a decision in favour of one side or of a compromise between the two. I must con-

fess that to me such controversies seem rather frivolous; and if, as seems to be implied, they "stir up the angriest feeling" (p. 44) among Mr. Sidgwick's acquaintances, one can only wish those ladies and gentlemen a sweeter temper or a more serious topic of conversation.

ALFRED W. BENN.

#### THE BRITISH ASSOCIATION GRANTS.

THE following is a list of the grants for scientific purposes voted at the Edinburgh meeting of the British Association:—

*Mathematics and Physics.*—Prof. Carey Foster, electrical standards, £25; Lord M'Laren, meteorological observations on Ben Nevis, £150; Mr. J. G. Symons, photographs of meteorological phenomena, £10; Lord Rayleigh, tables of mathematical functions, £15; Sir G. G. Stokes, recording the direct intensity of solar radiation, £10; Mr. H. Fox, magnetic work at the Falmouth Observatory, £25.

*Chemistry and Mineralogy.*—Sir H. Roscoe, wave-length tables of the spectra of the elements, £10; Prof. Roberts-Austen, analysis of iron and steel, £10; Prof. H. E. Armstrong, formation of haloids from pure materials (partly renewed), £15; Prof. T. E. Thorpe, action of light upon dyed colours, £5; Prof. W. A. Tilden, isomeric naphthalene derivatives, £20.

*Geology.*—Prof. J. Prestwich, erratic blocks, £10; Rev. T. Wiltshire, fossil phyllopora, £5; Prof. J. Geikie, photographs of geological interest, £10; Prof. E. Hull, underground waters, £5; Mr. J. Horne, shell-bearing deposits at Clava Chapel-hall, &c., £20; Dr. R. H. Traquair, eurypterids of the Pentland Hills, £10.

*Biology.*—Dr. P. L. Sclater, table at the Naples Zoological Station, £100; Prof. E. R. Lankester, table at the Plymouth Biological Laboratory, £30; Prof. A. Newton, fauna of Sandwich Islands, £100; Dr. P. L. Sclater, zoology and botany of West India Islands, £50; Prof. W. A. Herdman, exploration of Irish Sea, £30; Prof. J. G. M'Kendrick, physiological action of oxygen in asphyxia, £20; Prof. W. H. Flower, index of genera and species of animals, £20.

*Geography.*—Colonel Godwin Austen, exploration of Karakoram Mountains, £50; Sir C. W. Wilson, Scottish place names, £10; Mr. E. G. Ravenstein, climatology and hydrography of tropical Africa, £50.

*Economic Science and Statistics.*—Prof. W. Cunningham, methods of economic training, £3.

*Anthropology.*—Prof. W. H. Flower, anthropometric laboratory, £5; Dr. J. G. Garson, exploration of ancient remains in Abyssinia, £25; Dr. E. B. Tylor, north-western tribes of Canada, £100; Sir W. Turner, habits, customs, &c., of natives of India (renewed), £10; Prof. R. Meldola, corresponding society's committee, £30.

A total of £1000.

#### CORRESPONDENCE.

##### THE LANGUAGE OF ARZAWA.

Oxford: Aug. 10, 1892.

Among the cuneiform tablets found at Tel el-Amarna is a letter, now in the Gizeh Museum, which was sent to Amenophis III. of Egypt by the king of a country the name of which was at first read Arzapi. We now know that the last character in the name has the value of *ua* or *ma*, not of *pi*, and that consequently the country in question was called Arzawa or Arzama. The letter is written

in a language hitherto unknown; but, thanks to the ideographs contained in it, as well as to the Assyrian words and phrases used in it ideographically, a good deal of the language can be made out. Several of the characters have peculiar forms; and it is only since the discovery of letters from the land of the Amorites in which the same forms occur that they have been identified with certainty. The tentative transliterations formerly given by myself and others must, therefore, be corrected in many particulars.

The copies of the letter made by Dr. Winckler and myself differed in some points; and, accordingly, it became necessary to examine the tablet afresh, in view of our present knowledge of the peculiar form of handwriting presented by it. This I have lately done, and I can now offer scholars a more accurate transcription of the text than was previously possible. Ideographs and Assyrian terms used ideographically are printed in capitals. It should be added that the separate paragraphs of the letter are divided from one another by lines, and that a small horizontal wedge has been drawn over the head of the first character in each paragraph. I add a translation of the text wherever a comparison with similar letters in the Tel el-Amarna collection allows us to make one:

1. a(?)<sup>\*</sup>-ma D.P.† (of "man"); Ni-mu-ut-ri-ya  
To Nimut-riya  
SAR RAB SAR MAT Mi-iz-za-ri  
king great, king of the land of Egypt,
2. X D.P. (of "man") Tar-khu-un-da-ra-us  
of Tarkhundarus  
SAR MAT Ar-za-wa KI-BI-MA  
king of the land of Arzawa the letter:
3. Y-mi SULUM-in E-SUN-mi DAM-MES-mi  
unto me is peace; (to) my houses, my wives,  
TUR-MES-mi  
my sons,
4. AMIL-MES-RAB-RAB-INA-TSAB-MES-mi  
the officers in my armies  
D.P. KUR-RA-SUN-mi  
my horses,
5. bi-ib-bi-id-mi KUR-KUR-SUN-mi gan-an-da  
my chariots, my countries, abundantly
6. khu-u-ma-an-SULUM-in  
may there be peace!
7. du-ug-qa Z khu-u-ma-an-SULUM-in GIS-MES-tu  
Again . . . may there be peace (to) thy trees,
8. E-SUN-ti DAM-MES-ti TUR-MES-ti AMIL-  
thy houses, thy wives, thy sons, the  
MES-RAB-RAB-INA-  
officers in
9. TSAB-MES-ti D.P. KUR-RA-MES-ti bi-ib-bi-id-ti  
thy armies, thy horses, thy chariots,
10. MAT-SUN-ti khu-u-ma-an-SULUM-in GIS-  
thy countries, may there be peace, (even to)  
MES-tu  
thy trees.
11. Ka-a-la-at-ta-mi e-nu-un D.P. (of "man")  
O my brother, now  
Ir-sa-ap-pa  
Irsappa
12. D.P. kha-lu-ga-tal-la-an-mi-in a-u-ma-ni  
my messenger I have sent,  
TUR-RAK-ti  
thy daughter,
13. AN-UD-mi ku-in DAM-AN-ni u-wa-da-  
O my Sun-god, for a wife that he  
an-zi  
may ask.
14. nu-us-si li-il khu-ud i-ni AN SAG-DU si  
head
15. ka-a-la-ta up-pa-akh-khu-un i zu-kha  
O brother, as a present one zukha  
la-li-ya GUSQIN  
I have despatched of gold
16. SULUM-an-ta  
as a peace-offering to thee.

\* Of this character only one wedge is left, which, however, would suit the sign for a better than any other.

† Determinative prefix.

‡ Between this character and the next is an oblique wedge, denoting division.

17. a-ni-ya-at-ta la-mu ku-un-da-as kha-da-  
Thy wife (?) . . . . .  
ra-mu
18. ub-bi-wa-ra-ad-mu ne-it-ta up-pa-akh-khi  
my . . . . . a present  
EGR-AN-da  
afterwards
19. nu-ut-ta D.P. kha-lu-ga-tal-la-at-ti-in am-  
thy messenger  
me-el-la  
honoured (?)
20. D.P. kha-lu-ga-tal-la-an EGR khad-khad-ra-a  
the messenger after . . . . .  
khu-u-da-a-ak  
may he obtain
21. na-i-na-ad u-wa-an-du  
whatever he desires.
22. nu-ut-ta u-wa-an-zi u-da-an-zi ku-  
Much (?) he asks, he requests  
sa-ta TUR-RAK-ti  
from thee (?) thy daughter
23. D.P. Kha-lu-ga-tal-as mi-is D.P. Kha-lu-ga-  
the messenger mine; thy mes-  
tal-la-ta  
senger
24. ku-is-tu el HIR qar na-as ag-ga-as  
house . . . . .  
sa-ta TUR-RAK-ti  
from thee (?) thy daughter
25. nu-mu AN-tu akh-su-us ga-as-ga-as MAT-  
my, thy god . . . . . coun-  
ya-as ub-bi-is-ta-us as-su-un  
try
26. zi-in-nu-nk khu-u-ma-an-da  
may there be.
27. nu-kha-ad-du sa-as-sa SAD-E I-ga-id  
from the mountains of Igaid
28. nu-ut-ta GIS-KAL-LA bi-ib-bi es-khir  
much (?) úsu-wood, of a chariot for the . . .  
up-pa-khu-un la-li  
as a present I send,
29. ki-is-sa-ri-is-si D.P. Ir-sa-ap-pa D.P. kha-lu-  
by the hand of Irsappa [my]  
[ga-tal-la-mi]  
messenger,
30. EGR-KN 'su-kha la-li-ya GUSQIN  
one 'sukha I have despatched of gold  
KI-LAL-HI tu . . .  
its weight . . . . .
31. XX MA-NA GUSQIN III BAN GIL III BAN  
20 manehs of gold, 3 ban of . . . 3 ban  
pir-kar . . . . .
32. III BAN khu-uz-zi VIII BAN ku-si-it-ti-in  
3 ban of . . . . . 8 ban of . . . . .
33. C BAN AN-NA TAB al-ga-an C BAN  
100 ban of lead, a pair of . . . . . 100 ban  
kha-ab . . . . .  
of . . . . .
34. C BAN SIR tal-li-ya as-sa . . .  
100 ban of . . . I have sent, . . . . .
35. IV TAK ku-ku-bu RAB NI KHI-GA  
4 kukubu stones, large, of good appearance  
VI TAK ku-ku-[bu TUR]  
6 [small] kukubu stones
36. SA NI KHI-GA III GIS-GU-ZA  
of which the appearance is good, 3 chairs  
khir khad-khad-na . . . . .
37. X GIS-GU-ZA SA GIS-KAL is-khir bi-  
10 chairs of úsu-wood for the . . . of a  
ib-bi . . . . .  
chariot . . . . .
38. X akh-khu-uz II GIS-KAL la-li  
10 . . . . . 2 úsu-trees I sent.

It is possible that the character I have transcribed *wa* ought to be read *ma*; in this case, what I have read *ma* will have to be changed into *ba*.

Some of the characters appear under two forms. *La* has its usual form in certain words instead of its Amorite form, possibly indicating a different pronunciation of the vowel; the ideograph GIS "tree" is written in two different ways; and in l. 22 the second *u* has the form of *kid*. The character I have transcribed *khir* (ll. 28, 36, 37) has also the value of 'sar.

The character I have represented by *x* is unfortunately partially destroyed; but the

traces that remain make it probable that it consisted of the two characters *khu-ud*, rather than *a-na*, as Dr. Winckler thought. If so, the word *khud* in l. 14 will signify "of."

The characters denoted by the letters *y* and *z* may be single characters; but it is better to regard them as composed of the character which has the various values of *kak*, *ban*, *ru*, *ra*, *du* and *da*, and the suffixes of the second personal pronoun *ti* and *ta*.

The translations I have added, wherever it is possible to give them, will show what were some of the grammatical characteristics of the language. The noun had three cases: a nominative, denoted by the suffix *-s*; an accusative, denoted by the suffix *-n*; and an oblique case, which ended in a vowel. The adjective was placed after the substantive, and took the same suffixes as the substantive. Thus, *khaluga-talas mis* is "my messenger" in the nominative, *khaluga-tallan min*, "my messenger," in the accusative. The latter form is also written *khaluga-tallatin*, "thy messenger," where the final nasal of the substantive has been assimilated to the dental of the pronoun *tin*, "thy." The plural terminates in *d*, as is clear from a comparison in *bibbi*, "a chariot," with *bibbid*, "chariots." It would, therefore, seem that *ubbi-murad* in l. 18 is a plural. The latter word, when compared with *ubbi-tans* in l. 23, shows that compounds existed in the language; one of these is *khaluga-tallas*, "a messenger," the second element of which is the verb which we find in l. 34.

The first and second possessive pronouns offer a curious resemblance to those of the Indo-European languages. Line 10 shows that after certain substantives the possessive pronoun of the second person had the form *tu*; and, therefore, it is probable that *mu* in l. 17 is a form of the possessive pronoun of the first person, since *khadra*, to which it is attached, appears in another letter from Arzawa (Winckler III., No. 238) as *khadra-i* and *khadr-ikki*. I may add that in this letter the words *khattannas SARRU-us* may, perhaps, signify "the Hittite king."

The precativ third person was denoted by the prefixes *khu-man*, while a comparison of the words *u-dan-zi* (l. 22), *u-wa-dan-zi* (l. 13), *u-wa-nzi* (l. 22), and *u-wa-ndu* (l. 21), shows that the third person of one of the tenses of the indicative was indicated by the prefix (or prefixes) *uwa*, another tense or conjugation being indicated by the insertion of a dental between the prefix and the stem. It is interesting to find that the verbal forms were expressed by means of prefixes, and not of affixes.

On the other hand, the suffix *da* or (*n*)*da* was the sign of the adverb. Here, as elsewhere where a dental (*d* and *z*) occurred between two vowels, there was a tendency to nasalise the first vowel.

A. H. SAYCE.

# "ETHNOLOGY IN FOLKLORE."

Barnes: August 17, 1892.

I assure Canon Taylor that he has wholly misunderstood the argument of my book. If I ask permission to state it, I do so because of the importance of the subject apart from my exposition of it. I wanted to argue, and thought I had argued, as follows:

(a) A detailed examination of folklore shows that it contains within its own area, independently of any other subject, two distinct lines, at all events, of primitive thought—one line being the exact opposite of the other in *motif* and action.

(b) An explanation of this fact is needed. Translating the phenomena into terms of ethnology, I classed one line of survivals—the more rude and savage—as non-Aryan in origin,



and the second line—less rude and barbaric—as Aryan in origin. The terms non-Aryan and Aryan may be bad, but the ethnic distinctions in folklore remain for whatever names may be proper to give them.

(c) I then grouped a few of the accepted facts about Aryan ethnology together, and concluded that folklore seemed to assist those scholars who believe that there was an Aryan race.

Of course, I know quite well that this conclusion is opposed to the views of Canon Taylor and of those German scholars which he has summarised so admirably in his recent book. But I could not help this. It is the result of my research, such as it is, and could not have been twisted to suit other views. When, therefore, Canon Taylor talks of my premises, he inverts the whole of my argument, and supposes that I began with a few obsolete studies of Aryan folk, and moulded my own work from this. I owe so many pleasant moments to Canon Taylor's friendship that I am particularly glad to acknowledge the personal kindness of his last letter, but I cannot help wishing that he had considered my arguments more narrowly before opposing them.

LAURENCE GOMME.

#### RACE AND SPEECH IN BELGIUM.

London: August 15, 1892.

The remark of Canon Isaac Taylor, that the Belgians "have come to speak a neo-Latin language," might easily be misunderstood. There is a section of the Belgians who do so—namely, the Walloons; but they are the minority. By far the majority are Flemings, whose tongue, like that of the Dutch and of the popular classes along the shores of the German Ocean and the Baltic, is a Low-German one. The Flemish Belgians themselves call their own language "Neder-duitsch"—Nether or Low-German. This state of things, as regards race and speech, dates from the time of Caesar (*De Bello Gallico*, II. 4), who already wrote, after a careful inquiry, that "the majority of the Belgians have sprung from the Germans" (*plerisque Belgas esse ortos a Germanis*).

KARL BLIND.

#### PHILOLOGY NOTES.

*Bibliography of the Algonquian Languages.* By James Constantine Pilling. (Washington: Government Printing Office.) Several years ago Mr. Pilling undertook to compile for the Bureau of Ethnology an authors' catalogue of all the material relating to the native languages of North America. The work, which was intended to form a single volume, has grown under his hands. Four parts have already appeared, in good-sized pamphlets, dealing with as many groups—the Eskimo, Sioux, Iroquois, and Muskogee. The present part, which forms a volume by itself of more than 600 pages closely printed in double columns, is to be followed by another, relating to the languages of the Athapascan stock.

"The Algonquian-speaking peoples covered a greater extent of country, perhaps, than those of any other of the linguistic stocks of North America, stretching from Labrador to the Rocky Mountains, and from the Churchill River of Hudson Bay to Pamlico Sound, in North Carolina; and the literature of their languages is by far the greatest in extent of any of the stocks north of Mexico, being equalled, if at all, by only one south of that line, the Nahuatl. Probably every language of the family is on record, and of the more prominent extensive record has been made. In two, the Massachusetts and the Cree, the whole Bible has been printed, the former being the first Bible printed upon this continent. In two others, the Chippewa and the Micmac, nearly the whole

of the Scriptures has been printed, and portions thereof in a number of the other languages. In the Abnaki, Blackfoot, Chippewa, Cree, Delaware, Micmac, and Nipissing, extensive dictionaries have been printed; and of the Abnaki, Nipissing, Blackfoot, Chippewa, Illinois, Massachusetts, Montagnais, and Pottawotami, there are MS. dictionaries in existence. Of grammars we have in print the Abnaki, Blackfoot, Chippewa, Cree, Massachusetts, Micmac, and Nipissing; and in MS. the Illinois, Menomonee, Montagnais, and Pottawotami. In nearly every language of the family, prayer-books, hymn-books, tracts, and Scriptural texts have appeared; several of them are represented by school books of various kinds, i.e., primers, spellers, and readers; and in one of them, the Chippewa, there was printed in 1840 a geography for beginners."

The total number of entries in the bibliography before us amounts to 2245, of which 1926 relate to printed books and articles, and 319 to MSS. Mr. Pilling claims that he has himself seen 2014, and that his descriptions of the rest are mostly derived from eye-witnesses. The plan of the work is alphabetical, according to authors' names. But under the name of each Indian language there are cross-references; and at the end, also, is a chronological index, showing the dates of the several publications. First comes Lescarbot's *Histoire de la Nouvelle France* (Paris, 1609), which contains numerals and vocabularies; then follows John Smith's *Map of Virginia* (Oxford, 1612), which gives a vocabulary of sixty-five words and eleven sentences in the Indian language of Virginia. But the real interest begins with the appearance of the name of John Eliot, whose translations into the Massachusetts language fill more than one hundred of Mr. Pilling's columns, illustrated with twenty-one facsimiles of title-pages. Of his Bible of 1663 no less than thirty-nine copies are described, of which nine are on this side of the Atlantic. Other important entries will be found under Pierson, Cotton Mather, and Schoolcraft. Among modern publications the French missionaries are well represented; and we have facsimiles of their Cree syllabaries and Micmac hieroglyphs. The author has done his work with prodigious industry, and with that minute attention to detail which marks American bibliography.

#### FINE ART.

THREE BOOKS ON MICHELANGELO.

*Michel-Ange.* Par Emile Ollivier. (Paris: Garnier Frères.)

*Michelangelo: eine Renaissancestudie.* Von Ludwig von Scheffler. (Altenberg: Geibel.)

*Michel-Ange, Poète.* Par Gabriel Thomas. (Paris: Berger-Levrault.)

(Second Notice.)

Now is the time to inquire of our three essayists what that peculiar temperament was. M. Ollivier has been at the pains to discuss it through 500 pages, and it is only fair to consider what he makes of it. Fervour and eloquence are precious gifts, and there can be no doubt M. Ollivier has them; but when a writer sets out with the intention of revising all existing biographies, it is a little disappointing to be flooded with misty rhetoric instead of the facts and serious reasons which are to open all our eyes. A study of a great artist is worth nothing if it is not critical. Michelangelo the poet does not, apparently, exist for M. Ollivier, but there remains Michelangelo the sculptor-

painter; and here, in spite of a generous enthusiasm to which it is impossible to refuse our sympathy, it cannot be denied that his predilections for a certain pronounced school of thought have rendered his work practically valueless. You cannot safely disregard one entire side of a man's nature if the object is to give a complete picture. M. Ollivier is, to be plain, unequipped for aesthetic criticism, because he sets out with the two remarkable preconceptions that, other things being equal, moral worth connotes artistic excellence; and, secondly, that you can read off a picture as categorically as a proposition of Euclid. It is not hard to see how he brought them to bear upon the painter of his choice. He admired the work, but he studied the man. He came to the conclusion that the man was the strongest Italian since Dante; he went to the artist for corroborative testimony to identify him as a Dante of the chisel. A Catholic himself, he found (how, is not now the question) that his hero was a good churchman of the fourteenth-century type; he turned to the "Last Judgment" and the roof of the Sistine and found justification by works; and then, to support on paper his foregone conclusions, he has been forced into making an unjustifiable and frivolous comparison, to ignore much that was characteristic and emphasise much that was conventional in the man's life, and (worst of all) to bring him into stronger relief by disparaging Titian, Leonardo, and Correggio.

I do not propose to follow M. Ollivier in his struggles to fit his theories to the facts. He dwells at great length upon the Reformation movement as it affected Italy, and regards the "Last Judgment" as Michelangelo's contribution to the Catholic counterblast which began under Paul III. It is not that there is no grain of truth in this sort of reasoning: no doubt, to appreciate the growth of any art, it is necessary to realise that thought is in the air and underlies all creative work. The mistake has been that the standards of what I may be allowed to call the Thomist age of painting (the age of the Spanish Chapel and Campo Santo) have been applied to a work and a world not in the least concerned with them. Under the Renaissance, scholasticism was over for the nonce, with its *ex cathedra* answers to stupendous questions; Neo-Platonism was in, to suggest more difficulties than it could solve. How to express, in terms of art, the floating, elusive theories and hints with which the air teemed? There was but one way. They must be impersonated; not—as with the old symbolism—by arbitrary signs of sacramental efficacy, not—as with the old allegory—by fanciful analogies applied to an absolute metaphysic, but by form, which should boldly stand for substance, by frank recognition of the tentativeness of all expression, and a plea that beauty should be owned the nearest approach possible to truth. It was a plea for payment by results. "Does my work lift you; does it convince you that this much must be true because it can be thus stated? I admit it is a guess; but, at least, the reality cannot be less than that!" The result of this tolerant and genial receptivity

in matters of speculation, and of exquisite tact in technique was a kind of latter-day mythology where matter and mode tended to merge. And that was as it should be. Art is the meeting-place of creeds, because it is independent of them. But M. Ollivier, Rio's latest disciple, does not think so. Rio found the art of Siena most to his liking, and hailed it as the most ideal. Ollivier clings to Michelangelo, whom he must needs prove unapproachable from any side. It follows almost naturally that, in seeking about for arguments to raise him, as a painter, above Titian and Raphael, he hits upon some very silly ones. He takes their types of female beauty and sets them side by side. The "Venus" of Titian is a courtesan; "La Gioconda," a flirt; Raphael's Madonnas are stupid. He muses upon the possible future of these creations with what Calverley would have called "undisguised concern." "La femme de Titien," he says, "de Corrége, de Léonard est . . . d'un éclat sensuel. On prévoit en la contemplant que cette beauté finira : la vieillesse rendra la femme de Titien informe, celle de Corrége épaisse, celle de Léonard sèche" (p. 405). Then comes Raphael's turn: "N'y a-t-il pas quelque chose de massif dans les Madones du Chardonneret et de la Chaise? . . . Les femmes de Raphaël ne sont pas toujours pesantes, elles sont toujours sans intelligence. . . . on sent en elles un cœur occupé et un esprit vide" (pp. 417-18). In his support he tears from its context a passage from Victor Cherbuliez's recent and admirable *L'Art et la Nature* which, as he should know perfectly well, is clean counter to the point he is trying to make. The last clause, which is the motive of the whole passage, is to the effect that an art such as Raphael's is the result of an equation between the artist and nature:—"Les grandes âmes," says M. Cherbuliez, "communiquent à tout ce qu'elles font un peu de leur grandeur, parce qu'en elles tout est naturellement divin ou divinément naturel." That does not read like depreciation of Raphael: M. Ollivier takes it as an endorsement of his assertion that he only painted plump contadinas. It is all the dreariest nonsense, this talk of an indecorous Venus and a toothless Monna Lisa, of flirts and courtesans. What is art if not unmoral? It has as little to do with courtesans as with Virgin-Martys. Both classes are of our own making, and art was before them: it is either a law unto itself or nothing at all. In an unfortunate sequel, M. Ollivier attempts to clinch the Buonarrotti's superiority as a painter on the same moral grounds. Assuredly as a great-souled, sombre prophet he can yield to none. We can go all lengths with our author when he says, "l'homme égale l'artiste, et la vie est une œuvre aussi sublime que le 'Jugement dernier.'" It is: no one will deny it or grudge it. But it, nevertheless, remains an obvious truth that the test of a picture must be—Is it well done? and not—Is it well meant?

Evidently, such methods as these will not discover for us the real Michelangelo. Herr von Scheffler with a finer instinct has gone

to the Sonnets. Their very defects have helped him. The power of the thought enclosed has often overmastered the true artistic feeling for form; the expression is now and then crabbed and abrupt; but how vigorous, how searching the thought is! The poet's criticism of himself has been preserved by Gianotti:

"Lo sono il più inclinato uomo all'amar le persone, che mai in alcun tempo nascesse. Qualunque volto io veggio alcuno, che abbia qualche virtù, che mostri qualche destrezza d'ingegno, che sappia fare o dire qualche cosa più acconciamente che gli altri, io sono costretto ad innamorarmi di lui; e mi gli do in maniera in preda, che io non sono più mio, ma tutto suo."

It is in reading him that we first discover how true this is. He was an insatiable lover of human power; feeling its imaginative stimulus, the lift it gave to the "power of the wing," and using it always as a means to rise alone into the empyrean. Plotinus rather than Plato may have prompted these solitary flights; but from first to last he remained susceptible to the inspiration of physical, manly beauty. And the somewhat limited range of his verse is due to this exclusiveness of selection. He was "amato del persone"; resembling Socrates in that. So we have none of the large, frank feeling for Nature—the lovely image, the coloured phrase of Shakspeare. There is nothing of the exuberant animalism which, in Lorenzo's songs, has preserved the very perfume of an Italian spring. With him all is introspection, severe self-analysis. Once only—in an early sonnet written, as we suppose, in 1507, where the theme is the fresh beauty of some girl love—we find a music and passion which stir the pulse with a power like some snatch of Herrick's:

"Contento è tutto il giorno quella vesta  
Che serra 'l petto, e poi par che si spanda;  
E quel c'oro filato si domanda  
Le guanci' e'l collo di toccar non resta.  
Ma più lieto quel nastro par che goda,  
Dorato in punta, con sì fatte tempere,  
Che preme e tocca il petto ch'egli allaccia.  
E la schietta cintura che s'annoda  
Mi par dir seco: qui vo' stringer sempre!  
Or che farebbon donche le mie braccia?"

But in general the beauty that he sought or found was intellectual, remote, and cold. Here he was Platonic—as Dante was, as Spenser could be. One misses the art of Plato; one has to put up with the theory of the *Symposium* without its perfect setting; and perhaps the most positive memory we carry away from his sonnets and madrigals is that his "prima arte" was indeed sculpture. It is not so much that we get all the sculptural qualities—precision, definiteness of outline and *Allgemeinheit*; but it is that man, not men, was his constant theme: man, the "dieu tombé qui se souvient des dieux," and not men as they love, fight, sleep, or agonise in martyrdom.

That seems to have been the temperament of Michelangelo. He loved man for the spark of divinity he could see within him. But he loved him also for his aesthetic, tangible beauty; and here he was much under the influence of the Renaissance spirit, which made art and the philosophy of life itself Epicurean and selective. It saw in every phenomenon a distinct, recognisable aesthetic quality. Acting on the positive

Italian temper (ever inclined to the concrete) it had produced a critical rather than a passionate view of the world and man. So Poggio, the Papal secretary, had been able to estimate coolly Jerome of Prag the heretic; Botticelli could paint with the same unction Madonna and Aphrodite; and Michelangelo could conceive the Doni "Holy Family" as neither Christian nor definitely Pagan, having his imagination stirred purely by the artistic significance of the subject. Herr von Scheffler asks us to remember this in judging the great Florentine, and I cannot do better than conclude with his words. He is speaking of one of the madrigals addressed to Vittoria Colonna (Madrigal V. in Guasti). It not only explains Michelangelo's position towards women,

"es ist zugleich ein Zeugnis von der grossartigen unbefangenen mit der die italienische Renaissance—immer in Hinblick auf das antike Lebensideal—gewisse Beziehungen als gegeben nahm und estimierte."

The fine impartiality with which the Italian Renaissance estimated certain positive ideas! It is well said. MAURICE HEWLETT.

# CORRESPONDENCE.

## ÆGEAN POTTERY IN EGYPT.

London: August 15, 1892.

In his last letter, Mr. Petrie does not reply to anything that I said in mine; he just says over again several of the things that he has said before.

1. As regards the identification of the Aquashash with the Achæans, and the archaeological results dependent thereon, he says on August 13 exactly what he said on July 16. My reply was given on July 23.

2. As regards the dating of the Kahun pottery, he says on August 13 exactly what he said on May 14, on June 25, and on July 16. My reply was given on May 21, on July 2, and on July 23.

In both these cases he announces that he is not going to be saddled with statements which he has never made. I need only remark that the statements are down in black and white, and no amount of talk will wipe them out.

3. As regards the tomb of Maket, he says on August 13: "We can only go by the period of the latest dateable objects in any deposit." He said on July 16: "The date of any deposit must be taken to be as near the age of the latest object in it as may be possible." I replied on July 23 that this proposition was inapplicable, as nobody can tell which of the objects in this deposit are the latest, or to what period these belong. He now adds the word "dateable" to make the proposition applicable, but he thereby makes the proposition untenable. He would date the deposit at about 1100 B.C., because it contained objects which he dates from about 2500 B.C. down to about 1200 B.C. That would be all very well if a large majority of the objects could be dated. But very few of them can be dated, and their dates are wide apart. Consequently there is no presumption that the deposit would contain dateable objects of (say) 1000 B.C., if it were later than that date.

4. As regards the false-necked vases from Gurob, he says nothing at all on August 13, although they formed the subject of his letter of July 30 and my reply of August 6. His silence is the more remarkable as he then described the dating of these vases as the main issue.

His letter, however, contains a general

statement about "the date of the vases of Mycenaean style." He says:

"(a) That all the data yet found with the widely spread examples in Greece and Egypt show a period of between 1450 and 1100 B.C. (b) That nearly all these data are of names before 1300 B.C., and in those which are later the style of vase is distinctly different from the earlier. (c) That the only hypothesis which could date these vases later than these limits needs the assumption that in every case the vases are associated with the names of long anterior kings to the exclusion of any contemporary datum."

He informs your readers that, "in the absence of a single fresh datum in the recent letters," they may rely upon those propositions. Yet he must know very well that a certain fresh "datum" in these letters upsets the second clause of proposition b. Some false-necked vases are depicted in the tomb of Ramessu III., whom he dates at about 1100 B.C.; and these vases are very closely related, in ornamentation as well as form, to those which he found in the same grave with some pendants bearing the name of Tutankhamen, whom he dates at about 1350 B.C.

The wording of proposition a is ambiguous, and likely to mislead. Examples of Mycenaean pottery have been found at many places, but these "data" have been found with them at very few places indeed, namely, Gurob and Kahun in Egypt, and Ialysos and Mycenae in Greece. And the term "datum" is applied to material for determining dates by reference to the names of kings of Egypt, to the exclusion of material for determining dates in any other way. The "data" from Ialysos and Mycenae consist of two scarabs and two other porcelain objects, all bearing the name of Amenhetep III. or of his queen. I have spoken of these elsewhere.

In the only case where more than one of these dateable objects was found, namely at the tomb of Maket at Kahun, the dateable objects were of widely different dates. Mr. Petrie assigns one of them to the XIIth Dynasty, and others to the times of Tahutmes III., of Amenhetep III. or IV., and of Ramessu II., but none of them to any later date; and he assigns the Mycenaean vase to the time of Ramessu III. So, if he is right in this, the vase was "associated with the names of long anterior kings to the exclusion of any contemporary datum." In fact, the so-called assumption in proposition c holds good in the only case in which there is enough direct evidence to show how the matter really stands.

Mr. Petrie's new position is stronger than his old position. Formerly he argued that a vase must be contemporary with a king, if found in the same grave with some object bearing the name of that king. Now he argues that a class of vases must belong to a certain period, if vases of this class have been found at several places in company with objects bearing the names of kings belonging to that period. And this would be plausible enough, if it were clear that all these objects were contemporary with the kings whose names they bear, and if there were no further evidence to be considered. But there is a mass of evidence from Greek sources—the evidence of history as well as archaeology—which has to be considered in determining the date of the Mycenaean vases.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN MURRAY will publish in the autumn a volume entitled *Architecture: a Profession or an Art*, consisting of thirteen essays on the qualifications and training of architects, edited by Mr. Norman Shaw and Mr. T. G. Jackson.

WE quote the following from the *New York Critic*:—

"Mr. Whittle, of *The Century's* art department,

has gone to England with the fine proofs of Mr. Cole's engravings of the Old Italian Masters, and Mr. Cole will leave his work long enough to meet him there and sign them; and in the autumn *The Century Company* will bring out a limited number of copies of a portfolio containing these proofs, hand-printed on Japan paper, each separate proof signed by the engraver and by the printer."

SOME interesting decorative work has been recently finished in connexion with the Council-chamber at Guildhall, at the cost of Alderman Stuart Knill. The allegorical paintings upon the walls comprise first of all the heraldic bearings of the City and of the seventy-seven still existing livery companies. The east wall shows the City arms; and the painting on the north wall represents the fight of St. George with the dragon, with the motto, "Our ancient word of courage, fair St. George, inspire us with the spleen of fiery dragons." On the northern wall is pictured Old St. Paul's, and in front St. Paul stands offering his sword of martyrdom for the first quarter of the City's shield. Around him are scattered heraldic words from the Epistle to the Ephesians—the Shield of Faith, the Helmet of Salvation, and the Sword of the Spirit—with the inscription, "Put on the whole armour of God." On the east wall, too, are the arms of the twelve great livery companies, bound together by branches of a rose tree, with the motto, "Now, join your arms, and with your arms your hearts, that no dissension hinder government." Beneath the arms of the minor guilds is the inscription, "Hang out your banners on the outward wall." In other parts of the decorations the old gates of the City are shown, with the motto, "Except the Lord keep the city, the watchman waketh but in vain."

WE learn from the address of Sir A. W. Croft, president of the Asiatic Society of Bengal, that Mr. J. Rodger's collection of coins, numbering upwards of 8000, has been purchased for the Lahore Museum by the provincial government of the Punjab. Its special feature is the series of Indian Mughal coins, which is almost exhaustive. It is also hoped that Mr. J. H. Rivett-Carnac's valuable cabinet will be bought by the Government of India for the Calcutta Museum. The special feature of this collection is the series of Gupta gold coins, which is unequalled in quantity and quality, containing upwards of one hundred specimens, some unique and most of them rare. During the year 1891 Dr. Hoernle examined and reported on about 2000 coins, nearly all of which were sent to him under the Treasure Trove Act. Only one of them, however, required particular notice—a very rare gold coin of Chandra Gupta II., of the "couch" type, belonging to Mr. Rivett-Carnac.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

*De Fidiculis Bibliographia.* By Edward Heron-Allen. Part I., Sections 4 and 5; Part II., Book sections, &c. (Griffith, Farran & Co.) The continuation of this valuable bibliography makes mention of many rare and interesting works. The *Défense de la Basse de Viole contre les Entreprises du Violon, et les Préventions du Violoncelle*, by Hubert le Blanc, published at Amsterdam in 1740, must indeed be an amusing book. It tells of the "cabal formed by the violin, the *clavécin*, and the violoncello against the viola-da-gamba," and contains important data concerning the state of music during the first half of the eighteenth century. In mentioning Eugène Sauzay's *Etude sur le Quatuor*, which contains analyses of the works of Haydn, Mozart, and Beethoven, our author remarks that it "is a work which would greatly

benefit many musical critics in the reading." Mr. Heron-Allen evidently does not entertain a high opinion of musical critics, so far, at any rate, as their classical knowledge is concerned. If he had simply said "musicians" it would perhaps have been wiser. There may be critics who require grounding in the old masters; but there are certainly many students of music at the present day who know more about Schumann, Liszt, and Wagner than about Haydn and his two immediate successors. Why is the name of Wasielewski, Schumann's biographer, spelt without the *e* before the *i*? In speaking of Le Comte Louis Adolphe le Doucet de Pontecoulant, author of *Essai sur la Facture Instrumentale*, we are told that "he was still living in 1881." Would it not have been equally simple and more instructive to have said that he died in 1882? Again, of W. Schneider the organist, it is stated that "the date of his death does not appear to have been recorded." The date of his death is, however, given both by Reissmann in Mendel's Lexikon, and by Dr. Hugo Riemann as October 9, 1843. By the way, the first word in the title of Schneider's work mentioned is incorrectly spelt; it should be "Historisch-technische." The famous and extremely rare *Musica Teusch* by Hans Gerle is mentioned. Of this book only two perfect copies are known, one at Berlin and one in the British Museum. This work appeared in 1532; but Dr. Riemann in his Lexikon speaks of a "*Musica Teusch, ander Theil*," published in 1533, but only discovered in 1886. "A Treatise on the Harmonic System," with an account of the rise and progress of music, written by John Macdonald, Engineer and Commandant of Artillery on the Establishment of Sumatra, was published in London in 1822. There is no mention of Macdonald in Sir G. Grove's Dictionary; his name, however, is to be found in Mendel and in Fétis, who makes him 122 years old at the time of his death in 1831. Stephen Philpot's *Introduction to the Art of Playing on the Violin* (1766) is justly described as a "delicious old book." Its author speaks of "three grand Requisites that must conspire to bring any Art or Science to Perfection—(1) A proper Genius; (2) Regular and well-grounded Instructions; and (3) Application."

*Wagner-Sketches, 1849.* A Vindication by W. Ashton Ellis. (Kegan Paul & Co.) This sketch was suggested to the author by chapters xiv. and xv. of the late Ferdinand Praeger's recently-published *Wagner as I Knew Him*. Mr. Ellis has studied August Roeckel's *Sachsen's Erhebung*, Count Waldersee's *Der Kampf in Dresden*, and A. Montbé's *Der Mai-Aufstand in Dresden*. He is of opinion that many stories set afloat concerning Wagner really referred to a journeyman baker of the same name, who is supposed to have shot Lieutenant von Krug in the fight on the Zeughausplatz, May 3, 1849. Mr. Ellis may not perhaps have entirely made out his case, but he has shown that some of Praeger's statements ought to be taken *cum grano salis*. His sketch is full of interesting facts connected with the revolution at Dresden.

J. S. SHEDLOCK.

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Northcote; Miss Evelyn Millard, Mrs. Patrick Campbell, Mrs.  
H. Leigh, Miss Ethel Hope, Miss Clara Jecks, &c.

COMEDY THEATRE.  
THIS EVENING, at 9, THE PRIVATE SECRETARY.  
Mr. W. S. Penley, Mr. W. F. Hawtre, Mr. Robb Harwood,  
Mr. Sam Sothorn, Mr. Cecil Thornbury, Mr. W. Aysom, Mr.  
G. Tomkins; Miss Nina Boucicault, Miss Violet Armbruster,  
Miss C. Ewell, Miss Alice York, Miss Caroline Elton. At  
8.15, THE HOME COMING.

COURT THEATRE.  
THIS EVENING, at 8.30, THE NEW SUB. At 9.10,  
FAITHFUL JAMES. And, at 9.50, A PANTOMIME RE-  
HEARSAL. Messrs. Brandon Thomas, W. Draycott, C. P.  
Little, S. Warden, Vaughan, Bertram, and Weedon Gros-  
smith; Misses G. Kingston, Edith Briant, Sybil Grey, Ber-  
ridge, Palfrey, and Ellaline Terriss.

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Cissy Fitzgerald; Messrs. Edmund Payne, George Honey,  
C. H. Barry, and Arthur Williams.

PRINCESS'S THEATRE.  
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Solla, W. Brunton, jun., H. Gray Delby, B. Whitcomb,  
H. Ludlow, Alker, Hennocsey, Sauter; Mesdames Lealey Bell,  
M. Watson, F. Wyatt, L. Wyatt, Maude St. John, Ormesby,  
Herrick, Patrick, and Grace Hawthorne.

STRAND THEATRE.  
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Hawtre, A. C. Mackenzie; Misses Beatrice Lamb, Isabel  
Ellison, Venie Bennett, Eleanor May, G. Esmond, I. Gold-  
smith, and C. Zerbin. At 8, NO CREDIT. Misses Eamond,  
Bennett; Mr. Hawtre, &c.

TOOLE'S THEATRE.  
THIS EVENING, at 8.45, WALKER, LONDON. Messrs.  
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## LITERATURE.

*Essays and Criticisms.* By St. George Mivart. In 2 vols. (Osgood, McIlvaine & Co.)

MR. MIVART'S essays are reprinted from the *Edinburgh Quarterly*, and other reviews. The dates of their appearance in those periodicals is not given, but may generally be inferred from the headings or from the contents. The papers composing the first volume are of an historical and miscellaneous character. They are more carefully written than the generality of such productions, but are otherwise scarcely more worthy of preservation. The contents of the second volume relate almost entirely to biological philosophy, and more especially to the theory of descent. These have a certain documentary value, and will supply materials to the future historian of science in the nineteenth century.

Mr. Mivart tells us (vol. ii., p. 2) that for the progress of science two classes of thinkers are necessary—the men of creative genius, and the critics who test their brilliant theories. His own place is among the latter; and no one can say that he errs on the side of tenderness in exercising his appointed function. "Profound ignorance," "folly," and "madness" are freely imputed to the eminent men whose innovations do not meet with his approval. But hard words break no arguments; and it would be well if Mr. Mivart employed no more objectionable weapons of controversy. Misrepresentation of an opponent's case, and omission of important words from a quotation, are offences that may be charged against him. In a note on p. 385 of vol. i., he cites Haeckel as saying: "We do, indeed, now enjoy the unusual pleasure of seeing most Christian bishops and Jesuits exiled and imprisoned," leaving out the highly significant clause, "on account of their disobedience to the laws of the State." I hasten to add that Mr. Mivart's text contains a direct reference to the Falk Laws, about which Haeckel is speaking in the incriminated passage. Still, the omission looks suspicious, especially when taken in connexion with the author's other delinquencies. In the course of an exceedingly captious criticism on Mr. Herbert Spencer, he charges that philosopher with unconsciously affirming the law of contradiction while denying its validity as an ultimate truth (ii., p. 154). The charge would no doubt be a very serious one were it warrantable. But, in fact, it is quite unwarrantable. For Mr. Spencer implicitly assumes the law of contradiction only where he has explicitly admitted it—that is, in regard to states of consciousness. "No

positive mode of consciousness," he tell us, "can occur without excluding a correlative negative mode, and the negative mode cannot occur without excluding a correlative positive mode." It is, then, singularly disingenuous or singularly stupid to tax him with inconsistency for not admitting that we may both have and have not failed to disavow conceptions which he holds to be states of consciousness. Again, as a result of the psychological teaching of "the two Mills, Bain, Spencer, &c.," there follows, says Mr. Mivart, "an inculcation that the one thing needful is to elicit from each man . . . as many useful actions as possible, i.e., actions tending to promote the material happiness and prosperity of the individual, of the nation, and of the race" (vol. i., p. 327). Plain language is catching; and I should but imitate my author's style in characterising the above assertion as an untruth of that particularly noxious and cowardly kind known as *suppressio veri*.

More than twenty years ago Darwin wrote of Mr. Mivart in a private letter since published, "though he means to be honourable, he is so bigoted he cannot act fairly." The unfairness is certain, but the bigotry is doubtful. If it exists, it is rather philosophical than religious, rather Aristotelian than Catholic. But the best explanation seems to be that the same excitability of temper that leads Mr. Mivart into using the intemperate language already referred to also makes him unwilling to master facts that are either distasteful or of no immediate interest to him. How else can we account for the astounding statement that at the end of the eighteenth century the territories of the House of Austria covered 140,000 square kilometres (less than two Irelands), and the kingdom of France "about the same" (vol. i., p. 66), or for the transference of the Spanish Revolution from 1868 to 1865 (vol. i., p. 201), or for the interpretation of Alcazar (*al qasr*, "the castle"), as the house of Caesar (vol. i., p. 210)? Incapacity for taking pains is always and everywhere the solution. In his work on *Truth*, Mr. Mivart attacked the undulatory theory of light without concerning himself to understand it. We need not, therefore, ascribe his misrepresentation of the hedonistic theory of morals to any deliberate dishonesty.

Here is another example of the same reckless precipitation. Prof. Huxley had observed that the necessity of belief in a personal God in order to a religion worthy of the name was "a matter of opinion." This Mr. Mivart denies, and will not allow Buddhism to be adduced as a case in point. According to him, Buddhism is not atheistic, involving as it logically does the existence of what must be a personal God, that is, "a power apportioning after death rewards and punishments according to a standard of virtue" (vol. ii., p. 88). Passing over the naïve assumption that everybody reasons in the same manner, I turn to p. 97 of the same volume, and find that with the denial of human free-will "most certainly falls every word denoting virtue." It follows that Buddhism, as a rigidly necessarian system, can have no "standard of virtue." Mr. Mivart should take to heart his own

admonition to Prof. Huxley: "It is surely not less prudent than it is just to refrain from speaking authoritatively of that which we have not studied and do not comprehend" (vol. ii., p. 84).

As regards the main point at issue between these two eminent biologists, it would seem that Mr. Mivart is technically right. A belief in the evolution of living species is not, as Prof. Huxley inferred it to be, incompatible with Roman Catholic orthodoxy. Whether the two creeds are logically consistent with one another, and can be permanently entertained by the same minds, is another question; and Mr. Mivart, who insists that Mr. Spencer's principles are destructive of morality and social order—things just as dear to Spencerians as they are to himself—should not complain if others read their own logic into his theology, and make war against it as not only false but also mischievous to society. What consequences may ultimately follow from the evolutionary premisses is the secret of the future. Meantime history enables us to test Mr. Mivart's extraordinary pretension that Theism, especially under its Catholic form, gave the world freedom of conscience. We are warned not to forget that "it was the Jews and Christians . . . who for the first time . . . maintained the sacred rights of conscience"—with more to the same effect (vol. ii., p. 242). Mr. Mivart is evidently no great classical scholar. He quotes, doubtless at third hand, the best known line in Terence as "Homo sum et nihil humanum," &c.; and he seems to think that Aristotle's *τὸ τί ἦν εἶναι* meant "What it is to be" (vol. ii., p. 271). Yet how strange that he should never have heard of, or should have forgotten, Antigone's famous vindication of divine as against human law, and the indefeasible claim to teach truth put by Plato into the mouth of Socrates! It may be said that these, too, were theistic arguments, and I am not now concerned to deny the fact. But what is the claim to freedom of conscience? Is it the simple plea that if, e.g., I offer a pinch of incense to Jupiter, Christ will condemn me hereafter for having done it; and I am more afraid of hell-fire than of any tortures you can inflict? Surely not; surely there is a principle of reciprocity implied. To claim freedom of conscience for oneself is to allow equal freedom to others. It means, "I think it wrong to profess what I do not believe; it would be equally wrong on your part to profess my belief when you do not really hold it; and I should be very sorry to bribe or bully you into any such dereliction of duty." Now if this was the principle of the Jews and Christians, they certainly did not act on it. Our author is ready with an excuse for his own co-religionists. The mediaeval persecutors could not believe in the conscientious scruples of heretics. They were mistaken, not about a question of principle, but about a question of fact (vol. i., p. 383). Were there any truth in this grotesque apology, the heretic who resisted a certain amount of torture would have been released from further molestation on the part of the ecclesiastical authorities. The reverse was notoriously the case. The Jews offer a good



test of this alleged Catholic tolerance. They are cited by Mr. Mivart himself as an example of "those conscientious dissenters whose sincerity could be believed," and who accordingly "had their rights of conscience respected by ecclesiastical authority." They were, it seems, "ever protected at Rome" (*ibid.*). The Jewish historian Graetz has something to tell us about this "protection." Pope Julius III. issued a Bull on May 29, 1554, ordering "that the Jews should be compelled, under pain of corporal punishment, to give up all copies of the Talmud," without which they were unable to exercise their religion properly (*History of the Jews*, vol. iv., p. 602, English translation). Pope Paul IV., soon after his accession to the Papal chair, issued a Bull, by which

"every synagogue throughout the States of the Church was ordered to contribute ten ducats for the maintenance of the house of catechumens, in which Jews were to be educated in the Christian faith."

By a second Bull it was decreed that "they were only to possess one synagogue; the rest were to be destroyed" (p. 603).

"Pope Gregory XIII. issued a decree that on Sundays and holy days Christian preachers should deliver discourses upon Christian doctrine in the synagogues, if possible in Hebrew, and that the Jews, including at least a third of the community of both sexes and all persons over twelve years of age, must attend these sermons . . . a religious compulsion not very different from the act of Antiochus Epiphanes in dedicating the temple of the one true God to Jupiter" (*ibid.*, p. 696).

Mr. Mivart sympathises with parents who are "oppressed in conscience" by having to send their children to Board Schools (vol. i., p. 308); he has not a word of pity for the unfortunate Roman Jews, not a word of censure for their pontifical spoliators and oppressors.

A. W. BENN.

*A Half Century of Conflict.* By Francis Parkman. In 2 vols. (Macmillans.)

Forty-eight years have passed since Mr. Parkman entered Harvard College, and forty-six since he and a fellow-student spent their holidays in following the old Oregon trail, and entertained their Indian friends of the Ogillallah at high tea in the lodge of Kongra Tonga or "Big Crow," whom the learned in Dakota would now more accurately call Kankra Tanka. To make this feast Mr. Parkman purchased at a great ransom the fattest dog in the village, and prepared a stew which filled two cooking-kettles; a third contained the tea, in which a few handfuls of soot were dissolved to give it the semblance of strength. Mr. Parkman must call to mind his pleasant sojourn among those amiable savages with mixed feelings: for "Big Crow" and his people have long since vanished from the face of the earth. In February, 1847, Mr. Parkman's amusing sketches of his adventures began to appear in *Knickerbocker's Magazine*; and in due time they were issued in a collected form, divided into chapters, to each of which, in accordance with the fashion of that age, there was prefixed a more or less appropriate quotation from

"Childe Harold" or the "Lay of the Last Minstrel." We miss those fragments of familiar rhyme in the reprinted edition of *The Oregon Trail*. We sometimes regret it; for they formed as it were a link, slight but pleasing, between two generations, two literatures, two worlds, the Old and the New.

It was, we believe, in the course of this expedition that Mr. Parkman formed the project of writing the history of the final struggle between England and France for the possession of North America; at any rate, from that time forward he began to collect materials bearing on this subject. In the course of his reading, his attention was attracted by the striking figure of the Ottawa chief who stirred up the Western Indians to revolt against the English dominion in 1763, after the struggle was over; and Mr. Parkman's first essay in historical writing was *The Conspiracy of Pontiac*, published in 1851. This product of his youth, which now forms an epilogue or pendant to the main body of his works, served him as a preparatory exercise; and having abundantly demonstrated his command of the English language and of an attractive literary style, Mr. Parkman resolutely abandoned the temptation to go on writing, and applied himself to the more arduous task of reading and collating everything extant which bore upon his subject. Fourteen years passed before he again gave a volume to the world. *The Pioneers of New France* was published in 1865, and was followed in due time by *The Jesuits in North America* (1867), *La Salle* (1869), *The Old Régime* (1874), and *Count Frontenac* (1877). This valuable series of works may be regarded as the firstfruits of his mature labours. They belong to what may be called Mr. Parkman's middle period, a period marked, perhaps, by a certain dryness of style, doubtless caught from the ancient books and documents through which the writer had pertinaciously waded; yet there are those who think that, to see Mr. Parkman at his very best, we must turn to *The Old Régime* and *Count Frontenac*. We are not of this opinion. Profoundly interesting as these volumes are, their interest largely depends on the peculiar features of the transitory society which they so skilfully depicted; and they cannot seriously compete in importance with the greater work to which he finally addressed himself, the history of the conflict which substantially began with the administration of Frontenac, and only came to an end by the capture of Quebec in 1758.

Of this work, the principal fruit of Mr. Parkman's lifelong studies, the latter part appeared first. In the period 1700-1748 there were still many doubts to be cleared up, and many blanks to be filled by reference to original documents, and to scarce pamphlets which remained to be hunted out in the dusty libraries of Europe. But Mr. Parkman had already got together all that was necessary to the story of the final struggle in the Seven Years' War; and he therefore determined to deal at once with the period between 1748 and 1763. *Montcalm and Wolfe* accordingly appeared in 1884; the first in order of publication, the last in order of

historical succession, of the two divisions of the main work to which his previous volumes were designed to lead up. The remaining division (1700-1748) is comprised in the two volumes which now lie before us. They carry on the story from the point where the author quitted it at the end of *Frontenac*, to the point at which it is again taken up in *Montcalm and Wolfe*; and the series is therefore now complete. Most heartily do we congratulate Mr. Parkman on the conclusion of his task. It has, assuredly, been no light one; and the fact that Mr. Parkman's extracts from State archives and other authorities, inaccessible to the general body of readers, fill no less than seventy ponderous volumes, most of them folios, may serve to illustrate the severity of the drudgery which awaits him who woos the muse of history. These are now deposited in the library of the Massachusetts Historical Society for the use of historical students; and the dozen handy and eminently readable volumes which Mr. Parkman has founded on them—and not on them alone, but on the collation of an immense mass of printed material—must have found hundreds of thousands of readers, for some of these volumes have long since passed through their twentieth edition.

Of the instalment of the work now before us it is unnecessary to speak in detail. It evinces the same love of the subject for its own sake, the same aptitude for seizing its picturesque features, the same scrupulous and painstaking accuracy in particulars, which have made Mr. Parkman's books alike popular with the general reader and indispensable to the student of history; and it will fully sustain, if it does not positively heighten, the honourable reputation which the author has long since earned. Mr. Parkman's works contain nothing more graphic than his descriptions of Indian warfare on the border of northern New England during the war of the Spanish succession, and of Pepperrell's famous expedition against Louisbourg; and many, to whom most of the incidents forming the staple of his chronicle are thrice-told tales, will read with interest his account of the little-known expedition of the brothers De Varennes, or La Verendrye, in search of the Pacific in 1742. Preceding Lewis and Clark by sixty-two years, these intrepid explorers discovered on January 1, 1743, what Mr. Parkman pronounces to have been the Big-horn range of the Rocky Mountains, at a point only 120 miles east of the Yellowstone Park. It is certain that no European had penetrated so far westwards. From those great snow-encumbered peaks, which they dared not think of scaling, they fancied that they might have seen the Pacific, though 800 miles of forest lay between. The Indians who escorted them, alarmed by finding that the hostile Snakes (*Gens du Serpent*) had abandoned their principal camp and gone on the warpath, insisted on retreating; and a blizzard of unusual severity, which fell suddenly upon them, made the explorers fain to consent. In more favourable circumstances these daring pioneers of New France might have reached the Pacific. The appendix contains some important selections from original documents: among other

things, passages from papers in the French archives, and from the journal of a French inhabitant of Louisbourg, amply illustrating the well-known fact that France lost Canada simply because her statesmen found North America minus the British possessions all too small a field for their ambition; and extracts from the dispatches of Governor Shirley to the English Government on the question of expatriating the French Acadians (1745—1747).

E. J. PAYNE.

*Last Words of Thomas Carlyle.* (Longmans.)

No written words of Carlyle were likely to be left to the oblivion of manuscript, and the publication of some such volume as this was to be counted upon with certitude. As a whole the book cannot be considered, even by a fervid Carlyle enthusiast, as a thing of great value; and in the unfinished novel which fills about half of it there are many pages that are not even specially characteristic, but there are passages here and there with an interest of their own which forbids us to dismiss the volume as a superfluity and nothing more.

Even "Wotton Reinfred" is not devoid of attractions. True, the narrative is shapeless and often tiresome, with a touch or two in the latter portion of that melodramatic treatment to which one would have thought Carlyle of all men would never condescend. It proves conclusively enough a proposition which needed no proof, that its author would never have made himself even a moderately successful novelist; but a story which, as an example of the art of fiction, is a very poor thing may still have respectable, or more than respectable, claims to attention. There is a good deal of the same kind of intellectual interest in several of the chapters of "Wotton Reinfred" that there is in *Melincourt* or *Headlong Hall*. Representatives of diverse types of character and modes of thought are brought together in a frankly mechanical way, that they may tilt against each other in dialectic lists; and the combat and the combatants are transferred to the page, not indeed with the brilliant dash of Peacock, but with a vigour and solidity of presentation not one whit less effective. Occasionally we have a fine touch, contrasting curiously with the rough and ready, almost unscrupulous, picturesqueness of the writer's later work. There is real subtlety of discriminative insight in the sketch (pp. 86-7) of Jeffrey—for there can be no doubt whatever that he is the original of Williams—especially in the following sentences, which paint a perfect portrait in less than half a page.

"Nothing could be kinder than his contempt, which, indeed, extended far and wide, embracing, with a few momentary exceptions, the whole actions and character of men, his own not excluded, nay, rather placed in the foremost rank of pettiness. For moral goodness and poetical beauty, save only as pleasurable sensations, he had no name; yet few men had a keener feeling or a better practical regard for both; he was merciful and generous, he knew not why; and a great character, a fine action, a sublime image or thought struck through his inmost being, and for an instant, gleaming in every feature with ethereal light,

the gay sceptic had become a worshipper and rapt enthusiast. These, however, were but momentary glows, reflexes of a strange glory from a world he never dwelt in, which he knew not, and soon lost in the element of quiet kindly derision and denial where he lived and moved."

Still more striking, if only on account of its theme, is the analysis of the character of Coleridge—who figures here as Dalbrook—an analysis which has the intellectual thoroughness and the judicial weight, the lack of which we feel so keenly in the brilliant, unscrupulous, caricature sketch which no reader of the *Life of John Stirling* ever forgets. These things do not, of course, make a good novel; but in virtue of them "Wotton Reinfred" is a fragment which was well worth preserving.

The sketch of the "Excursion (futile enough) to Paris, Autumn, 1851," is, however, by far the most readable item in the contents of the volume. Carlyle evidently wrote it in a very bad temper, and when his temper was worst his style was most vivacious. This chronicle of futilities sparkles and coruscates through every paragraph, and the sparks and coruscations are of a kind to inspire on the part of the reader a feeling of warm sympathy with Carlyle's host and hostess, Lord and Lady Ashburton. The fare, accommodation, and entertainment provided for the man of genius are anathematised with a vigour not excelled in any eulogy of Cromwell or denunciation of Benthamism; and the celebrities of the Paris of the period, sketched with the vividly vituperative pictorialism which, as employed on the portraits of his friends, startled the world in the pages of the *Reminiscences*. Changarnier has a "placid baggy face," expressing "obstinacy, sulkiness, and silent long-continued labour and chagrin." "I could have likened him to a retired shopkeeper of thoughtful habits, much of whose savings had unexpectedly gone in railways." Roget is "a poor thin man with two voices, bass and treble alternating, who said almost nothing with either of them." Mérimée appears first as a "hard, logical, smooth, but utterly barren man (whom I had seen before in London, with little wish for a second course of him)"; and later on, when the unfortunate Frenchman has been disparaging Carlyle's pet Germans, as an "impertinent, blasphemous blockhead." To Thiers and Guizot in one of the later pages he bids farewell in a fine Carlylean fashion.

"I am told that he [Thiers] is jealous that I respect him insufficiently! Poor little soul, I have no pique at him whatsoever; and of the three, or indeed of known Frenchmen (Guizot included), consider him much the best man. A healthy Human Animal, with due *beaverism* (high and low), due vulpinism, or more than due; in fine, a *healthy* creature, and without any 'conscience,' good or bad. Whereas, Guizot—I find him a solemn *intrigant*, an Inquisitor-Tartuffe, gaunt, hollow, resting on the everlasting No, with a haggard consciousness that it ought to be the everlasting Yea; to me an extremely detestable kind of man."

And so on, and so on. Not specially amiable or specially instructive, but brilliant and unmistakably readable—a judgment which cannot be passed upon the collection of

letters to Varnhagen von Ense, where the occasional interest comes and goes in an irritating fitful manner. Much more entertaining are the fourteen pages of Mrs. Carlyle to Amely Bölte, though when one turns to the title-page one cannot help asking with Géronte, *Que diable allait il faire dans cette galère?* This husband and wife were not sufficiently one for such identification.

JAMES ASHCROFT NOBLE.

TWO EASTERN CHURCHES.

*The Syrian Church in India.* By George Milne Rae. (Blackwoods.)

*The Catholicos of the East and His People.* By Arthur John Maclean, Dean of Argyll and the Isles, and William Henry Browne. (S.P.C.K.)

"The body of Messer St. Thomas the Apostle," we read in the book of Sir Marco Polo, "lies in this province of Maabar in a certain little town having no great population." Maabar, it need hardly be said, was the name given by Mahomedan writers of the middle ages to what is now known as the Coromandel coast. Marco Polo goes on to tell us "the manner in which the Christian brethren who keep the church relate the story of the Saint's death." The tradition that St. Thomas preached the Gospel in India is very old. It was accepted by St. Jerome and was referred to by Gregory of Tours, who wrote in the sixth century. The story told in the Golden Legend about the visit of St. Thomas to "the King of Ynde, Gondeforus," gives a very circumstantial account of the Saint's missionary labours. The local legend states that St. Thomas, after preaching the Gospel first on both the east and west coasts of Southern India, went to China, and also converted the heathen there; that he returned to India, and, having aroused the jealousy of the Brahmins, became a martyr. Nor is St. Thomas the only apostle whose name has been connected with the antiquities of the Christian Church in Madras. Pantaenus of Alexandria went on a missionary voyage to India toward the end of the second century, as related by his pupil Clement, the learned Bishop of Caesarea, but "found his own arrival anticipated by some who were acquainted with the Gospel of Matthew, to whom Bartholemew, one of the apostles, had preached." Jerome tells much the same story. Without going into the details of a controversy which has puzzled a long succession of historians, it may be said that the main issues are these:—Did either Saint Thomas or Saint Bartholemew visit India? Secondly, was it Southern India the apostles visited? and lastly, is there any ground for crediting the tradition which ascribes the foundation of the early Christian churches in Southern India to either of the apostles? The whole question has been carefully investigated by Sir William Hunter, who comes to the conclusion that the evidence of the early Christian writers, tested in the light of later researches, "tends to connect St. Thomas with the India of the ancient world—that is to say, with Persia

and Afghanistan; and St. Bartholomew with the Christian settlements on the Malabar coast."

Mr. Milne Rae, who, during the course of his own missionary labours in Southern India, has taken a particular interest in the history of the Eastern Churches, only agrees with Sir William Hunter to a limited extent. He believes that neither St. Thomas nor St. Bartholomew ever visited Southern India, and that the Syrian Church here was a later offshoot of the Nestorian Church of Persia. He is of opinion, moreover, that the Church of Southern India cannot be traced further back than the beginning of the sixth century. Cosmas Indicopleustes, the Alexandrian merchant who wrote about the middle of that century, is, Mr. Rae thinks, our first trustworthy authority. With Mr. Rae and Sir William Hunter both agreed in believing that the India of the legend of St. Thomas lay in the direction of Afghanistan and Persia, there is little more to be said on this point. Still, as there is one side from which Mr. Rae has not approached the subject, we may add a few words. He accepts General Cunningham's identification of "The Kynge of Ynde, Gondeforus," with the Indo-Parthian prince Gondophares, whose coins have been found in Kabul and Kandahar, Seistan and the Punjab, and whose exploits are further commemorated in a stone inscription now preserved in the Lahore Museum. But it is worth mentioning, on the authority of the late Samuel Beal, that evidence may be found in Chinese literature of a remarkable convergence of Christian and Buddhist notions having taken place in North-Western India just about the time when St. Thomas is supposed to have preached there. A Buddhist patriarch named Asvaghosha lived at the court of an immediate successor of Gondophares. One at least of his books is based on doctrines foreign to Buddhism and allied to a perverted form of Christian dogma. This book, according to Mr. Beal, has never been properly examined, but we might reasonably expect, he says, that it will some day clear up all doubts as to St. Thomas's mission. Possibly, too, an explanation of the legend which—wrongly as Mr. Rae and Sir William Hunter think—connects St. Thomas with Southern India may likewise be found in the Chinese books. When travelling in Sze-chuen, the late Mr. Colborne Baber found in a temple near Tzu-chou a carved image of Tamo, with a Latin cross on his breast. This Tamo has sometimes been identified by Roman Catholic missionaries with St. Thomas. Now Tamo is a Buddhist patriarch; and, curiously enough, he came to China from Southern India, travelling by sea in 526 A.D. He is said to have been the son of an Indian king, and to have died in China. He was an ascetic, Dr. Edkins says, of the first water. It is related in the Chinese books that on one occasion he sat with his face to a wall for five years, thus earning the name of "the star-gazing Brahmin." In India he had incurred the enmity both of Brahmins and Buddhists; and, according to Dr. Edkins, he went to China to escape persecution in his own country. Is it not possible that the name

Tamo, besides misleading missionaries in our own day, may also have misled their predecessors thirteen centuries or so ago? Tamo was undoubtedly an Indian; and his images, which are numerous in the temples of South-Western China, represent him, Mr. Baber writes, with marked Hindu features and black complexion. It is a significant fact that Cosmas Indicopleustes visited the Malabar coast, and, according to his own account, found a fully-organised Christian church there, only three or four years before Tamo set sail for China. Here, again, is a further indication of the possible conjunction of Christian and Buddhist ideas, and it may perhaps furnish a clue to the St. Thomas myth. When we recollect that Mr. Baber found tin plates in common use on the borders of Tibet, stamped with images of Mr. Gladstone and other European celebrities, who, by local repute, were Buddhas of more or less sanctity, one can easily see that even more wonderful mistakes may some day pass muster as historical facts. Mr. Talbot Wheeler, in his *History of India*, did not hesitate to suggest that St. Thomas may have been a Buddhist Sraman, who perished in the age of Brahminical persecution; and this might be very near the truth.

In regard to St. Bartholomew, Mr. Rae holds that neither he nor Pantaenus ever went to Southern India. The India where the Alexandrian merchant, circa 190 A.D., heard of the Saint's labours and death, was, he thinks, the valley of the Indus. Here, however, the evidence on both sides is even vaguer than that relating to St. Thomas; and the reader may be left to decide for himself. It must not be supposed, however, that Mr. Rae's book deals only with the origins of the early Madras Church. Working on the theory that it was founded by Nestorians from Persia in the sixth century, he relates the history of the Christian settlements from that period down to the present day. The description of the carved crosses and writings on stone found at St. Thomas's Mount and elsewhere will be invaluable to students. A full and careful account is also given of the controversies which of late years have vexed the Indian branch of the Nestorian Church. In a final chapter Mr. Rae states his reasons for hoping that this ancient Church, after undergoing many vicissitudes, may yet have a happy and prosperous future; especially if its members agree to repudiate the authority of a far-distant patriarch "who has no intelligent sympathy with them, and little or no interest in the country beyond draining off money annually in the form of *rasia*, for which he gives nothing in return."

Along with Mr. Rae's scholarly contribution to our knowledge of an obscure episode in the early history of Christianity, mention has also to be made of a work which treats of the Nestorian Church in Kurdistan and Persia, being, as the title-page says, "the impressions of five years' work in the Archbishop of Canterbury's Assyrian Mission." Dealing, as it does, mainly with the present state of a country likely at any moment to become the subject of grave international complications, this little book must be

regarded as something more than a graphic and readable story of missionary labour. To discuss the book, however, from the political point of view would be only to repeat what the Hon. George Curzon has said in his *Persia and the Persian Question*. It is Mr. Curzon, by-the-by, who tells us that one of the authors—the Rev. W. Browne—by staying at Mar Shimum's village of Kochannis (Qudshanis), under circumstances of great peril and privation, was instrumental in preventing a massacre of Christians by the Kurds. The authors, however, are quite ready to tell a story which might suggest a laugh at their expense. At Urmi, one day, they were riding over the grass at a canter, merely, it was explained to an inquisitive Persian, for their own amusement. "No doubt," quoth the Khan, "they are drunk." One is reminded of Sir John Malcolm's anecdote of the naval officer at Bushire who went for a ride on a too spirited horse. Next day he was informed by a well-meaning native that, although people had been highly amused at his performances in the saddle, his credit had been saved. "I told them," said the obliging friend, "that, like every Englishman, you rode admirably, but that yesterday you were very drunk."

STEPHEN WHEELER.

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*Miscellaneous Essays.* By George Saintsbury. (Percival.)

MR. SAINTSBURY'S new volume contains some interesting work, the best portions of it having been written sixteen or seventeen years ago. The contents of the book, he tells us,

"have been selected from a much larger mass of material, the composition of which covers, in point of time, the best part of twenty years; and instead of the endeavour to secure a factitious unity by dint of some ingenious title, the contents have designedly been made as various in appearance as might be, in the hope that a sufficient real unity of critical standpoint may be found in them, whether their subjects be old or new, English or French, literary or political. For it is possible to disagree with M. Brunetière in his confession and apology, as the author of books made of articles, that 'articles will never make a book.' A book, as it seems to me, consists not so much in ostensibly homogeneous subject, or in the fact that the author has excogitated its plan at a single stroke, as in the unity of method, of treatment, of attitude, and of view. I hope that there is such unity here."

Well, one may admit that there is certainly such unity in all that Mr. Saintsbury writes. For good or ill, Mr. Saintsbury's manner is his own—his manner of looking at things, and his manner of expressing his reflections. He is always consistent in adherence to his own excellent rule of critical conduct: "always to put the exposition of the subject before the display of personal cleverness." He is always consistent in his refusal to enter into those niceties of consideration which appear to his very English sense of things to be mere foolishness—the niceties of consideration which, to critics like Mr. Pater, are the one thing needful in criticism. He is entirely faithful to that whimsical style which has point but not charm, which bristles with

offence yet interests by its individuality. And, as ever, he bases his chief claim to consideration on the number of volumes, in at least two languages, which he has read in a given time.

"For myself," he assures us, "I have been and hope (Nemesis not interfering) to be a great reader, and I certainly would not limit myself to one or two literatures only. But what I should like to do before I die is to know as nearly as possible everything that is worth knowing in the two literatures of which [I quote from a lecture] we have been talking this evening."

Those two literatures are, of course, English and French. And there is no doubt whatever that Mr. Saintsbury does know a very great deal about French and English literature. His *Short History of French Literature* is a work of considerable research, if not of conspicuous thoroughness; and his book on *Elizabethan Literature*, viewed as a handbook, is both useful and pleasant, though it adds no new page to criticism. I am sure that the essays on Borrow and Peacock, for instance, in the *Essays in English Literature* must have been of great service to the general reader, to whom Borrow and Peacock are merely names, just as a sympathetic guide-book is of service in pointing out the curious and delightful places, a little aside from the usual route, which the traveller might otherwise have overlooked. And such papers as those on Flaubert and Gautier, in the *Essays on French Novelists*, had, in their day, even more value. In the volume before us there is an essay on Baudelaire, first published in the *Fortnightly Review* in 1875, which is certainly one of the best pieces of work that Mr. Saintsbury has ever done, and which, in 1875, was a daring assertion of that unanswerable principle, "Art for Art's sake," which to-day does not even need to be asserted. Mr. Saintsbury has the distinction of being the first Englishman to write an essay on Baudelaire, a writer who has certainly influenced subsequent French literature in a more profound way than any other writer of his time. He remains, too, one of the very few people, French or English, who have written with appreciation and understanding on so difficult, so fascinating, a subject. It is true that the essay has serious faults and limitations: that it is very English after all, that in viewing so sanely the extravagances and eccentricities of Baudelaire, it goes to the other extreme, and would present to us a Baudelaire whose perversity was merely pose, whose vices were purely assumed. It is a great mistake, a fundamental error in criticism, to overlook the solid substratum of vice which unquestionably existed in Baudelaire.

"Wine, haschisch, opium," Mr. Saintsbury assures us, "are interesting to him just as the passion of Delphine is interesting, not at all from a diseased craving for stimulus, still less from the perverse desire which a writer who should have known better has attributed to him, of 'finding beauty in recondite wickedness,' but simply as some of the different means to which men and women have been driven in the endeavour to reach the infinite, and avoid the monster which dogs them—ennui."

This is plausible enough, but the facts are against it. When we remember that after

all it was simply a "diseased craving for stimulus," with an immoderate indulgence in every variety of it, that killed Baudelaire, there is no excuse for reasoning away every manifestation of morbid desires in his work, as merely the dramatic sympathy of an unprejudiced observer. It is true, as Mr. Saintsbury points out, that he was well aware of the direction of his own tendencies. Certainly; but that is generally a characteristic of extremely morbid people, though, as a rule, they are not able to appear so impersonal in their confessions as was Baudelaire.

Another very interesting essay is that on "Modern English Prose," which dates from the same period as the study of Baudelaire. Mr. Saintsbury tells us he has included it with much misgiving. The misgiving was hardly necessary, in this particular case: it would have been of more service had it caused the exclusion of an amazing deliverance on "The Modern English Novel," which comes at the end of the volume, and is carefully dated 1892. As a bit of clever fooling, the paper named "Thoughts on Republics" is full of entertainment; and, to enjoy it, one need not take any more interest in the republics and monarchies than Mr. Saintsbury himself appears to do. "A Frame of Miniatures" holds some portraits with which very few people are familiar; and probably Mr. Saintsbury's light and gossiping manner is quite in its place in discussing Parny, Dorat, Désaugiers, Piron, and Panard. Applied to M. Renan, the same treatment is somewhat less effective; though, indeed, the essay is amusing, very amusing, reading. Mr. Saintsbury is always good at giving quotations, and an essay on Chamfort and Rivarol (which is not an exhaustive study of those two temperaments) contains an unusual share of unusually amusing ones. Here is the finest of them all, one of Chamfort's wonderful anecdotes, which I must transfer from Mr. Saintsbury's pages, with grateful acknowledgments:

"Madame de H— me racontait la mort de M. le duc d'Aumont. 'Cela a tourné bien court,' disait-elle. 'Deux jours auparavant M. Bonvard lui avait permis de manger, et le jour même de sa mort, deux heures avant la récidive de sa paralysie, il était comme à trente ans, comme il avait été toute sa vie. Il avait demandé son perroquet, avait dit 'Brossez ce fauteuil.' 'Voyons mes deux broderies nouvelles,' enfin toute sa tête, toutes ses idées comme à l'ordinaire.'"

ARTHUR SYMONS.

#### NEW NOVELS.

*Diana Trelawny: the Story of a Great Mistake.* By Mrs. Oliphant. In 2 vols. (Blackwoods.)

*The Squire.* By Mrs. Parr. In 3 vols. (Cassells.)

*More Kin than Kind.* By B. Loftus Tottenham. In 3 vols. (Hurst & Blackett.)

*A Precious Jewel.* By Dora Murray. (Digby & Long.)

*Katie's Coronet.* By F. Lancaster Lucas. (Eden, Remington & Co.)

*George Waring's Choice.* By Frank Baron. (Ward & Downey.)

*A Son of the Fens.* By P. H. Emerson. (Sampson Low.)

A story by Mrs. Oliphant, whatever its length, may safely be taken as worthy of first notice among any average batch of novels; and *Diana Trelawny*, though not a long tale, is not only conspicuously superior to the other works of fiction now under review, but is an exceptionally good book even for Mrs. Oliphant. Diana, mistress of Trelawny Chase, is a practical-minded woman of thirty, unmarried and disinclined to marry. Originally occupying a humble position as governess at a ladies' school in Brighton, she signalises her accession to great wealth, on the one hand by a strict and business-like attention to the improvement of her estates, and on the other by a generosity towards poor neighbours and dependants more lavish than discriminating. Among the recipients of her bounty are Mrs. Norton, a clergyman's widow, and her niece Sophy, who are accommodated with a cottage rent-free on Diana's estate. They were "peevish, humble-minded, weakly little gentlewomen, with nothing remarkable about them except the simple prettiness of the girl Sophy, who was a soft, smiling, golden-haired creature, unobtrusive and gentle as a little bird." Nevertheless the author has contrived to evolve out of these two characters as quaint and as quietly amusing a pair of portraits as any to be found in her writings. Well described, too, are Diana's near neighbours, the Hunstantons, husband and wife, the latter a shrewd, critical woman, the former "a man with nerves and fond of meddling with things that did not concern him much," as his wife was accustomed to say. The removal of these five people to North Italy gives occasion for the introduction upon the scene of an Italian count named Pandolfini; and the meddlesome officiousness of Mr. Hunstanton, who makes up his mind that Pandolfini ought to marry, brings about the "great mistake" which is the subject of the tale. No reader can fail to appreciate either the charming dexterity which Mrs. Oliphant has displayed in working out the details of her plot, or the living reality of her characters, even where the latter play but the smallest part in the action of the story. Who does not know a country clergyman full of the impressive geniality attributed to Mr. Snodgrass, the rector, in the following:—

"'Who could have thought of seeing you here?' Mrs. Norton said, as the rector came up to her with that expressive grasp of the hand which was one of his special gifts, and which everybody remarked as the very embodiment of cordiality and friendliness—a sort of modest embrace. He was not glad to see her particularly, nor she to see him; but if they had flown into each other's arms, it could scarcely have been a warmer greeting than that silent clasping of hands without even a 'How d'ye do?' to impair its eloquence."

Those who experience difficulty in comprehending intricate degrees of kinsmanship may perhaps get a little confused over the family relations and history of the Roystons and the Crofts in Mrs. Parr's tale



entitled *The Squire*. When these, however, have been mastered, the narrative is easy flowing and pleasant enough, characterised for the most part by a general placidity and amiability, but nowhere highly exciting, as indeed could scarcely be expected of a tale occupied principally with details of life in a country village. Perhaps, too, the voluminous quantity of facts that have to be kept in mind in order to understand the story will be trying to the patience of many readers. At the commencement of the book we are introduced to the Squire, Humphry Royston, a bachelor of sixty, and we are requested to remember that forty years before he had been disappointed of the woman he loved through the instrumentality of his dearest friend, who carried her off himself. It is true that Humphry had never by word or sign declared his love, and when Robert Croft wooed and won Janet Hales, he, Humphry Royston, had shifted his quarters to the other side of England. Still the blow was none the less keen, and as Robert Croft happened at the time to be under an engagement to marry Humphry's sister Barbara, a family quarrel of serious dimensions was the natural result; and now, forty years after, we find the wound still rankling in the disappointed lover's breast, though Robert Croft and his wife are long ago dead and gone. There is something very cumbrous in all these preliminaries, but the narrative improves in the second and third volumes. Mrs. Parr writes in a clear, unpretending style: many of her characters are very well sketched, particularly David Croft and his mother. Tom Sparshott, an accomplished expert in the art of fictitious love-making, is also deserving of honourable mention.

The author of *More Kin than Kind* informs us that, on the death of Sir Gilbert Denham of Sitworth Manor, the baronetcy and estates devolved on his son Ralph, who, discovering among the family papers a certificate of his father's marriage with his mother bearing date three years after his own birth, inferred therefrom his own illegitimacy, and voluntarily retired in favour of his wicked cousin Hugh. The fact of a previous marriage having been contracted at a registry office is, however, known to an old servant of the family, a scampish valet who had abandoned his wife and emigrated to America some twenty years before. Returning to England, he now avails himself of his knowledge to levy blackmail upon the present holder of the title. It will be seen from the above brief outline that the plot of *More Kin than Kind* can scarcely lay claim to much originality. Nor do any of Mr. Tottenham's characters rise very far above mediocrity. Ralph Denham is the usual type of an honest, sturdy young Englishman and makes a fairly respectable hero, Eva Graham is a fit subject of romance, and Hugh Denham will do as a villain; but they are nothing more than conventional characters. Still, the treatment is painstaking and workman-like, and the result is a moderately good average novel.

*A Precious Jewel* is also a production which might be described, like the foregoing, as

"a moderately good average novel," and in nearly every respect except that of length it resembles *More Kin than Kind*. As before, the plot turns upon the discovery of some old papers showing evidence of illegitimacy; there is another conventional villain; and the story ends, as the other did, in the death of the villain and a general administration of poetic justice. Archibald and Angus Macalister are suitors for the hand of their cousin Muriel, who favours the former. Angus, discovering some documents showing that his brother, who is owner of the family estate, was certainly born out of wedlock, makes use of them for the purpose of obtaining Muriel's consent to a marriage with himself, under the threat of exposing Archibald. There is no unusual feature in the story. The title was originally *The Sins of the Fathers*, and the present name was substituted at the last moment owing to copyright existing in the former title, as explained in a note by the publishers.

Inventiveness in these days must surely be at a low ebb. In *Katie's Coronet* we have yet a third novel depending for its story upon disclosures of illegitimacy and invalidity of title. The present work, however, can neither be described as a "moderately good" nor as an "average" novel; it is remarkable chiefly for an extravagant eccentricity of incident, and for the curiously fantastic ingenuity in plot-weaving exhibited by its author. In this case the supposed illegitimacy of Charles Trelana is brought to light by means of forged documents prepared by Lady Rachel Trelana (an earl's daughter, who certainly ought to have known better), and her nefariously disposed son, Horace, the heir presumptive. Charlie, the dispossessed heir, determines to sacrifice himself for his mother's sake, and leaving home secretly one dark night, places his hat and stick close to a roaring abyss of waters, makes a sliding mark with the heel of his boot down the muddy bank, and walks off in another direction to enlist in a cavalry regiment. Just before the occurrence of these events, Charlie's father has been foully murdered, and suspicion falls upon one James Crowthe, a ne'er do weel, who left the neighbourhood on the night of the murder and enlisted in the cavalry regiment which Charles Trelana afterwards joined. Eventually, after some three hundred pages of rather uninteresting incident, it turns out that Horace himself dealt the fatal blow with a life-preserver, and then for some unexplained reason dragged the body of his uncle to the edge of a neighbouring cliff and there propped it up in a sitting posture. James Crowthe emerging soon after from the "Green Man," an adjacent hostelry, gave the body a blow with his stick, out of mere tipsy wantonness, and precipitated it on to the rocks below, whereupon he dropped his stick (which was afterwards recognised) and fled. Lady Rachel broke her neck in a ditch somewhere in the Austrian Tyrol; Horace eloped with a Russian Nihilist princess, and was caught and sent to Siberia. Mr. Lucas does not waste his time with any detailed descriptions of the gentle art of making love; but at the

end of his narrative the characters, male and female, are called up in a group, and having been assorted with varying degrees of congruity, are comfortably married off to one another, each wedding having a little chapter to itself. The dialogue of the book is below par, and the style is often slipshod, with a constant tendency to degenerate into slang.

The only noticeable feature about *George Waring's Choice* is that one entirely fails to discover what his choice really was. He makes offers of marriage to two women, each of whom refuses him. The first is a devoted little woman, spending most of her life in work amid London slums, who loves him deeply, but is prevented from accepting his offer owing to certain religious scruples. The second is a Parisian coquette, who toys with him idly, and for deliverance from whom he afterwards devoutly thanks heaven. On the whole it is a tedious book. It appears to have been written by a barrister with a dilettante enthusiasm for classical music: his hero is a man of little principle, a free-thinker and voluptuary, whose heartless behaviour to an opera dancer whom he has seduced is related with rather shameless composure at the opening of the volume.

The Norfolk bucolic dialect is not familiar to everybody, and the reading of it in print may be tiresome; so that it may be well to caution anyone who purposes ordering *A Son of the Fens* from his circulating library that the book in question consists of 376 pages of autobiography, the words being spelt for the most part as the peasant who tells the tale would pronounce them. To readers acquainted with the Broads and the Fens, the narrative will no doubt present points of interest.

JOHN BARROW ALLEN.

#### SOME BOOKS ON ECONOMIC QUESTIONS.

*The Use and Abuse of Money.* By the Rev. W. Cunningham, D.D. (John Murray.) From such a title as Dr. Cunningham has chosen one might expect a mere moral lecture on the root of all evil; and lectures of that kind are seldom either entertaining or edifying. But his book (one of a series of University Extension Manuals) is something very different. The subject is capital in its relation to social progress, but the author prefers to call his book *The Use and Abuse of Money* from a wish to lay stress on the element of personal responsibility.

"The present sketch," he says, "simply follows out some of the suggestions made by Mill, with the view of raising the question whether a full recognition of the human element in economics may not be the best means of attaining to clear definitions of economic terms, and to the distinct statement and thorough discussion of fundamental economic problems?"

Economic science assumes a certain type of human nature, and, within limits, the assumption is convenient and even necessary. But we must discard the assumption if we would understand a distant past, or forecast the future. Dr. Cunningham's purpose has been to lay aside all postulates about labour and capital, all hypotheses about free competition and formulas of supply and demand, and, choosing capital as one of the great factors of our industrial life, to examine how it differs from the corresponding factors of past times and of different civilisations. Such an investi-

gation enables us with a certain confidence to distinguish the more permanent from the changing features of human nature, and to observe the tendencies of our own time, a result worth taking any amount of pains to arrive at. Dr. Cunningham proceeds further to deal with the ethical question as to the right and the wrong use of wealth. What is the consumer's duty in face of the evils of sweating? How far is an investor responsible for the purposes to which his money is applied? Ought a Christian in Birmingham to manufacture idols for export to the heathen? These are some of the hard cases which the author raises, and which he discusses in a temperate and reasonable spirit. Throughout the book he has had to be brief, rather suggesting lines of investigation than exhausting his subject; but he has done a difficult piece of work exceedingly well. To students who bring to it some knowledge of political economy (and for such it is intended) it will be of great benefit; and it will set them thinking, widen their view, and open up to them a field of inquiry in which there is still a great deal to be done.

*Principles of Political Economy.* By Charles Gide. Translated by E. P. Jacobsen, with an Introduction and Notes by James Bonar. (Boston, U.S.A.: Heath.) Mr. Bonar introduces Prof. Gide's book by saying:

"It is neither a primer for beginners, nor a dissertation for the learned, but a guide-book for serious students who have mastered the economical alphabet, and are feeling their way to a judgment of their own on economical subjects. Its place in French economic literature is almost unique. It is helping many a young Frenchman to turn his attention to economic theory, and to study it in the light of the latest discussions. Prof. Gide has Adam Smith's faculty of making his readers think for themselves, and accept no conclusion without following out the process that leads to it."

Mr. Bonar has not exaggerated the merits of the book. It is clear and vivid in style; in matters of controversy the author discusses and does not dogmatise; and, keeping to realities, and mindful of the complexity of modern life, he never allows political economy to degenerate into a verbal juggle. American editions, we suppose, do not sell largely in this country. If so, we should like to see an English edition of Mr. Jacobsen's translation, for it is very well done.

"SOCIAL SCIENCE SERIES."—*The State and Pensions in Old Age.* By J. A. Spender. With an Introduction by Arthur H. D. Acland. (Sonnenschein.) This is an attempt, not to solve the problem of national insurance, but to formulate its conditions, and suggest lines for future investigation. Only a Royal Commission can provide all the evidence that is necessary before the matter becomes ripe for legislation, but in the meantime Mr. Spender has brought together and analysed such facts as are already within reach. He deals, fully and clearly, with the primary question of the actual resources of the poor in old age, with the experience of foreign countries, with the character of the schemes already before the public, and the history of English opinion on the subject. Too much cannot be said for the care, ability, and impartiality with which the book is written. Mr. Spender has his tentative conclusions, and sensible ones enough, but he does not parade them. His work is really scientific, in touch with fact, whereas the name of Social Science too often covers nothing better than a multitude of prejudices and vague generalities.

*Theory of Value.* By F. Von Wieser, of Prague. (Being No. 50 of the Publications of the American Academy of Political and Social Science, Philadelphia.) This paper is a reply to some criticisms made by Prof. MacVane, of

Harvard, on the Austrian Economists, of whom Prof. Wieser is one. The special question in dispute is the relation between marginal utility and cost of production. To Ricardo, and substantially to MacVane, the determining factors in human economy are the felt dislike of labour and the felt necessity of labouring for commodities. To the Austrians the important features are the felt desire for abundance, and the felt limitation of actual supply. The limitation (and not the labour) in conjunction with the desire explains value. The Austrians, like Socrates, are accused of always talking of the same things in the same ways; and Prof. Wieser's pamphlet may seem to have little new in it. There are, however, some fresh touches. For example, in the proof that capital cannot be resolved simply into labour, or the cost of any manufactured article into mere wages; in the proof that the value of the means of production has weightier bearing on the matter in hand than the income that they eventually bring; and in the criticism of the Utilitarian calculus of pleasures and pains as applied to Economics.

*Politics and Property, or Phronocracy.* By Slack Worthington. (G. P. Putnam's Sons.) Phronocracy, or the government of reason, is the name which Mr. Worthington has chosen for a system that is intended to effect a compromise between Democracy and Plutocracy. His main ideas are to restrain excessive accumulations by cumulative taxation, and the improvement of government by restriction of the suffrage.

"No man," reasons the phronocrat, "should participate in government who does not possess a certain amount of that which governments are established to protect, and which alone can support government—to wit, property. The simple possession of life, which can be sustained without government, does not entitle a living being to the exercise of any authority regarding the disposition or regulation of that which is the result of inherent force (excellence) or the reward of its energies or opportunities."

So far as we have been able to read the book, this seems to us a fair example of Mr. Worthington's style and opinions.

#### CURRENT LITERATURE.

*Reminiscences of Charles West Cope, R.A.* By his son, Charles Henry Cope. (Bentley.) The chief part of this readable volume is occupied by an autobiographical sketch which the Royal Academician prepared for his children. From this we gather that he was born at Leeds in 1811, and that his father, an enthusiastic artist, displayed the breadth of his professional sympathies by naming one of his children after Benjamin West, and another after J. W. M. Turner. Charles West Cope studied first under Henry Sass, and then at the Royal Academy, after which he paid the usual visit to Rome and Northern Italy. His reminiscences of these earlier years are pleasantly told and interspersed with anecdotes and personal gossip. Returning to England, he seems to have very quickly succeeded in hitting the popular taste, and became an Associate in 1843, and five years afterwards was elected an Academician. That he was exceptionally fortunate in getting this promotion at so early an age appears from the evidence which he gave before the Royal Academy Commission in 1863. In answer to Lord Elcho's question, "What should you consider as the age of a man's majority in art," he replied: "There can be no rule, but if the election to Associateship is a test of majority, then I believe the average age is about fifty." But success is seldom a very interesting thing to those who have no share in it, and Mr. Cope's prosperous career from the time of his election to be R.A. was unmarked by any adverse

incidents except those connected with the fresco work in the House of Lords. There the results of much painstaking labour were not only disappointing to the artists employed, but failed to elicit the sympathies of the profession or of the nation. "On looking back," says Mr. Cope, "through these years, I feel how much of life has been wasted in, as it were, writing in the sand. Time's effacing fingers began to obliterate at one end while we were painfully working at the other." The biography contains some reproductions of a few of Mr. Cope's popular pictures, which add to the interest of the volume.

*Vernon Heath's Recollections.* (Cassells.) Mr. Vernon Heath has been associated with art in two ways. To his uncle, Robert Vernon, the nation is indebted for the valuable collection of modern pictures which bears his name, and in the formation of this collection the uncle was assisted by the nephew. Thus the latter was brought into frequent and friendly communication with the principal artists of the day, especially with Turner, the Landseers, Maclise, and E. M. Ward, and formed lasting friendships with some of them. Again, Mr. Vernon Heath, at an early period in the history of photography, took up that branch of art, and, in one special department, carried it to a high state of perfection. His enlargements by the autotype process were especially successful, and there can be no doubt that much of his success was due to his knowledge of drawing and pictorial art. In delineation of foliage and sylvan scenery Mr. Vernon Heath has been particularly skilful, and scarcely less so in his groups. Being, withal, an agreeable inmate of a country house, he was, and no doubt still is, a welcome guest in every quarter; and this circumstance, while it has helped to make photography a favourite pastime with the leisured classes, has certainly been the means of giving him some very pleasant "Recollections." With these and some amusing anecdotes he has been good enough to entertain us and other readers, and he deserves our thanks for this pleasant service.

*Meridiana: Noontide Essays.* By Sir Herbert Maxwell, Bart. (Blackwoods.) A pleasant, gossiping book like this, written by one who knows how to write, and because writing is a pleasure to him, is just the book to take with one on a holiday. It exercises the thoughts without fatiguing the brain; and if now and then the exercise becomes very gentle and suggests repose, we will not blame it. Deeper problems than those with which these essays deal have been solved in sleep, and the happiest results do not always attend the hardest thinking. Moreover, a holiday book should be as far as possible removed from that dreariest of all educational burdens—a holiday task. Perhaps the only bit of adverse criticism to which Sir Herbert Maxwell's book is open is—in one sense of the term—its want of originality. Most of its contents has already appeared in the pages of periodicals; and the diligent reader of *Blackwood's Magazine* will, not without pleasure, recognise several essays which, although once read, will well repay reading again. "Manners," "Customs," "Contrast," "Civilisation," "Memory," "Imagination"—these are among the subjects which constitute *nostri farrago libelli*; and Sir Herbert handles them not merely as a man of letters but as a man of affairs. In his humorous "Country Member's Moan," his love of field sports shows itself; and in a charming paper on "Birds," we see that that love is neither ignorant nor barbarous. We could wish that, among those whose chief object for the next four months will be to fill game bags, there were more "like the late Charles St. John, to whom every passing bird was an object of interest, quite

apart from its quality on the table or its value at the poulterer's." Sir Herbert speaks sensibly on the subject of "Education"; but he is doubtful whether "Technical Instruction" is not open to the charge of filling heads rather than forming them, and fears that, unless it be undertaken wisely and warily, it may impede the course of true education. Wit and humour, apt quotations, topics of general interest, and a happy style combine to render these *Noontide Essays* a thoroughly enjoyable volume.

*Nature in Books: some Studies in Biography.* By S. Anderson Graham. (Methuen.) The subjects Mr. Graham has chosen to study are Richard Jefferies, Tennyson, Thoreau, Scott, Carlyle, Burns, and Wordsworth—a good selection, likely to benefit the student himself in the course of his labours. The essays resulting from those labours display intelligence, if no special depth of insight or profundity of thought. The style is, as a rule, clear and steady, and encourages us to hope that, in his future efforts, Mr. Graham will wholly abandon the overgrown flowers of speech which here and there mar the present work: this for example: "The lady of our desire sings to us in the wind, and in the voice of breaking waves, and the murmur of running streams. She weeps in the falling rain, and smiles in moonlight and sunshine. Her diadem is jewel work of stars, and her veil is of white cloud. In summer she clothes herself with radiant gold and green and purple, and in winter with an august mantle of white, edged with dusky brown where the woods are. And whosoever shall most fittingly tell the tale of his love for her and sing her smile, and bewail her frown, and lament for that she is cruel, and rejoice because she is kind—he is the true artist; for Nature is the inspiration, art the song."

Assuredly Mr. Graham's favourite nature-lover, Richard Jefferies, was never guilty of foolish insincerities such as this; and it is due to Mr. Graham to say he himself errs in this manner but seldom. His worst "study" is of Thoreau. If he had understood the "secret" of Thoreau even to a moderate extent, he would never have given such an inapt description of his philosophy as to name it "the philosophy of idleness." The "study" of Burns is good, and that of Jefferies is probably the best in the book.

*Literary Coincidences.* By W. A. Clouston. (Glasgow: Morison Bros.) Under this title the learned author of "Flowers from a Persian Garden," and other collections of oriental mythology, has brought together four little essays, which agreeably represent the recreations of a scholarly mind. Two of them—on "Ancient Riddles," and on "St. Valentine's Day in the Olden Time"—have to do with the author's favourite study of folk-lore, and justify the dedication of the volume to Mr. Alfred Nutt. But the longest and by far the most important is the first, on "Literary Coincidences and Imitations." The subject is an interesting one, for it throws light on other kinds of conscious and unconscious borrowings. Mr. Clouston does not deal so much with the unsavoury topic of plagiarism, as with the similarities of thought and phrase that pervade poetical literature. The novelty of his treatment is that he is able to furnish an abundance of fresh illustrations of a somewhat hackneyed theme from both Sanskrit and Persian literature. The fourth article, called "A Bookstall Bargain," runs perilously close to the class of padding for magazines.

MR. CHARLES LOWE, sometime correspondent for the *Times* at Berlin, has brought out (Heinemann) a cheap edition of his historical biography of Prince Bismarck, which originally appeared, in two volumes, about six years ago. He has added a chapter dealing with the fall of the Chancellor, and has otherwise brought the work up to date.

### NOTES AND NEWS.

MR. FISHER UNWIN announces for publication on September 12, as a volume of "The Story of the Nations," the late E. A. Freeman's *Sicily: Phœnician, Greek and Roman*, with maps and illustrations.

MESSRS. OSGOOD, McILVAINE & Co. will publish, early in September, a popular edition of *Tess of the D'Urbervilles*, in one volume, with a portrait of the author for frontispiece.

THE next volume of the "Book Lover's Library" will be *Books in Chains and other Bibliographical Miscellanies*, by the late William Blades. The book will contain an introductory sketch, by Mr. H. B. Wheatley, on Mr. Blades's work as a bibliographer.

MR. FRANK BARRETT's new novel, *Out of the Jaws of Death*, will be published next week, in three volumes, by Messrs. Cassell & Company.

MESSRS. LONGMANS have in the press a second part of Prof. Ashley's *English Economic History and Theory*.

THE new volume in the series of "Great Writers," to be published at the end of September, will be *Voltaire*, written by Mr. Francis Espinasse.

*'Tween Snow and Fire: a Tale of the Last Kafir War*, is the title of a new novel, by Mr. Bertram Mitford, which Mr. Heinemann will issue early next month, uniform with the author's previous work, *A Romance of the Cape Frontier*.

A WORK on *Rugby Football*, edited by the Rev. F. Marshall, will be published next month by Messrs. Cassell & Company. Among the contributors are Messrs. A. G. Guillemard, A. Budd, Rowland Hill, A. M. Croak, W. Cail, H. Vassall, C. J. B. Marriott, H. H. Almond, Sydney R. James, R. W. Irvine, J. J. McCarthy, and W. H. Gwynn. It will be fully illustrated, and will treat of English, Scotch, Welsh, and Irish football, the universities, public schools, and county football, as well as the origin and development of the game.

MR. WILLIAM HEINEMANN announces for next week a second edition of *The Naulahka*, by Rudyard Kipling and Wolcott Balestier, the first edition of 5000 copies having been exhausted in a few weeks.

MESSRS. T. & T. CLARK, of Edinburgh, have just issued a fourth edition of Canon Driver's *Introduction to the Literature of the Old Testament*. There is still a steady demand for the book.

THE Whitworth trustees have purchased the library of the late E. A. Freeman for presentation to Owens College, Manchester, on the condition that it be made accessible for purposes of study to all historical students, whether members of the college or not.

THE Berlin Geographical Society has undertaken to commemorate the four hundredth anniversary of the discovery of America, by publishing a work descriptive of the MSS. and old maps in Italian libraries relating to the history of that event; written by Dr. Kretschmer. The accompanying atlas will contain thirty-one maps, now published for the first time. The German Emperor has given a subsidy of 12,000 marks (£600) towards the expense of the undertaking.

ANOTHER interesting announcement is that Mrs. Zelia Nuttall has been placed in charge of the Mexican department at the Chicago Exhibition, and that she is having copies made of the most important Mexican MSS. and other antiquities to be found in the libraries and museums of Europe.

WE quote the following items from the *New York Critic*:

"MR. WHITTIER has gathered the poems he has

written since the publication of *Saint Gregory's Guest* in 1886, and they will appear early in the autumn under the appropriate title *At Sundown*. Some of these poems, if not all, appeared in a privately printed book under the same title a year or two ago.

"LONGMANS, GREEN & Co. will be the English publishers of Mrs. Deland's forthcoming novel, *The Story of a Child*. Before its appearance in book form it will be published as a serial in *The Atlantic*.

"MR. BRANDER MATTHEWS's arrangement with *The Cosmopolitan* will end with the current year, so that the last of his regular monthly literary articles will appear in the December number of that magazine. The 'pick' of the papers in which he has been preaching against colonialism in letters will appear next month in a little book, to be called *Americanisms and Britishisms, with Other Essays on Other Issues*. The Harpers will publish it, in the series with Howells, Curtis, Higginson, Warner, &c.

"POE'S COTTAGE at Fordham, N.Y., has again changed hands. A wealthy Catholic publisher has just bought the quaint and fast-decaying house; and as soon as the present litigation over the title to the property is settled, the new owner will have the cottage lifted up and carried to his country seat a few blocks away. There it will be transformed into a studio and library for the use of the new owner."

MESSRS. J. E. GARRATT & Co., of Southampton-row, have now issued the second Part of their Dallastype facsimile of the first folio of Shakspeare, which is to be completed in fifty-seven Parts. It contains the first sheet of the text of "The Tempest," and thus allows us to judge of the effect of the slight reduction of the size of the page as compared with the original.

MR. WILLIAM E. A. AXON has reprinted from the July number of the *Manchester Quarterly* (John Heywood) a paper on "Charles Dickens and Shorthand," in which he collects the references to shorthand reporting to be found either in the novels or in the Life, and also gives a description of the system which Dickens used, that of Thomas Gurney, which he also taught to his own son, the present Recorder of Deal.

THE eleventh annual report of the Dante Society (Cambridge, Mass.) records that Prof. Charles Eliot Norton has been elected president in the room of J. R. Lowell, while Mr. Justin Winsor succeeds to the vice-presidency. To avoid confusion, we may state that there is also an American Dante Society, with its headquarters at New York, which issues a year-book of its own. The report of the Cambridge society contains, as usual, a list of additions to the special Dante collection in the library of Harvard College; also a second instalment of documents concerning Dante's public life, which includes the third decree of banishment of November 6, 1315; and a paper on "The Personal Character of Dante as revealed in his Writings," by Miss Lucy Allen Paton, of the Harvard Annex, to which a prize was awarded last year. We observe that again no essay was sent in for the Latham prize, open to graduates of any college in the United States. One of the three subjects chosen for next year's competition is "The Acquaintance of English Writers from Chaucer to Gray with the Divine Comedy."

### THE FORTHCOMING MAGAZINES.

THE September issue of *The North American Review* will contain an article by Mr. W. E. Gladstone, on "The Elections and Home Rule," to which Mr. A. J. Balfour has undertaken to reply in October.

THE forthcoming number of the *Century Magazine* will contain for a frontispiece a portrait of Antonín Dvořák, accompanying an

article by Mr. H. B. Krehbiel. Mr. Clarence Stedman will deal with "Imagination in Poetry," and Señor Castelar will narrate "How Columbus was wrecked."

THE September number of the *Library Review*, which will be largely educational, will contain a poem by Bjornstjerne Bjornson, entitled "Over the Lofly Mountains," and an article by Miss Katharine Tynan on "Letters in Dublin."

THE *Vegetarian Messenger* for September will contain a reprint of Carlyle's paper advocating the use of Indian corn, which originally appeared in *Fraser's Magazine* for May 1849.

THE first instalment of a selection from the unpublished papers of the late Dr. Norman Macleod will appear in the *Scottish Pulpit* about the middle of September. The selection has been made by his cousin, the Rev. Dr. John Macleod, of Govan.

MESSRS. CASSELL & COMPANY will publish on Wednesday, September 14, the first number of a new penny weekly paper for boys, to be called *Chums*.

WE have received the first number of the *Pagan Review*, which is frankly based on French models. It is to be the organ of the self-styled "younger men," which is nothing but a translation of *les jeunes*. The editor, in a "Foreword" of some four pages, attempts to explain what the "new paganism" means; but it is evident that it does not include lucidity. To give the names of the contributors to the first number would convey little information, for we presume that they are pseudonyms. It is enough to state that the *Pagan Review* can be obtained only from Mr. W. H. Brooks, Buck's Green, Rudgwick, Sussex—which is, we believe, within half-a-dozen miles of the house where Shelley was born.

# ORIGINAL VERSE.

TO TWO FRIENDS.

(A Sicilian Octave.)

LIKE this poor weed\* I lie beneath your feet,  
And watch you wander onward hand in hand.  
Over your heads the stars in heaven meet  
And trace about your forms a golden band.  
Trample upon me, happiness complete,  
And crush me in this desolate brown land.  
You make the fen again so sweet, so sweet—  
O lovers, lovers, I can understand.

CHARLES SAYLE.

# CORRESPONDENCE.

JACOB'S WELL AND ITS SKEAT.

Elm Grove House, Salisbury: August 13, 1892.

THE Cathedral Library here has, among its MSS. a fifteenth century one, No. 103, a long and quaint theological treatise which possesses some interest for the many friends and acquaintances of Prof. Skeat. The work is called *Fons Jacobi*; and as all its 95 chapters have Latin headings I hope that somebody may be able to point out its original, if one ever existed and still exists. Otherwise the treatise reads like the work of some English preacher or writer, who for "tweyne monythys and more" gave a daily lecture or serious talk to his "freendys," on how the body of each was a pit of lusts, with corrupt water of the great Curse, and full of ooze (wose) of the Seven Deadly Sins; how this corrupt water was to be cast out with the Scoop of Penance, and then the five Water-gates of the five senses were to be shut so that the bad water should not run in again; next, how, with the Skete of Contricion, the Skavel of Confession, and the Shovel of Satisfaction,

the ooze (wose) of the Seven Deadly Sins was to be cast out of the pit, or man's conscience; how with the five Spades of Purity, Peace, Poor-ness in Spirit, Abstinence, and Charity, the gravel under the ooze was to be dug in, till the firm ground of the Seven Virtues was reached, and the springs got to fill the well; how the well was to be made foursquare with four Virtues, and its sides levelled with the level of Equity, and plumbed with the line of Truth, &c., &c., and what its windlass, rope, and bucket were to be.

But I will not go through the whole treatise. I want only to quote a bit of Chapter XXV. about the Skeat, and of Chapter XXVII. about the Skavel:—

"Of þe skete I schal telle you this day. Þis skeet is sorwe of herte, þat is, contricion; for by synne. A skete is opyn aforn, redy to deluyn into þe nesche wose, and redy to delyuere it out. A skete also soundeþ in þe heuyd is rayssed, and reyd on bothe sydes; for ellys it myȝt noȝt receyvin but lytel wose for scheldehed for to castyn it out. Also þe heuyd of a skete, in þe bothme is hoole; and ellys þe wose wolde noȝt abyden þerin to ben cast out, but it schulde fallen down aȝen, thurgh þe skete, into þe pytt . . . (Leaf 55). Also a skete hath a long handle, to be holdyn by with manys handys, for to werkyn þerwyth."

The Skeat is thus the street-mudman's scoop or shovel of to-day.

The Skavel, leaf 58:

"Now schal I telle you how ye schal caste out þe hard wose of your synne, þat is, þe hard obstynacye of your synne, with a scauel of confession. . . . A scauel, in þe heued before, hath a scho of yren, sharp and myȝt, and an heued hole and narrow, and a long stele, an handylle . . . þis handyl must be in lengthe vj spanne . . ."

I am away from books. Can any reader of this say in what oozy district *skeat* and *scavel* (or *soul*) survive, and whether they have still their fifteenth century form?

F. J. FURNIVALL.

# THE GENESIS OF THE READING *εὐδοκίας* IN LUKE II. 14.

Ackworth: August 18, 1892.

SO long ago as May 19, 1884, in the Cambridge University Library, Mr. Bradshaw opened the Codex Bezae for me at Luke ii. 14, that I might see the reading *εὐδοκίας*; and I was surprised to notice the corresponding reading *consolationis* in the Latin of the opposite page, being then unaware, Tischendorf having failed to record this reading, that any other form besides *bonae voluntatis* occurred in the Latin codices. I at once said to myself, *In hominibus consolationis* is not Latin, even if *ἐν ἀνθρώποις εὐδοκίας* is some sort of Greek; and the second momentary thought was, Is *consolationis* accusative plural? *εὐδοκίας* might be accusative plural; but at once I thought, No sense will result from this, and *bonae voluntatis* does not agree. Then I thought, Can both of the Latin forms be nominative plural? Possibly so; only this would imply a reading *εὐδοκίαι*. Well, I said at once, might not *εὐδοκία* have been changed to *εὐδοκίας* through the influence of the immediately following *καὶ*? And this is the hypothesis I now venture to suggest, that the original reading was *εὐδοκία*; that the following *καὶ* caused *-κία* to change to *-κίας*; and that the Latin *consolationes* or *bonae voluntates* followed naturally, only taking the forms sooner or later of *consolationis* and *bonae voluntatis*, all originally in the sense of the nominative. Nothing would then be easier for a copyist, who mistook either of the latter forms for a genitive singular, than to change *εὐδοκίας* into *εὐδοκίας*, especially if the final *ι* had become a little curved, facilitating the transition to *ς*; not to mention the aid rendered by the *ς* of the preceding *ἀνθρώποις* (see Westcott and Hort,

*Notes on Select Readings*, p. 55a). So far as *consolationis* is concerned, the transition to a Greek form which is equally suited by genitive singular or by accusative plural was still more likely to occur. And it is perhaps not out of place to ask, in view of the acknowledged difficulties of construction in the case of the genitive in the Greek, whether made dependent on *ἀνθρώποις* by a Hebraism, or on *εὐφρην* by trajection: Is it just possible that in Codex Bezae a copyist, thinking of the accusative, saw a meaning in it by making it descriptive of what the angels said, "Praising God, and saying,

Glory in the highest to God,  
And on earth peace among men.

—His kindly purposes (or His consolations)?"

The plural of *εὐδοκία* occurs in the LXX in Psalm cxl. (Heb. cxli.) 5. But I fear it is the weak point in this hypothesis that no Greek MS. gives the nominative plural in Luke ii. 14.

WILLIAM SCARNELL LEAN.

# ARISTOTLE AS AN HISTORIAN.

IV.

Scrayingham Rectory, York.

IT is new information when Aristotle tells us that the attempt of Kylon was made before the so-called legislation of Dracon. The question is whether the information be trustworthy. We have in the same way something fresh, if we can only accept the statement that after the formation of the Delian Confederacy Aristides advised his countrymen to leave their fields and go into the city, where they could find a maintenance in the military service or in other occupations, and that, following his counsel, they established their maritime supremacy, exercising a somewhat despotic power over all their allies except the Chians, Lesbians, and Samians (ch. 24). This advice, as it has been well said, is what we should look for rather from Themistokles than from Aristides; but Aristotle, as usual, does not say how he learnt the facts, and, as usual also, his words seem to convey a false impression, because he withholds explanations where, if we wish really to understand the history, explanations are indispensably needed. Like Aristotle here, Kleon told the Athenians that in their relations to their allies they were tyrants, but Kleon had at the moment a strong inducement to exaggerate; and from neither could we obtain a clear knowledge of the facts. If we give the words of Aristotle their strict meaning, we should suppose that their oppression came from Athens, and that the oppressed allies were innocent persons wrongfully dealt with. There is nothing to tell us that the Delian Confederacy, when first formed, was an association of independent states whose representatives met in synod on a footing of perfect equality. On this footing all contributed, according to the assessment of Aristides, ships and men for the common service, which was that of extinguishing the power of the Persian king in Europe and Western Asia. We have from Thucydides the distinct avowal that the change in these relations was brought about not by Athens but wholly by her allies. The Ionians could no more gird themselves up for long continued strenuous exertion now than in the days of Aristagoras; and it struck them that their end would be gained if they paid more money and furnished fewer ships and men, or none. The acceptance of their proposal enhanced enormously the power of Athens, while in case of revolt the allies became practically helpless against a thoroughly disciplined and resolute enemy.

This extension of Athenian empire may have led Aristides to give advice (if he really did give it) to which some have attached a strange

\* *Senecio jacobaea*, Linn. Ragwort.



meaning. Their words give the notion that the Athenian people became almost on a sudden idlers of the market-place, managing to get enough to eat without doing any work, or receiving pay for doing nothing, or next to nothing. The ground on which Aristides urged them to migrate to the city was, we are told, that they could count on making their living by the payments given for service in the field or for other duties, the conclusion being that we have here "the beginning of that system of living on the public purse which was carried to such lengths by the later demagogues in their competition for popular favour, whereby, even before payment was introduced for service in the ecclesia, upwards of twenty thousand persons were receiving money from the public treasury." The inevitable inference from these words is that they were receiving that to which they had no right; that the state of things under which they received this money was wrong; and that the recipients were little better than drones or impostors. It is quite possible that Aristotle may not have liked the system; but there is nothing in his description which justifies this modern interpretation of it. Aristotle undoubtedly says that pay was provided for more than two myriads of men from the revenues which Athens was receiving from various sources; but he does not say that they were receiving it from year's end to year's end, or receiving it without doing adequate work for it, or when they were doing no work. Six thousand of these, he says, were jurymen; sixteen hundred were bowmen; twelve hundred were cavalry; five hundred formed the council of that number; five hundred garrisoned the docks; others were on garrison duty elsewhere. To these were added two thousand five hundred hoplites; the men on board the guardships, gaolers, and other officials. All these undoubtedly received pay from the public treasury, but they fairly earned every drachma that they received. English soldiers, sailors, judges, juries,\* gaolers, are all paid; but not one of them lives upon the public purse; and the money which comes to each for his work is as entirely his own as the gains of a shoemaker or a miller. Athens may have had too many soldiers or too many gaolers. That is quite another question; and whatever the faults of the system may have been, the advice to adopt it came, according to Aristotle, not from an upstart member of the demos, but from the Eupatrid Aristides.

The death of Ephialtes belongs to a period for which we should be thankful to have more information. Of the half-century preceding the outbreak of the Peloponnesian war the history was never written in detail. We have a sketch of it from Thucydides, who undoubtedly obtained his materials from men who had a personal knowledge of the events of which they spoke. It is a time which has been strangely misunderstood. The curtailment of the powers of the Areiopagos seems to mark, in the judgment of Aristotle, the point at which the tone of Athenian political life was changed decisively for the worse, the fruit of the change being seen in the rise of demagogues who are regarded as statesmen who looked not to the interests of the state, but solely to what would be popular with the majority. The picture drawn by Aristotle (ch. 26) exhibits the Athenian state as in the hands of utterly incompetent men. The Eupatrids had no recognised chief, although Kimon was the most prominent of their body. The generals lacked all military experience, and were chosen only because they came of good families. The battles which they fought ended uniformly in

defeat, which involved the loss of more than half the military population of the city.

Allowing for a moment the truth of these statements, we may note that the demos is not directly chargeable with any of this mischief. It is rather hard to visit on them the disasters caused by Eupatrid commanders. If the demos was to be blamed, it would be for taking part in the election of officers who had nothing to recommend them but their birth. But what are these statements of Aristotle worth? Even those who lay most stress on his authority allow that, of the events immediately following the battle of Argennunsai, he gives a short and apparently inaccurate account; and the remark is true. But of the fight of Argennunsai Aristotle might have heard from those who were present at it. For the times preceding the reforms of Ephialtes he would have to make use of written records, or trust to worn out and worthless oral traditions. But, as usual, we are left with his mere unsupported statements, and all that can be said is that these statements are altogether inconsistent with the brief historical sketch of Thucydides. Some disasters there certainly were: notable among them was the catastrophe in Egypt; and Tolmides as a commander was most culpably rash. But, for the people, it was a time of marvellous and unwearied energy; and the victory at Oinophyta was one of the most brilliant achievements in the whole history of Athens. Even in the reverses which they underwent they sometimes practically accomplished their purpose; and assuredly they never allowed failure to damp their courage, or to weaken their will. In short, it is utterly untrue to say that in every battle of this period the Athenians were invariably defeated with serious loss, and that nothing came of their undertakings.

Of the demagogues Aristotle speaks more distinctly. In some of the modern pictures drawn of them we are told that they had their rise during the lifetime or after the death of Ephialtes, and that they were men ready to say and to do anything, if only they could secure power or wealth through the favour of the "populace," and well contented if they could do so by tickling its fancies and gratifying its greeds. To this company Perikles is said to have belonged. He merely carried out, we are told,

"the principle of the sovereignty of the popular assembly; and though he carried it out in such a way as to disguise the real dangers of that principle, he was yet in truth only the first of the demagogues to whom Athens ultimately owed her ruin."

This is a serious charge; but we are driven to ask what may be the dangers of the principle of the sovereignty of the popular assembly. Is it not the principle by which all constitutional states are guided? Is it not the foundation of the supremacy of the British Parliament? Because they adhered to this principle, we are, it seems, to regard the whole body of the Athenian people as hopelessly corrupt. The populace, we are told, subsisted now on the public purse—a phrase which has no meaning, unless it asserts that the populace had no right to be thus supported. But it must again be said that all worked for their pay, and we are not told that they worked ill; and therefore not one of them subsisted on the public purse. It may be true that Perikles instituted payment for service in the law courts; but English juries and judges are all paid, and some are bold enough to talk about the payment of members of the British Parliament, without thinking that the change must necessarily destroy the fabric of the English constitution. But in plain truth Athens was not brought to ruin by the demagogues, nor by the demos; and Aristotle distinctly says

that the demagogues had exercised their influence long before the time of Ephialtes or Kleisthenes; and at the head of his list of demagogues he places the venerable name of Solon himself. It is a title which he seems to give to all political leaders, whether these acted in the interests of the Eupatrids or in those of the demos. Thus, his list gives the names of Miltiades and his son Kimon with those of Thoukydides, son of Melesias, and of the ill-starred Nikias on the one side, and of Themistokles and Aristides, Ephialtes and Perikles, on the other. He says, also, that a change for the worse took place in the state of Athens after the death of Perikles, inasmuch as after him the demos received as its leader a man of no good reputation among the Epeieks, or Eupatrid gentlemen—in other words, one whose manners or character placed him beyond the pale of "good society." This seems to be an allusion to Kleon, who is not mentioned in the list of the leaders who were gentlemen, and of whom it is said that he did great and serious mischief to the demos (ch. 28); but it is not said that Kleon made the favour of the majority his first consideration, or that he set himself to tickle their fancies and gratify their greed. On the contrary, the harm was done, according to Aristotle, partly by his vulgarity, his loud speech, his slanderous language, but in a much greater degree by the despotism which he sought to exercise over them.

It may be no injustice to Aristotle to say that he looked on the career of Kleon as marking the establishment of what has been called unmitigated democracy at Athens; but it is less safe to draw distinctions between the later Athens, in which the populace subsisted on the public purse, as being incapable of empire, and the earlier Athens of the Delian confederacy, as being capable of it. Wonderful to say, it is of this very Athens in the early days of the confederacy and in the time of Aristides himself that Aristotle is speaking when he says that it maintained twenty thousand or more citizens on moneys dispensed from the public treasury.

If we turn to still more serious questions, we can scarcely fail to see that Aristotle seems altogether unconscious of any essential distinction between Athens and Sparta—in other words, between the typical Ionian and the typical Dorian mind. We can scarcely speak of him as realising the fact that, in the lines on which its constitution was built up, Athens was offending against the deepest instincts of the Eupatrid society of the old Aryan world; that the Eupatrid element at Athens was always in entire sympathy with Sparta; and that Spartan polity obstinately refused to advance beyond the individual Polis or city, while that of Athens was always taking a course which, if unchecked, would have issued in the growth of what we now mean by a nation. Athenian polity took this course on land, but was met by the resolute opposition of practically the whole Hellenic world. It followed the same line by sea, and the result was a confederacy, all the members of which enjoyed the full protection of Athenian law. It was, indeed, impossible for a man in the mental position of Aristotle to understand this or to see it. He could not help speaking of Nikias as Thucydides speaks of him, and, again, of Antiphon; but unless we see it, the history of Athens remains little more than a profitless puzzle.

The consequences are still more grave if we fail to distribute praise or blame to the right persons as they come before us in the great drama. One of the parties or sections which enjoyed the full Athenian citizenship under the constitution, as drawn out by the reforms of Kleisthenes, acted unconstitutionally and

\* Is it quite true to say that English jurors are paid, in the same sense as Athenian dikasts received pay?—ED. ACADEMY.

even treacherously. On which party or section did the guilt of this lie? The payment of citizens serving as soldiers and sailors or in the law courts was as much an established fact at Athens as the payment of British citizens so serving is with us; and unconstitutional and illegal methods for doing away with this payment or for tampering otherwise with the constitution were as unjustifiable for Athenians then as they would be for Englishmen now. It may be said that the downhill course of Athens was the work of the demos under Perikles or other leaders, and that the "populace" was to blame for it. Such a statement would be both untrue and ungenerous. The fatal mistake made by Athens was the Sicilian expedition, and this undertaking was not a plan suggested by the populace. It was an enterprise of the kind against which Perikles had repeatedly and most earnestly warned them; and it assumed its gigantic proportions partly through the lack of judgment shown by Nikias, the Eupatrid who opposed it, and the combined insolence and treachery of Alkibiades, the Eupatrid who was resolved at all costs to bring it about. That a majority of Athenian citizens was led away into an unreasoning approval, or even into a vehement enthusiasm for it, is a fact precisely parallel to the enthusiasm shown by a large proportion of Englishmen for the Jingo policy ascribed to Mr. Disraeli. But if ever a constitution was upset by deliberate treachery, it was the Athenian constitution when assailed, undermined, and overthrown after the catastrophe in Sicily. The stupendous conspiracy, which achieved its ends for a time, is not mentioned definitely in this treatise; but the opinions expressed here stand out in odd contrast with the emphatic judgment of Aristotle elsewhere (*Polit.* v. 4, 13), that the Athenian oligarchs determined to carry out by violence a work which had been begun with lies. It may be convenient to avoid going into the details of the schemes of the conspirators which are given by Aristotle; but it is not unnecessary to show that these schemes were all acts of nothing less than the vilest cowardice and treachery against a constitution which they purposed to subvert by foreign aid, while a large, if not the main, body of the citizens was engaged in naval and military service elsewhere. The crime was aggravated when the report was industriously spread that the support of the Great King might be secured if only the constitution were changed to a moderate oligarchy. But by whom were these reports put about? Was this also the work of the "populace"? and is this all that should be said for a scheme which would be much like a plan for working on Englishmen by assuring them that the Russian Czar would graciously take them under his protection if they would only do away with their representative assembly, the franchise, and the freedom of the press, and make a few other trifling changes which would show them to be worthy of his confidence? Yet, as though there were nothing strange or wrong about the matter, we are told that those who preferred the safety of the country to the particular form of its government might be excused for being lukewarm in the defence of the democracy, while those who might have been disposed to resist were paralysed by the terrorism established by the oligarchical clubs and societies. What is meant by the safety of a country apart from all reference to particular forms of governing it? What would be the safety of England apart from the equality of all its citizens before the law? and what are the attractions in the grace of the Russian despot which would excuse Englishmen for being lukewarm in the defence of the English constitution as it has come down to us? The Commons of England under Charles II. were perfectly aware that their king would be well pleased if they

would abandon their foolish preference of a particular form of government to the safety of the country. But were they turned from their resolution on this account? and should they have been held excused if they had done so? As to "the terrorism of the oligarchical clubs and societies," did this also come from the demos or populace? Undeniably the whole conspiracy, with all the dastardly cowardice of its secret assassinations, was Eupatrid work from beginning to end, and the opinions expressed by Aristotle (and by the historian Thucydides not less than by Aristotle) of the agents of this infamous treason are at once accounted for. The conduct of the Epieikeis, the Kaloi-kai-agathoi, or gentlemen, of Athens, might not be loyal or patriotic, and it might be well not to speak of it as such in set terms; but by Eupatrids it must not be lightly made the subject of direct censure.

To say this is virtually to maintain that, if we follow the guidance of Aristotle, we shall misread the history of Athens from the close of the Sicilian expedition down to its submission to Lysandros. That history is the record of persistent treason to the Athenian constitution, shared by the Eupatrid families generally; and therefore Aristotle in this treatise contents himself with bald statements of certain facts, veiling or ignoring the motives of the actors. The consummation of the great treachery at Aigospotamoi is mentioned as though it followed on the rejection of the peace opposed by Kleophon, a piece of information about as instructive as the announcement that the signing of the Great Charter followed the Norman Conquest of this country. What took place at Aigospotamoi, Aristotle (ch. 34) describes as a sea-fight, although he must have known well that there was no fight at all, and that those of the Athenian generals who were bribed had made up their minds that, if possible, there should be none. In short, of the true significance of the event Aristotle knew nothing, or, knowing it, would say nothing.

We need scarcely go further. The general character of the treatise has been sufficiently brought out and tested. It is not unsatisfactory to be brought to the conclusion that, in the way of correcting errors on minor points in the treatment of Athenian history, it leaves not much work to be done, and in the way of reconstruction none. It certainly enables us to determine conclusively the weight to be attached to the authority of Aristotle as an historian.

GEORGE W. COX.

#### NOTES ON HERODAS.

Cambridge: Aug. 19, 1892.

I. 28. Perhaps we may emend *παλαιστρον* to the plural, which seems more natural. We should then have one plural in 28, and one singular in 29.

I. 79. I do not think that the superscript can be read as *λιπ* (*λεπει*).

II. 27. *ἡμέων* is used once by Babrius, 90, 2.

VII. 12. In the restoration made by Diels, sixteen letters in l. 12 occupy the same space as nine in l. 13. Nor do I understand *αὐτήν*, "solam." The *τ* is followed by a straight stroke on the verge of a small gap—i.e., we have *αὐτ[ε]*. The space is small, but *τ* is can be written very closely. The most natural supplement is *πν λέγω σοι*. I can make no satisfactory sense with *ἤν* or the conjunction *ἤν*, so I propose *νὺν ἐκ μιν* (*αὐ-ίς*, *ἤν*, *λέγω σοι*) *λαμπρύνεις*. The *νὺν* is emphatic, and = the *νὺν*. . . *δὲ ἐστὶ κρίσις* of VI. 9. *αὐτίς* is explained by 5. *ἤν* replaces the demonstrative of IV. 42. I must confess that the reading is a little tortured. In 12 we have a fresh offence, so that a fresh threat is appropriate. *καλῶς ἐγὼ σευ τὴν κακὴν βύρσαν* (or *ράχιν*) *ψήσω*. I should prefer *τὴν ῥάχιν ἀποψήσω*, and perhaps the long *ι* is possible; it is only found short in writers of no metrical authority. Still I do not venture to propose it.

Nor do I care for *τὴν ἔδρην ἀποψήσω*, the reading of Diels interpreted in a different sense.

VII. 88. In my letter of August 20, for "the last *σ* in II. 72," read "the second *σ*."

F. D.

#### SCIENCE.

*Le Zend-Avesta*; traduction nouvelle, avec commentaire historique et philologique, par James Darmesteter. Vol. I. La liturgie: Yasna et Vispered. (Paris: Leroux.)

IN this first volume of his new French translation of the Avesta (which forms the twenty-first volume of the "Annales du Musée Guimet") Prof. Darmesteter has been able to make use of much information that was practically inaccessible a few years ago, and some of it is still hardly known to the Parsis themselves. It is needless to say that the talented and judicious translator has made the best use of his materials, by producing a work worthy of his fame as an accomplished and accurate scholar and a clear and eloquent writer. His object has been not only to give a correct and readable text, based upon the latest discoveries of manuscripts and their meaning, but also to describe the ceremonial details that accompany the recitation of the text during the celebration of the liturgy. These details and their differences, as practised in India and Iran, have been ascertained partly from the rubrics found in some MSS. and Bombay editions of the text, and partly from information supplied by priests in India in the course of conversation and correspondence. The translation and commentary of 492 quarto pages are preceded by a comprehensive introduction of 119 pages, regarding the history of Zoroastrian studies, the Avesta and its interpretation, the priests and religious apparatus, the rites and ritual, the Gāthas, and the materials for translating the liturgy.

For the Avesta every reader or translator has now to turn to the revised texts edited by Geldner, which are accompanied by the variants of every accessible MS. of any authority. But the translator finds his chief assistance in the Pahlavi version, made probably about 1550 years ago, and revised occasionally during the first two or three centuries of its existence, a copy of which is found in the Copenhagen MS. K<sup>3</sup> which was completed on November 17, 1323, from a MS. of the copyist's great-grand-uncle, and was the only copy known to Europeans thirty years ago. A few other copies have since been brought to notice, such as J<sup>2</sup>, by the same writer, which is now in the Bodleian Library and was completed on January 26, 1323, according to the most recent investigations, or nearly ten months earlier than K<sup>3</sup>; also Pt<sup>1</sup>, Mt<sup>1</sup>, and another, all copied last century from a MS. copied in Iran about 1478 from another MS. written by a grandfather of the copyist of K<sup>3</sup> and J<sup>2</sup>. By collating these MSS., still extant, the translator ascertains the Pahlavi version of the Yasna as it stood about the year 1270; and in Neryosang's Sanskrit translation (made about the year 1200) he can trace a large portion of its Pahlavi original, which may have belonged to a different family of MSS.,

as we have reason to believe that the predecessor of K<sup>3</sup> did not leave Iran before 1270.

Prof. Darmesteter places great reliance upon the Pahlavi versions; and in this he is, no doubt, perfectly justified, because he understands them well, and can make due allowance for their peculiarities. In several cases where he finds no help from them, this does not arise so much from any omission on the part of the Pahlavi translator, as from his using words and phrases that we do not, as yet, thoroughly understand; for, though we may now flatter ourselves that the study of Pahlavi has passed through its infancy, we must own that it is still in its earliest boyhood. In a few cases, reliance upon the Pahlavi may be misplaced; but, at all events, it gives us the opinions handed down by tradition to the priesthood of twelve or fifteen centuries ago, and often more than one such opinion on the same passage. It has been the peculiar privilege of the Pahlavi versions that they have locked up the knowledge of learned priests of olden times, and have handed it safely down, through ages of adversity and ignorance, to be imparted by degrees to their remote descendants as soon as these were fitted by education to receive and make use of it.

The aim of this translation of the Parsi liturgy has evidently been to provide both the general reader and the Avesta scholar with all the available information they can possibly require for understanding the text. The translator's commentary, for the use of the scholar, is condensed into some three or four thousand short footnotes, a most convenient arrangement for the reader; and further details are given in special introductions and appendices to certain chapters, affording a carefully arranged mass of information that would require much labour and patience to collect from its original sources. That a few errors may be discovered in this vast store of facts is very probable, but he would be a bold and one-sided critic who would venture to point out any of them without most careful study and an acknowledgment that he had learnt many undoubted facts for every one that he disputed.

E. W. WEST.

#### TIBETAN LITERATURE.\*

WE quote the following from the annual address of the president of the Asiatic Society of Bengal, Sir A. W. Croft:

"I would also draw attention to the Tibetan publications of the 'Bibliotheca Indica' series, for which we are indebted to Babu Sarat Chandra Das, C.I.E., and Babu Pratap Chandra Ghosh. This is a comparatively new field of work, which is arousing considerable interest in Europe. The mass of Tibetan literature accessible to us is enormous, and of very unequal value; and it will be necessary to exercise great care in selecting works for publication in this series.

"Reference may also be made to a paper on the life of the Indian Pandit, Atisa, otherwise known as Dipamkara S'rijñāna, by Babu Sarat Chandra Das, published in Part I. of the *Journal*. Dipamkara was a learned Pandit of Magadha, to whom Lha Lama, the king of Tibet, sent messengers in the first half of the eleventh century, inviting him to visit Tibet in order to restore the pure doctrines

of Buddhism, which had become debased in that country by an admixture of Tantrik and Pon mysticism. After many refusals, he was prevailed on to visit Tibet in the year 1038, when the king received him with the utmost respect and veneration, and conferred on him the title of Jovo Atisa (the supreme lord who has surpassed all). He revived the practice of the pure Mahāyāna doctrine, and died near Lhasa in 1053, at the age of seventy-three.

"I may also notice the papers of the late Dr. Karl Marx, published in numbers 2 and 3 of Part I. of the *Journal*, one being a translation of a dialogue from the Tibetan between a wicked king and his minister, and the other a notice of documents relating to the history of Ladakh, at which place Dr. Marx was a missionary. Death has been very busy in the last few years with Tibetan scholars. We have lost Schiefner, Minayeff, and Jäschke; and now the successor of Jäschke at Ladakh has followed him.

"An account may here be given of the Tibetan-Sanskrit Dictionary, on the preparation of which Babu Sarat Chandra Das, as the Tibetan Translator to Government, has been engaged for the last two or three years under the orders of the Government of Bengal. At the close of the preface to his Tibetan Dictionary, published by the Asiatic Society of Bengal in 1834, Csoma de Körös wrote:—'When there shall be more interest taken in Buddhism and in the diffusion of Christian and European knowledge throughout the most eastern parts of Asia, the Tibetan Dictionary may be much improved, enlarged, and illustrated by the addition of Sanskrit terms.' The projected dictionary is intended to satisfy this requirement, only much more fully than de Körös contemplated. Since his time another Tibetan Dictionary has appeared, the production of Jäschke, the Moravian missionary at Ladakh. This work, though a great improvement on Csoma's, does not meet the critical requirements of the present day. Jäschke had not at his command the resources necessary for such an undertaking. He was thoroughly familiar with Tibetan as a spoken language; but as regards its literary form, he had access to only a limited number of Tibetan works that had been published in Germany and at St. Petersburg, besides a few block-prints obtained from itinerant Lamas at Ladakh. More than this, words of every style and of every age are collected together in Jäschke's dictionary without any attempt at classification.

"The dictionary which Babu Sarat Chandra Das, with his coadjutors, has now in hand is of much wider scope than either of its predecessors, and its materials are derived from many different sources. It was in the first instance undertaken at the suggestion of Prof. Max Müller, who was anxious to ascertain the exact force of the Tibetan renderings of current philosophical terms used in Sanskrit Buddhist literature. These technical terms, it was known, were rendered into Tibetan by their precise syllabic equivalents, in conformity with a system framed for the purpose by the Pandits engaged in the work of translating into Tibetan the sacred books of Indian Buddhism. It was hoped that in this way much new light would be thrown on the original meaning of the philosophical terms of that literature, which is now in many instances most obscure.

"The dictionary has accordingly been framed on these lines. The Tibetan word is first given, and then its Sanskrit equivalent, if any, followed by (1) a literal translation of the word according to its etymology; (2) the sense or senses in which the word is used in speech or literature; (3) illustrative examples taken from Tibetan works either published or accessible in known libraries. In order to secure, as far as possible, an exhaustive vocabulary and a copious supply of illustrations, Tibetan literature has been ransacked. Recourse has been had, not only to Tibetan-Sanskrit vocabularies like the *Ÿyutpatti* and the *Mahāyutpatti*, some of which had already been translated by Rémusat into French, and by Csoma into English; and to Sanskrit works like the *Kulpalatī Kavyādarśa*, with their absolutely faithful Tibetan translations; but also to a still larger treasury of literary and scientific wealth. The *Kahgyur*, or collection of Buddhist scriptures, comprises 108 volumes of about five hundred leaves each. With the help of Lama Sherab Gyatsho, of the Güm monastery, near Darjiling, 90 of these volumes have been analysed

for the purposes of the dictionary. The *Tanggyur*, which contains 225 volumes, is a still richer storehouse of learning. It contains the text of Pāṇini and other grammarians, treatises from the Sanskrit on ethics, political science, and political economy, and even poems like the *Meghadūta*—all transcribed literatim in the Tibetan character, together with Tibetan translations and commentaries. The *Tanggyur* is in fact a cyclopaedia of Indo-Tibetan literature; and the means by which so many ancient Sanskrit works had been preserved in Tibet and interpreted to the people had long been a source of wonder to scholars in Europe. Unfortunately, we possess no copy of the *Tanggyur*, as we do of the *Kahgyur*. Babu Sarat Chandra Das has succeeded in obtaining the loan of one volume from the Labrong monastery in Sikkim; but if the whole were accessible to him, the value of his work would be greatly increased.

"But it is not merely the scientific terms of classical literature that will find their place in this dictionary. The work is intended, as far as possible, to be complete; and will include the language of the present time and of every day use—in fact, the current vernacular of Tibet. Contributions have also been levied from a large collection of Tibetan and Bhutia correspondence, captured during the late Tibetan campaign. These contain a great variety of idiomatic and honorific words and phrases, the use of which is confined to correspondence and to polite conversation. From another quarter has been obtained a large stock of words peculiar to the terminology of the Pon mysticism, which is thought to have preceded Buddhism in Tibet. These terms are little known to orthodox Buddhists, and were entirely unknown to either Csoma or Jäschke. Readers of our publications will remember how many papers on the Pon religion Babu Sarat Chandra Das has contributed to the *Journal*, from books and materials which he collected during his residence in Tibet. Aid is also promised from abroad; Prof. Foucaux of Paris having kindly offered to place at Babu Sarat Chandra Das's disposal the materials that he has himself collected with a similar object, including a long list of philosophical terms from Buddhist-Sanskrit sources. Finally, in the interpretation of Sanskrit terms, Babu Sarat Chandra Das will have the valuable assistance of Pandit Hari Mohan Vidyabhushan, the Pandit employed by this Society.

"The arrangement of the dictionary will be alphabetical; all the words derived from one root being placed together under that root, and each word being again found in its alphabetical place, with a reference to the word under which its meaning is discussed. The difficult question of pronunciation is provided for by a method at once simple and clear. Typographical devices will be used to distinguish modern and colloquial words from those that are scientific or ancient. Some of the work is now ready for the press, but it will necessarily take a long time before so elaborate an undertaking is completed."

#### THE ORIENTAL CONGRESS.

A PROVISIONAL programme has now been issued of the Oriental Congress which will hold its meetings in London, at Burlington Gardens, from September 5 to 12.

Prof. Max Müller will deliver the opening address, in the theatre of the University of London, on Monday, September 5, at 11 a.m.; and at 3 p.m. on the same day; the several sections will meet, and each choose two vice-presidents and one hon. secretary from among the foreign scholars. Mr. W. E. Gladstone will deliver his address, as president of the section on Archaic Greece and the East, on Wednesday, September 7, at 3.30 p.m., also in the theatre of the University of London. On Thursday evening, from 8 to 10 p.m., a collective visit will be paid to the British Museum. Saturday will be devoted to excursions to Oxford and Cambridge; at the former place the chairman of the reception committee is Sir W. W. Hunter, and at the latter place Sir Thomas Wade. In London the Earl of Northbrook will hold a

\* See "Tibetan Lexicography" in the ACADEMY of July 25, 1891.

reception; and Sir M. E. Grant Duff, Mr. Vincent Robinson, and Mr. Colyer Fergusson, will give garden parties. The concluding meeting of the congress will be held in the morning of Monday, September 12; and in the evening of that day the committee will entertain the foreign members at dinner. Invitations for future congresses have already been received from the King of Roumania and from the city of Geneva.

The following foreign bodies have signified their intention to send delegates: the Universities of Bonn, Bologna, Giessen, Göttingen, Groningen, Halle, Johns Hopkins, Marburg, Munich, St. Petersburg, Strassburg, and Vienna; the Academy of Sciences at Vienna, the Hungarian Academy of Sciences, the Bavarian Academy of Sciences, the Accademia dei Lincei, the Smithsonian Institute, the German Oriental Society, the Italian Oriental Society, the oriental section of the Russian Society of Archaeology, the Oriental Institute of the University of Vienna, the Asiatic Society of Japan, and the Straits branch of the Royal Asiatic Society.

Among the foreign members, most of whom it is hoped will be present, we may mention the following:—

*Austria and Hungary:* Prof. Georg Bühler, of Vienna; Dr. Rudolf Dvorak, of Prague; Dr. Ignaz Goldziher, of Budapest; Dr. Josef Karabacek; Prof. John Kirste, of Graz; Prof. Leo Reinisch; and Dr. Jaroslav Sedláček.

*Belgium:* Dr. Abbeloos, Prof. Colinet, and Prof. C. de Harlez, of Louvain; and Prof. Victor Chauvain, of Liège.

*France:* Prof. James Darmesteter and Prof. A. C. Barbier de Meynard, of the Collège de France; M. Auguste Barth, M. Edouard Drouin, and Prof. Jules Oppert.

*Germany:* Profs. Dillman, Sachau, Schrader, and Weber, of Berlin; Profs. Jacobi, Prym, and Wiedemann, of Bonn; Prof. Kautzsch, of Halle-Wittenberg; Prof. Kielhorn, of Göttingen; Profs. Socin and Windisch, of Leipzig; Profs. Ebers and Geiger, of Munich; Profs. Euting, Horn, Leumann, and Noldeke, of Strassburg; and Prof. Jolly, of Würzburg.

*Holland:* Profs. de Goeje, Land, van der Lith, and Tiele, of Leiden; Profs. Bähler and Speyer, of Groningen; Prof. Houtsmä, of Utrecht; and MM. von Oordt and de Stoppelaar, of the oriental publishing firm of Brill.

*Russia:* Profs. Chwolson, Sergius d' Oldenburg, Rosen, Shukowski, and Vassiliw, of St. Petersburg; and Profs. Donner and Strandman, of Helsingfors.

*India:* H. H. Druva and Rajashri Vasudev Madhav Samarth, of Baroda; Taw Sein Ko, of Burma; Dr. M. A. Stein, of Lahore; and Prof. T. W. Arnold.

*Italy:* Prince Teano and Prof. Schiaparelli, of Rome; Count Angelo de Gubernatis, Prof. F. La Sinio, and Dr. P. E. Pavolini, of Florence.

*Scandinavia:* Prof. V. Schmidt, of Copenhagen; Prof. Lieblein, of Christiania; and Prof. Piehl, of Upsala.

*Switzerland:* Prof. Gautier, of Lausanne; Prof. E. Müller, of Berne; Prof. Edouard Naville, of Geneva; and Prof. Wackerragel, of Basle.

*United States:* President Gilman and Prof. Paul Haupt, of Johns Hopkins; Prof. W. R. Harper, of Chicago; Prof. A. V. Williams Jackson, of Columbia College; and Prof. C. R. Lanman, of Harvard.

Meanwhile, another Oriental Congress will be held at Lisbon from September 23 to October 1. The special feature of this meeting will be papers by Portuguese scholars—"Oriental Studies on the Lusiads," by Prof.

Vasconcellos; "Letters from Monomotapa," by Senhor A. Coelho; "The Gypsies of Portugal," by Baron de Combarqua; and "Ethiopian Discoveries," by Senhor Esteves Pereira. Among other papers promised we may mention: "The Religious Condition of the East at the Time of Alexander's Conquest," by M. Félix Robiou; "The Oriental MSS. at Lisbon," by Prof. René Basset, who will also report on those he has found in Northern Africa; "Indian Theogony and Sakti Worship," by Prof. Gustav Oppert, of Madras; "Indo-Egyptian Affinities," by Dr. Carl Abel; and "Sea Voyages by Hindus," by Pandit Mahesh Chandra Nyaratna. There will be excursions to Cordova, Seville, and Granada; while an extraordinary meeting of the Arabic section is to be held in the Alhambra.

## CORRESPONDENCE.

### BENGALI PHILOLOGY AND ETHNOGRAPHY.

London: August, 1892.

Readers of the last number of the *Asiatic Quarterly* may remember that, in writing on Bengali Philology and Ethnography, I put forward the view that the population of Lower Bengal is almost entirely Indo-Chinese and Dravidian; and that, while the vocabulary of Low Bengali—the language of the masses—is largely of corrupted Sanskrit, its grammatical form is purely agglutinative.

The Dravidian and Indo-Chinese races in Lower Bengal, who still retain their original non-Aryan tongues—for example, the Kond and the Santali—speak languages purely agglutinative; and it is practically certain that the Bengali masses of Dravidian and Indo-Chinese race spoke tongues akin to the Kond and Santali—that is, agglutinative tongues—before they adopted a corrupt Sanskrit vocabulary.

From these two facts I concluded that to the agglutination of their original tongues was due the agglutinative cast which the Bengali masses gave to their corrupt Sanskrit vocabulary—was due, in fact, the agglutinative character of modern Low Bengali.

To put the same truth in simpler words, I tried to show that the black or yellow races of Bengal had been in the habit of stringing their words together in the particular way called "agglutination," or "glueing"; and that this habit stuck to them when they adopted a corrupt Sanskrit vocabulary, with the result that they glued their new words together in the old way.

To this process I tentatively gave the name of "Inverse Attraction," as it seemed analogous to the inverse attraction of the relative pronoun, where an element is attracted out of its normal grammatical form. But apparently this term is not a very happy one, so that I should propose to change it, and to call the phenomenon which I have described "Racial Remoulding" of adopted tongues.

I have spoken of the relations of Sanskrit and Santali to Bengali, the first giving the substance, and the second the form, to the resultant speech.

By showing how the Sanskrit word is cast in the Santali mould, to produce Bengali, we may show the "Racial Remoulding" actually at work.

SANSKRIT WORD.	SINGULAR.	
	SANTALI MOULD.	BENGALI RESULTANT.
N. <i>janas</i>	<i>herel</i>	<i>jan</i>
Ac. <i>janam</i>	<i>herel</i>	<i>jan</i>
I. <i>janena</i>	<i>herel-te</i>	<i>jan-dāra</i>
D. <i>janāya</i>	<i>herel-then</i>	<i>jan-ke</i>
Ab. <i>janit</i>	<i>herel-khon</i>	<i>jan-theke</i>
G. <i>janasya</i>	<i>herel-ren</i>	<i>jan-er</i>
L. <i>janē</i>	<i>herel-re</i>	<i>jan-ete</i>
V. <i>jana</i>	<i>e herel</i>	<i>re jan</i>

In both Santali and Bengali, many other agglutinative post-positions may be used, the number of possible cases being very large. In Bengali, I have given those most commonly used by the people of West Murshidabad, of almost pure Santali race. Perhaps the plural illustrates the process of "Racial Remoulding" even better than the singular.

SANSKRIT WORD.	PLURAL.	
	SANTALI MOULD.	BENGALI RESULTANT.
N. <i>janās</i>	<i>herel-ko</i>	<i>jan-lok</i>
Ac. <i>janān</i>	<i>herel-ko</i>	<i>jan-lok</i>
I. <i>janāis</i>	<i>herel-ko-te</i>	<i>jan-lok-dāra</i>
D. <i>janābhyas</i>	<i>herel-ko-then</i>	<i>jan-lok-ke</i>
Ab. <i>janābhyas</i>	<i>herel-ko-khon</i>	<i>jan-lok-theke</i>
G. <i>janānam</i>	<i>herel-ko-ren</i>	<i>jan-lok-er</i>
L. <i>janāshu</i>	<i>herel-ko-re</i>	<i>jan-lok-ete</i>
V. <i>janās</i>	<i>e herel-ko</i>	<i>re jan-lok</i>

This illustrates the main characteristic of both Santali and Bengali grammar, the formation of cases by post-positions; and the formation of the plural by the same post-positions, after a particle of number—there being properly only one declension in both languages.

I think this example illustrates both graphically and conclusively the mode in which "Racial Remoulding" acts upon adopted tongues, and especially upon the tongue of our most populous Indian province.

CHARLES JOHNSTON.

## SCIENCE NOTES.

A COMMITTEE—including Lord Kelvin, Profs. Ayrton, G. Forbes, D. E. Hughes, O. Lodge, J. Perry, Silvanus Thompson, and others—has been formed to give effect to the feeling, among the older members of the electrical profession, that the life-long labours of Mr. Samuel Alfred Varley should be recognised by some substantial testimonial befitting his reputation as a scientific investigator. Subscriptions may be sent to the hon. treasurer, Mr. A. Stroh, 8, Haverstock-hill, N.W.

MR. C. H. GATTY, of East Grinstead, has given £2000 for the purpose of establishing a permanent building for the marine laboratory at St. Andrews, which is the oldest institution of the kind in Great Britain.

THE University Extension meeting at Oxford during the past week has included a practical course of study in botany, under the direction of Mr. Claridge Druce, which was attended by a considerable number of county council students. There were twenty-eight lectures, each followed by a botanical excursion in the vicinity of Oxford. Near the remains of Godstow Nunnery, the conductor found in a ditch a specimen of the plant *Nitella mucronata*, which has only been discovered three times previously in England—first, about 1720, by Prof. Dillenius at Isleworth, next by William Borrer, in Sussex, about 1830, and, thirdly, near Bedford in 1884. The students have studied the natural orders, and have been shown how to collect, to dry, and to arrange an herbarium. In the excursions about 250 plants were named and described.

Nature for last week contains a letter from Mr. E. A. Minchin, of the University Museum at Oxford—who is now the recorder for sponges and echinoderms for the *Zoological Record*, and who recently occupied a table at the Naples Zoological Station—advocating an international Zoological Record. His proposal is that there should be two parts: (1) for morphology and physiology, which might be done at Naples, on the lines of the existing *Zoologischer Jahresbericht*; and (2) a systematic part, to the exclusion of the other departments, which might continue to be done in London—the whole, however, to be published in one volume, say at Leipzig.



WE have recently received various Parts of the Journal of the Asiatic Society of Bengal, devoted to different branches of physical science. Thus, Vol. 60, Part 2 and Part 4, contains a List of the Diamond Island Plants by D. Prain, and descriptions of some new Labiatae by the same author; Materials for a Flora of the Malayan Peninsula, by Geo. King, extending to more than 100 pages; a paper by Surgeon Walsh on certain spiders which mimic ants, wandering about in company with those species which they resemble, and springing upon their victims from behind (a proceeding also adopted by our well-known British Salticidae (Attidae); a List of the Butterflies of Engano, with remarks on the Danaidae, by W. Doherty, of Cincinnati, U.S.A., and figures of several of the most remarkable species of the genus *Gerydus*, &c. Vol. 59, Part 1, Nos. 3 and 4, contains a remarkable memoir on some of the symbols found on the punch-marked coins of Hindostan, and on their relationship to the archaic symbolism of other races and distant lands, by W. Theobald. It also contains the completion of Mr. E. T. Atkinson's elaborate catalogue of the Coleoptera or beetles of the Oriental region.

#### PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions, M. J. Halévy read a paper upon two Semitic inscriptions, now in the Berlin Museum, which, in his opinion, overthrow the commonly received views about the Hittites. The two inscriptions were found at Zinjirli, in Northern Syria. Though greatly worn and mutilated, M. Halévy has been able to read them. They are written in a dialect of Phoenician, closely resembling Hebrew and but slightly influenced by Aramaean. They were engraved by two kings of the country of Yadi, both styled Pannamu, who lived in the ninth and eighth centuries B.C. The former dedicates a statue to Hadad, the supreme god of the Hittites; the latter was restored to his grandfather's throne, as a vassal, by the Assyrian army under Tiglath-pileser III. According to M. Halévy, these inscriptions prove conclusively that the Hittites were a Semitic race. The hieroglyphs found in many parts of Asia Minor must, therefore, be of Anatolian, not of Syrian, origin, the few that have been discovered at Hamath and Aleppo being only the results of a temporary conquest.

IN the course of the University Extension meeting at Oxford last week, a lecture on "The Origin and Diffusion of Alphabets" was delivered by Mr. W. Marsham Adams, formerly fellow of New College. It may be remembered that about a year ago Mr. Adams pointed out, in a paper before the Royal Literary Society, a great number of resemblances between the characters of the hieratic or priestly alphabet of ancient Egypt, and those of the Greek, Hebrew, Arabic, Basque, Sanskrit, Runic, and other languages, the form of the characters being almost identical, though their phonetic values for the most part differed in the different languages. For the transference of sound—for in the lecturer's view the sound varies, not the letter—Mr. Adams was unable to account at the time; but since then he has followed up the principle laid down by Champollion, and claims now to have made such an application as will explain the majority of alphabetic values. According to that illustrious discoverer, every hieratic character was the cipher of an object represented in the corresponding hieroglyphic picture, and derived its phonetic value from the initial sound in the name of the object represented by that hieroglyph. And Mr. Adams maintains that

the key to the transference is obtained by observing that the sound represented by any character in a non-Egyptian alphabet is the initial sound in the vernacular name of the object represented in the corresponding Egyptian hieroglyph, except in a few instances where the Egyptian value is retained. This principle, or "law of transvocalisation," Mr. Adams illustrated by a great number of examples taken from different alphabets.

THE last number of the *Babylonian and Oriental Record* (David Nutt) contains three cuneiform texts, from the British Museum, published and translated by Mr. S. Arthur Strong, of St. John's College, Cambridge. They are unfortunately much mutilated; but they all belong to the same class of documents, half-historical and half-mythological, which record the fortunes of ancient kings, the foundation of cities, and the building of temples. Prof. Terrien de Lacouperie continues his summary of proofs for the derivation of primitive Chinese civilisation from Babylonia. On this occasion he deals with the evidence for an intercourse by sea between Assyria and the Far East from the eighth century B.C. onwards, which he connects with the advance of the Phoenician navy in the Persian Gulf. The part of China reached by these traders he identifies with the Shantung peninsula and the gulf of Kiao-tchou; and he points out the Syrian and Babylonian ideas which they introduced.

THE last part (Band V., Heft 3) of the *Internationale Archiv für Ethnographie* (Kegan Paul & Co.) contains an article, in French, by M. G. van Vloten, of Leiden, upon the flags used in the festival of Husain (i.e., the Muharram) at Teheran, which is illustrated with two admirable coloured plates.

#### FINE ART.

*The Earth-Fiend*: a Ballad made and etched by William Strang. (Elkin Mathews & John Lane.)

MR. STRANG is an artist who has generally puzzled the critics. Sometimes his etchings have appeared to the superficial observer to be little better than *pastiches*, while others have been plainly unlike the work of anybody but himself, while between these extremes are a number respecting which it has been difficult to decide whether it is Strang who is dominant or another. By this time, however, it ought to be quite plain to anyone who has seriously watched his career, that he is an artist of special gifts, that his imagination is varied and vigorous, and that his artistic aims are singularly independent and personal.

In his determination that his work should stand or fall by its merit alone as art, that it should shun any concession to fashionable sentiment or accepted ideals of "beauty," Mr. Strang no doubt handicaps his popularity; but he gains thereby a freer hand on the side where his proclivity is particularly strong, the side of quaint character and grotesque vision. Whether we look upon this ballad as "etched" or "made," the treatment of the theme is marked by unusual largeness and simplicity. Though comparatively a tyro in the art of verse making, the ballad is strikingly successful in the clearness of its narrative and the vividness of its realisation. And it is remarkable that he is at his best when the most severe demands are made upon his imagination. The visit to the

witch who makes a horrid "magic mirror" of her own blood in his hand is admirably sustained in its weird vigour.

"She's taen a gullie keen and bricht,  
And bled her thrapple  
Into his hand, as still as nicht,  
The warm bluid rins before his sicht,  
As thick as sapple."

"She bade him scan with fixed gaze  
His gruesome glass,  
Where like a show within a haze,  
Figures and fields, a moving maze,  
Like dead wraiths pass."

Nor is the combat with the Earth-Fiend described with less power, as

"Wi' locked teeth and pantin' breast,  
And ne'er a word,  
But girmin' like the savage beast,  
They twist and thrav frae west to east  
A' filed wi' yird."

The story itself is an invention of no common order. A farmer whose crops are destroyed by an unseen foe learns from a witch that his enemy is a fiend who works at night. He watches for, him wrestles with him, and conquers him; and the fiend becomes his slave, and works for him till he becomes rich and careless. The scene of his prosperity is described in stanzas full of pastoral beauty, like these:

"And then comes Autumn soberly,  
And tints wi' gold  
The woods and pastures waving free,  
And softly studs the lapping sea  
Wi' gems untold."

"And here and there a leaf grows sere,  
The swallows flee,  
And orchards blazon out their gear;  
In ripened glory far and near  
Flames every tree."

But now is the time for the fiend who has been watching opportunity for revenge. All suspicions lulled against him, the uncouth but faithful servant of the family, he falls upon the farmer as he takes his midday rest and wrings his neck. Too late, the reapers miss him,

"But where's the gude man? To and fro  
By burn and lane,  
They seek him high, they seek him low,  
But a' in vain."

"Baith high and low in vain they look;  
But, ere the dawn,  
A fox, a weasle, and a rook  
Have found him stark a-hint a stook  
Wi' his neck thrawn."

So ends this powerful ballad with the same strength as it began. It is not only an allegory of life, but a good poem; and its illustrations are like it—full of subtle meaning, capable of different interpretations to different minds, but admirable, in the first place and independently, as pictures. Text and illustrations are actuated by the same impulses; but the ideas common to both are expressed in different languages. The "literary idea" animates the verses, the "pictorial idea" constructs the etching. Both are allied and mutually helpful, but they could be divided without destroying the value of either. Indeed, each of the "illustrations" (even of those which follow the text most closely) has sufficient artistic completeness in itself to stand alone. Almost all of them are "works of art," and, despite of "ugliness," beautiful in that large sense of giving delight both high and strange.

Perhaps the greatest charm of Mr. Strang's designs is their suggestiveness, which extends far beyond the limits of the words illustrated. The lines have given birth to fresh imaginations, and these in turn may well give birth to fresh poems by him or by another. The picture of the farmer reading the Psalms to his wife by firelight is a perfect illustration of the text and a masterly etching, but it is besides this a poem of human life. The mezzotint of the ploughman working by the dim light of night (or morning), and taken just at the turn of the furrow, the large dim bulks of man and horses relieved against the cold sky, is an instance in which the verses have suggested a composition of remarkable grandeur; and the design (also in mezzotint) where the farmer is throwing the bogie is noble enough to stand for the everlasting combat between man and sin. As also in the first rank must be mentioned the etching of the Earth-Fiend, discovered asleep by a crowd of little children. As a grotesque conception fully felt from head to foot, it would be difficult to find anything in modern art to excel the figure of the fiend; and the whole design is of extraordinary originality and power. Here at least we have Strang, and nothing else but Strang.

But perhaps we have a profounder suggestion, a fresher fancy, in some of those other designs more slightly bound to the text: the impressive title-page, with its melancholy man and woman seated back to back beneath the same tree; the beautiful little figure of Cupid mowing; the man crouching at the feet of Justice; the man astride upon the world into which he digs a garden fork. These, with their strange mixture of the real and the mystic, are not the least of the gifts which Mr. Strang has given us, and are a promise of still more precious gifts to come.

COSMO MONKHOUSE.

# CORRESPONDENCE.

## THE VASES FROM THERA.

London August 22, 1892.

The vases from Thera are coming into notice again after a period of oblivion; and the statement is once more current that their date is fixed at about 2000 B.C. by geological evidence. This geological evidence is to be found in *Santorin, et ses éruptions*, by M. F. Fouqué, who took a leading part in the discovery of the vases.

These vases were all found underneath the pumiceous tufa—not underneath the lava, as has sometimes been asserted. M. Fouqué thought at first that some of them had been found above this tufa, and said so in the *Archives des missions scientifiques* (series 2, vol. iv. pp. 243, 249, &c.). But he discovered afterwards that this was a mistake—see p. 108 of his book.

In M. Fouqué's opinion, the whole of this pumiceous tufa is composed of the pumice ejected in prehistoric times from a gigantic cone which formerly covered the bay between the twin islands of Thera and Therasia. Therefore, the vases existed before the collapse of this cone. So, to determine the date of the vases, it was necessary to ascertain when the cone collapsed. To this problem M. Fouqué addressed himself, but "avec de grandes réserves." His views are expressed in almost the same words on pp. 250, 251 of the *Archives*,

and on pp. 129-131 of his book. His principal argument runs thus:—

"Le premier fait sur lequel je m'appuierai est emprunté à l'observation des îlots du centre de la baie. Après l'effondrement et les terribles phénomènes qui l'avaient précédé, il y a eu certainement une longue période d'assoupissement: c'est seulement 196 ans avant J. C. qu'une éruption nouvelle a produit l'îlot nommé Palaea-Kaméni. A partir de cette date, des éruptions successives ont eu lieu pendant les premiers siècles de l'ère chrétienne et ont aggrandi l'îlot nouvellement formé. Une seconde période de calme relatif a rempli tout le moyen âge, et ce n'est qu'à partir du quinzième siècle que les éruptions ont repris leur fréquence et leur énergie, et engendré de nouveaux îlots. La seconde période de calme ayant eu une durée de dix siècles environ, on peut, sans témérité, attribuer à la première une durée minima double de celle-ci, surtout quand on compare l'intensité si différente des phénomènes volcaniques auxquels ils ont succédé. D'après cette considération, la formation de la baie remonterait à environ deux mille ans avant J. C."

Now, that is not geology, but a mixture of geology and history; and the history is wrong.

An island was upheaved in the bay between Thera and Therasia in 196 B.C. This upheaval is described by Strabo (i. 3.16), and by Seneca, *quaestiones naturales* (ii. 26, cf. vi. 21); both authors getting their materials from the lost work of Poseidonios. The exact date is fixed by Justin (xxx. 4) and Plutarch, *de Pythiae oraculis* (11), as they associate the event with the overthrow of Macedon by Rome in 196 B.C.

Another island was upheaved there in 46 A.D. This upheaval and its date are mentioned by Seneca (*ll. cc.*), by Dion Cassius (lx. 29), and by Aurelius Victor, *de Caesaribus* (4).

Possibly, there had been another upheaval between 196 B.C. and 46 A.D. According to the current reading of ii. 89, Pliny says that an island was upheaved there in the fourth year of Olympiad cxxxv. This should certainly be cxxxv., for the fourth year of that Olympiad was concurrent with 196 B.C. He says that another island was upheaved there in the consulship of M. Junius Silanus and L. Balbus. They were consuls in 19 A.D.; but M. Junius Silanus was one of the consuls in 46 A.D. Pliny cannot have omitted the upheaval in 46 A.D. from his notice of these islands; so he must be referring here to 46 A.D., but inadvertently assigning the wrong colleague to Silanus. He says also that another island was upheaved 130 years after the former and 110 years before the latter, i.e. about 65 B.C. But his statement is not corroborated; and Seneca says explicitly that the island of 46 A.D. was the second.

There was a terrific eruption, with another upheaval, in 726 A.D. or thereabouts. This is described by Nicephoros Patriarches (p. 64) and Theophanes Confessor (vol. i., p. 622), and also by Cedren (vol. i., pp. 794, 795)—adopting the pagination of the Bonn edition of the Byzantine historians.

Thus there were upheavals in the bay in 196 B.C. and 46 A.D. and 726 A.D., and possibly about 65 B.C. also; but in the intervals the volcano was quiescent. Consequently, there is no foundation for M. Fouqué's opinion that there was a period of activity beginning in 196 B.C., and lasting through the first centuries of the Christian era, and then a period of quiescence for about a thousand years, ending in the fifteenth century. After the eruption of 196 B.C. come two periods of quiescence, of 242 and 680 years respectively; or if the time from 196 B.C. to 46 A.D. be reckoned as a period of activity, the following period of quiescence amounts to only 680 years, and this is followed by another period of quiescence of about the same length. Now, even supposing that the period of quiescence before 196 B.C. was twice as long as the period of quiescence after 46 A.D.,

the cone did not collapse until about 1550 B.C.; or if this period before 196 B.C. was twice as long as the period next after that date, the cone did not collapse until about 680 B.C. But there does not appear to be any valid reason for supposing that the first of these periods was twice as long as the second, as M. Fouqué suggests. He is of opinion that the volcano was far more violent before the first period than before the second, and therefore required this longer time to rest. But that can only be a matter for speculation.

But a second argument is adduced by M. Fouqué, and this is strictly geological. At the northern point of Therasia the pumiceous tufa was covered with a thick bed of stones intermixed with sea-shells. A period of fully 1000 or 1200 years would have been required for the formation and elevation of this bed. And this process must have been complete before the eighth century B.C.; for there are ancient buildings upon this bed with inscriptions which probably date from that century. Consequently, the pumiceous tufa must have been formed here about 2000 B.C. at latest.

This argument rests on the opinion that 1000 or 1200 years were needed for this process. And that, again, can only be a matter for speculation.

M. Fouqué holds that the pumiceous tufa below these buildings must be contemporary with the pumiceous tufa above the vases, since the whole of the pumiceous tufa on Thera and Therasia is composed of pumice that was ejected from the former cone above the bay during one vast eruption. That opinion he supports in this way:—

"D'abord nous pouvons démontrer que la grande éruption ponceuse a précédé l'effondrement du centre de l'île, car le tuf qui couvre les falaises actuelles de Théra et de Therasia est coupé à pic comme les laves sous-jacentes, ce qui ne peut s'expliquer qu'en supposant qu'il a été entaillé par l'effondrement tout comme le reste."

It is true that the cliffs of Thera and Therasia, which face the bay, exhibit a vertical section of the strata composing them, and that at the top there is a stratum of pumiceous tufa which is cut off abruptly like the others. But this will not suffice to prove that this stratum was there before the cone collapsed and left the present face of the cliff exposed to view.

During the eruption of 196 B.C., pumice was ejected from the new cone in the bay, as Seneca remarks (*l.c.*)—"deinde saxa evoluta rupesque partim inlaesae, quas spiritus, antequam urerentur, expulerat. partim exaesae et in levitatem pumicis vrsae; novissime cacumen usti montis emicuit." And during the eruption of 726 A.D. pumice was ejected in enormous quantities. According to Theophanes (*l.c.*)

πετροκισήρους μεγάλους ὡς λίθους τινὰς ἀναπέμψαι καθ' ὅλης τῆς μικρᾶς Ἀσίας καὶ Λέσβου καὶ Ἀβύδου καὶ τῆς πρὸς θάλασσαν Μακεδονίας, ὡς ἔβαν τὸ πρῶτον τῆς θαλάσσης ταύτης κισήρων ἐπιπολαζόντων γέμειν.

Now, if pumice was ejected then in such abundance as to cover the Aegean and reach places more than 200 miles from Thera and Therasia, vast masses must have fallen on the islands themselves; and these masses of pumice must be represented by some portion of the stratum of pumiceous tufa which now covers the upper surface of the islands.

In attributing the whole of the pumice to one vast eruption in prehistoric times, M. Fouqué has taken no account of the eruptions in historic times. But these eruptions must be responsible for part of the pumiceous tufa at the top of the cliffs; and if a part of that stratum was formed after the collapse of the cone, the whole of that stratum might have been formed after the collapse, although it is cut off so abruptly towards the bay. And apart from the fact that this stratum is cut off

abruptly, no facts are adduced by M. Fouqué in support of his opinion that all the pumiceous tufa on the islands is composed of pumice ejected from the cone which afterwards collapsed.

In short, M. Fouqué's theory was that the vases must date from about 2000 B.C. at latest, since they were found underneath pumiceous tufa formed from the pumice ejected from a cone which collapsed about 2000 B.C. But, in the first place, he does not give very satisfactory reasons for fixing the date of the collapse anywhere near 2000 B.C. And then, in the second place, he altogether fails to show that the pumiceous tufa, which covered the vases, need have been formed from the pumice ejected from this cone.

The vases are of no great interest in themselves; but they bear some likeness to vases found at Hissarlik, and at Ialysos and Mycenæ. So the date 2000 B.C. has been eagerly adopted by some advocates of extreme views about the antiquity of Greek civilisation.

CECIL TORR.

#### ÆGEAN POTTERY IN EGYPT.

Milford: Aug. 23, 1892.

A repetition of attacks already answered naturally leads to a repetition of answers. But as I have now fully noticed every fact alleged against my views on the Ægean pottery, I fail to see that I am called on to take further notice of the subject at present.

Whenever a single clear datum can be produced which stands outside of the propositions which I have laid down in my last letter, I shall be glad to consider it.

W. M. FLINDERS PETRIE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. WHITWORTH WALLIS, on behalf of the committee of the City of Birmingham Museum and Art Gallery, is arranging for the autumn a special loan exhibition of pictures by living English animal painters, including works in which animal life forms a leading feature. He has been successful in securing fourteen of the principal works by Mr. Briton Riviere and seven or eight by Mr. H. W. B. Davis, and the best-known pictures of Messrs. J. T. Nettleship, John Charlton, A. C. Gow, S. E. Waller, J. C. Dollman, Burton Barber, Heywood Hardy, R. Beavis, J. S. Noble, R. Caton Woodville, Sydney Cooper, Basil Bradley, E. Douglas, Walter Hunt, R. Meyerheim, A. W. Strutt, and others, each artist being represented by four or five works. Mr. J. M. Swan will be represented by a series of studies, together with some of his bronzes. The Prince of Wales is sending an important loan from Sandringham; and among the principal owners who are lending well-known pictures may be mentioned the following:—Earl Spencer, the Earl of Rosebery, Lord Armstrong, Hon. C. N. Lawrence, Sir William Hozier, Sir Thomas Lucas, Lady de Gex, Messrs. W. Cuthbert Quilter, Henry Tate, J. Macculloch, John Aird, N. G. Clayton, Colonel Hargreaves, Colonel Harding, Colonel North; Messrs. W. Y. Baker, W. G. Thompson, Louis Huth, T. J. Barratt, Schumacher, Scrymgeour, Withers, C. T. Jacoby, William Ryland, James Blyth, Lomax, Fenwick, Bryant, Fenton Smith, Robert Muir, Jesse, Haworth, H. J. Turner, Mrs. J. K. Cross, the Fine Art Society, the Trustees of the Chantry Bequest, and the Corporations of Liverpool and Nottingham. The exhibition, which will open in October, bids fair to be as thoroughly representative in character as the David Cox exhibition held in the Birmingham Galleries two years ago, and as the pre-Raphaelite collection of last year, which was visited in less than three months by 260,000 people.

MR. SIDNEY COLVIN, the Keeper of the Prints and Drawings at the British Museum, has just acquired a volume of considerable artistic interest. This consisted of a collection of old Netherlandish and German drawings, the majority of them being genuine and fine works of Lucas van Leyden, and bearing the well-known signature of the master. Nearly all are portrait heads, but a few are figure subjects. When Mr. Colvin purchased them they were in the old binding, which had preserved them for a couple of centuries in an English house; but they have now been taken out, and will shortly be catalogued and placed with the other Lucas van Leyden drawings in the Museum.

MR. JOHN MURRAY announces a new and revised edition of Fergusson's *Ancient and Mediaeval Architecture*, in two volumes, with about one thousand illustrations. The work of revision has been entrusted to Mr. R. Phené Spiers.

PART 41 of *Archæologia Aeliiana*, published by the Society of Antiquaries of Newcastle-upon-Tyne, contains an important article by Mr. F. Haverfield upon "The Mother Goddesses"—that is to say, the three deities of Roman times who are only known to us from inscriptions as *Matronae*, *Matres*, or *Matrae*. It is curious that the first of these names should predominate on the Lower Rhine and in Gallia Cisalpina, and the second in Britain, while the third should not be found outside Narbonensis. This is clearly shown by a dotted map of the Roman Empire and by a tabular statement. Mr. Haverfield first collects, mainly from German authorities, all the evidence that exists with regard to this mysterious cult, and then enumerates 62 inscribed or sculptured stones in Britain which certainly or probably have reference to it. As usual with this periodical, the article is abundantly and excellently illustrated. Among the other contents, we may mention the obituary of Dr. Collingwood Bruce, the topographer of the Roman wall, by Dr. T. Hodgkin; an account of four brasses in the county of Durham, previously undescribed; and a good paper on mediaeval carved chests. One here figured, which is proved by the arms on it to have been made for Richard de Bury, may possibly once have contained part of his historic library. It is now in private hands, having "disappeared" from the Chancery Court-house at Durham so recently as 1855. It would be a pious deed to present it to Trinity College, Oxford, which, we believe, still possesses some fragments of the bishop's bequest.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

*Songs of the West*. In Four Parts. By the Rev. S. Baring Gould and the Rev. H. Fleetwood Sheppard. Third edition, revised. (Methuen.)

*Folk-songs of England*. Arranged for two voices by Alfred Moffat. (Curwen.)

Every attempt to gather together songs of the olden time is most welcome. Admiration, nay enthusiasm, for the great composers is sometimes apt to beget pride, and a musician who can understand and enjoy a Sonata or Symphony of Beethoven may think country songs and ballads beneath his notice. But the feeling is wrong; for in the study of musical evolution the one is as important as the other; and, besides, the music handed down to us from early times possesses a quaint charm and interest of its own. In the preface to the latter of the above-mentioned works, some remarks by Prof. Stanford are quoted, among which occurs the following:

"Those countries which have the greatest store

of national music also produce the greatest amount of creative as well as of general appreciative power. The British Isles have the greatest and most varied storehouse of national music in existence."

It does, indeed, seem a pity that there are not more enthusiasts like the two clergymen who have collected the *Songs of the West*, so that what they did for Devon and Cornwall might be repeated in other counties. While "interviewing" aged natives of these western lands, they felt that they were, so to speak, in the nick of time, for they tell us: "The singers are nearly all old, . . . and when they die the traditions will be lost." The difficulty of obtaining the genuine form of national airs is at all times great, and in some cases insuperable; they have been altered by cunning or caprice, and perhaps, in some cases, the original has been changed beyond recognition. While fully acknowledging the great service rendered to musical art by Messrs. Gould and Sheppard, one cannot help feeling that the pianoforte accompaniments supplied by the latter produce in many cases a disturbing effect. We do not for one moment question the skill displayed, or the taste, judging the music apart from its connexion; but it does not seem right to clothe ancient melodies in modern dress: it results in a misfit. In some of the arrangements it is only here and there that a harmony or figure proves a stumbling-block; but to take only one example—in "Broadbury Gibbet," the old tonality and the chromatic chords and style of writing are at variance throughout. Mr. Sheppard reminds us that "the melodies are preserved as faithfully as lay in our power," and also that "our desire has been to present them in a form acceptable to the general public." But the one stands over the other, and thus a wrong impression is created from the first. And again, as to pleasing the public—which, according to this gentleman's own showing, would prefer the "vulgarst music-hall performances" to these songs—how could he expect to find his refined writing and tasteful choice of harmonies acceptable?

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J. S. SHEDLOCK.

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This volume is an elaborate study on the life and career of this singular personage, and it deserves much praise for its author's industry. Like most biographers of the present day, Mr. Armstrong has largely compiled his materials from State papers and documents of the period; and his estimate of the "Termagant of Spain" is mainly derived from unpublished despatches of different envoys at the Spanish court, and from the correspondence of Alberoni, and other ministers of the Queen. He has, however, drawn much from other sources, especially from St. Simon's *Memoirs*, and histories of greater or less merit; and he has spared no pains to completely master his subject. This would be a work of a high order if mere research could make a biography good, but we cannot say it deserves that distinction. Mr. Armstrong has little of the artistic or critical faculty: he does not make the best use of his vast knowledge; his judgments on men and courts sometimes want discernment. As for Elizabeth Farnese, he fairly points out the characteristics of her acts and conduct; but he does not indi-

cate clearly enough how unwise and insensate these often were, and his estimate of her is too favourable. His narrative, too, is ill-ordered and overloaded with tedious details, though here and there it contains well-considered passages, and it abounds in curious and instructive anecdotes. We regret to add that the language of the book is occasionally slipshod, and even vulgar. How could an Oxford man write such a sentence as this—"The protection and extension of the Electorate, and the boycotting of the Pretender by the chief European Powers, were the two planks in the platform of George's ministry?"

Mr. Armstrong has thrown some fresh light on the early life of what we may call his heroine. Elizabeth Farnese had quick parts, and showed decision of character while still a child. She acquired superficial and showy accomplishments; but, having been brought up at a petty Italian court, she was out of the current of European politics, and had not the slightest acquaintance with them; and she had little intellectual or moral training. The first proof she gave the world of the strength of her will was her summary dismissal of the *Princesse des Ursins*, the domineering Egeria of Philip V., and the great spy of France at the Court of Spain; but this was certainly due to Alberoni's counsels. Within a few weeks she had gained a complete ascendancy over her proud, half-mad, and wholly fickle husband; and for nearly thirty years she was the supreme director and real arbiter of the policy of Spain, though she had, at least, two very able ministers. This is significant of the force of her energetic nature; but, unhappily, her powers were usually employed in furthering selfish domestic interests, repeatedly opposed to the national welfare. Mr. Armstrong does not attempt to conceal this distinctive feature of the conduct of the Queen, conspicuous even in that age of intriguing kingcraft; but he does not dwell enough on the resulting mischiefs. On four great occasions Elizabeth involved the fortunes and the prospects of Spain in the hope of gaining mere personal ends; and if she ultimately realised these in fact, she was, on all four occasions, untrue to Spain, and an evil genius of the country she ruled. We shall not try to enter the labyrinth of wars, of treaties, and of diplomatic makeshifts, which compose the history of these events, and shall simply refer to Mr. Armstrong's narrative, which might, as has been said, have been better arranged. We may indicate, however, the broad results; and they prove that the Queen was an injudicious sovereign. In the hope of placing her husband on the throne of France, a throne which he had pledged his oath not to occupy, she threw France into the arms of England, exposed Spain to French and English invasion, and brought ruin on the nascent Spanish marine, against the advice of a great minister, in a premature attempt at Italian conquests. In order to gain the hand of Maria Theresa for Don Carlos, her eldest son, she entered into a compact with Charles VI., the inveterate enemy of Philip V., to dismember France, the natural ally of

Spain; and it was not her fault that she did not carry out her purpose. She next took the side of France against Austria in the war which rose out of the Polish succession—a war in which Spain had no concern—in the hope of placing Don Carlos on the throne of Naples; and if she succeeded in this enterprise, she made enemies of French generals and statesmen by her refusal to co-operate with Villars on the Adige, and by the directions she gave to the Spanish army. On a later occasion she joined in the onslaught of France, Prussia, and Bavaria upon Maria Theresa—for she was seeking a patrimony for a younger son—at a time when Spain was fighting for her colonial empire with England, a greatly more powerful enemy; and if Elizabeth here was again successful, she involved Spain in tremendous peril. Her selfish and purely personal policy lessened, no doubt, the power of the Hapsburgs in Italy; but it is questionable if this was for the good of Italy, and nothing can be more certain than that, in these four cases, her conduct was plainly injurious to Spain.

Nor was it only in these striking instances, but throughout the course of a long reign that Elizabeth was an impolitic ruler. The first and most apparent interest of Spain, after the fierce strife of the disputed succession, was peace and a general national reform; yet, disregarding Alberoni's advice, she plunged the country at once into a fatal war, and indulged in frequent wars as if they were pastimes; and Alberoni's reforms were wholly his own. The next and hardly less important interest of the monarchy was to stand well with England, a power rapidly winning a supremacy at sea that meant ruin to Spain's colonial empire and the destruction of the chief source of her wealth; but Elizabeth insulted, defied, and quarrelled with England, and even experience did not teach her her error. Again, the true policy of Spain was to cultivate the closest friendship with France, to prove that there were really "no Pyrenees," to anticipate by years the family compact; but the "Termagant" alienated and made France hostile, not once, but over and over again, and never really cared for the French alliance. And what can be said of her abandonment of Alberoni, a man probably not inferior to Richelieu or Cavour in genius, but that her ingratitude was only surpassed by her folly? No wonder then that she was disliked in Spain as an unpatriotic and bad sovereign; and though this sentiment was partly due to the national jealousy of foreign rulers, the main cause was her unpatriotic policy. It must be added that every court in Europe distrusted the queen as a dangerous schemer; and this estimate made her a mark for suspicion at Madrid as well as in London and Paris.

We certainly think these bad points in the conduct of the Queen should have been placed by Mr. Armstrong in fuller relief. As we have said, however, his volume abounds in information of sterling value, even if this is not wrought up with an artistic hand. His sketches, too, of leading personages are careful and well drawn, although not brilliant, striking, or graphic. The best is, perhaps, that of Alberoni,

though he hardly does justice to that great minister:

"How far as a foreigner he could have succeeded in reviving Spain and her colonies it is impossible to decide; but almost all the beneficial projects of the century may be traced back to him. His natural bent, like that of the younger Pitt, was rather towards administration and reform than to the guidance of a gigantic war. His diplomacy was over-fanciful; but luck turned against him to an unforeseen extent. . . . His truest title to distinction is, perhaps, the fear which he inspired. He might well boast, in the words of Bragadin, that the greatest powers of Europe were more fearful of his counsels and his impetuous resolutions than of the material force of Spain. The English Whigs recognised that the old campaign against the Bourbons must be fought out again, that their capital had been transferred from Paris to Madrid, and that their diplomatic armoury had been taken with them."

Had Alberoni been given a free hand to govern Spain for only ten years, we believe he would have made her a great power, have, perhaps, given an Infant the crown of Naples, and freed Italy from Austrian tyranny. That he did not succeed was due to the party ambition and reckless meddling of an ungrateful mistress. The private life of the Queen of Spain was in pleasing contrast with her public policy. It was her fate to be tied to a most disagreeable consort, morose, hypochondriac, fickle, sickly; and yet she was always a devoted wife. Nor was this in order to maintain and secure her power; strange as it may appear, she was truly attached to that scarecrow of royalty, Philip V. She was, too, an ambitious and bold parent, and made the interest of her children her first object; and yet she was an affectionate stepmother to the offspring of her husband and Louisa of Savoy. Her court was, in the main, decorous and pure; it presented none of the licentious scenes of that of George I., or of that of the Regency of France; it was not a sty of sensuality like that of Saxony, and of more than one of the Italian sovereigns. Mr. Armstrong gives us a full account, drawn for the most part from St. Simon's Memoirs, of the daily life of the King and Queen; it was strange and eccentric, yet simple and homely. In spite of a career of reckless ambition, Elizabeth remained a true woman; an ornament of her sex in her social relations, an unsullied model of domestic virtue. In these respects she was not inferior to Caroline of Anspach and Maria Theresa, though in other respects she is not to be named with either.

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"God sends no message by me, I am mute  
When Wisdom crouches in her furthest cave;  
I love the organ, but must touch the lute.

No controversies thrust me to the ledge  
Of dangerous schools and doctrines hard to learn;  
Give me the whitethroat whistling in the hedge.

I am content to know that God is great,  
And Lord of fish and fowl, of air and sea—  
Some little points are misty. Let them wait.  
I well can wait when upland, wood, and dell  
Are full of speckled thrushes great with song,  
And foxgloves chime each purple velvet bell.

At eventide I lean across a gate  
And, knowing life must set as does the sun,  
Muse on the angels in the Happy State.

My song is all of birds and peasant homes,  
For on such themes my heart delights to dwell  
And sing in sunshine till the shadow comes.

I sing of daisies and the coloured plot  
Where dandelions climb the thistle's knee—  
I take what is nor pine for what is not.

I am for finches and the rosy lass  
Who leads me where the moss is thick, and where  
Sweet strawberry-balls of scarlet gleam in grass.

And this I know, that when I leave my birds,  
The lichen'd walls, the heartsease, and the heath,  
I shall not wholly fail of kindly words.

And while I journey to the distant Day  
That first shall dawn upon the eastern hills,  
Perchance some thrush will sing me on my way."

Surely such sayings as these are diviner than reams of *fin-de-siècle* discontent. Haply had Herrick lived now instead of then he might have written much such poetry as Mr. Gale's.

In "A Thrush in Seven Dials," a brief excerpt from which I cannot forbear from quoting, there is a certain gentle humour, as well as an infinite pathos:

"In fluffy listlessness she sat  
And dreamed of all the grassy west—  
How she had feared the parson's cat,  
And how she built her earliest nest!  
Sometimes a French piano hurled  
Metallic scales adown the street,  
That seemed to buffet all the world,  
So hard and clear, so shrill and fleet!  
No maddened music of this kind  
Could tempt the thrush to rivalry;  
She pecked an inch of apple-rind  
And waited till the din went by.  
There from a tiny patch of sun  
She made an April for her heart!  
Imagined twigs, and sat thereon  
Though shaken by the milkman's cart."

Mr. Gale has, moreover the delectable gift of taking on at will, without the faintest taint of mimicry, a dainty sixteenth-century manner, which yet never degenerates into mannerism. Of this, the two songs commencing severally "Maid of the yet unconquered heart" and "I will not say my true love's eyes" are among the happiest instances. The very happiest, however, to my mind is that admirable lyric, "Strephon to Chloris," only to be found in an earlier volume called *Violets* (privately printed at the Rugby Press). Two pastorals, to wit, "The last cow's milked" and "'Tis Mary the milkmaid singing," as purely idyllic as aught I have read, irresistibly suggest the idea that, had Mr. Thomas Hardy been an optimist and a writer of rhythms, he might, without incongruity, have been responsible for both. I have, in fine, but one grievance against the votary of the Country Muse. 'Tis not as deep as a well nor as wide as a church door; but it is a good, robust grievance all the same. While giving much, he has not given all, of his best. From his early and privately printed posies of poetry he has not gathered up all the choicest blossoms. He has included in the present collection several lyrics that, good as they are, might not too grievously have been missed, while (worse) he has left far sweeter numbers hidden away in the cloistered obscurity of unattainable editions. In *A Country Muse*, for example, he gives the comparatively trivial "I kissed thee once," which, by the way, invites disadvantageous comparison with Leigh Hunt's in-

comparable "Jenny kissed me"; and ignores the following delightful lines in *Violets*:

"With all the words that love could hope to wake  
I strove to aid my soul's divine endeavour;  
But Ruth would never listen. How I ache  
To speak no more again, no more for ever.

"O saffron tulips in the heart-shaped bed,  
Her coldness could not understand my crying;  
And now I would (for joy and hope are sped)  
That I, ere ye are dead, might lie a-dying!"

Again, the lines on p. 46, to "A Maid Sleeping on a Lawn," are commonplace by contrast with the "Love Song" in *Anemones* (a dainty brochure, published by George Over, of Rugby, in '89) of which I give the first and third sextains:

"You ask me where, when royal June reposes  
From parching hours and browning mid-day heat,  
She hoards her host of red and white-robed roses,  
And saves the scent that lingers round her feet!  
My Love's the heiress, and my Love's kissed cheeks,  
Through bitter blasts and eulen winter weeks."

\* \* \* \* \*

"You ask if all the saintly snow has drifted  
Around those elms that guard the old park drives;  
Or all the flakes their feathery crests have lifted,  
To fringe our own dear bench beyond the hives.  
Nay, for the snow has kept its whitest part,  
To drift upon the highlands of your heart."

Together with his purely lyrical qualities, Mr. Gale has a happy turn for terseness that is apt to make for epigram; as may witness these lines, entitled "Love," from *Violets*:

"Love that is love  
Defies all rule and measure;  
Love that is love  
Is time and life and treasure,  
And peace and pain,  
And restlessness and leisure;  
But not, poor fool,  
A sweet perpetual pleasure."

And these, under the heading of "My Grave," in "Meadowsweet."

"Let grasses tangle. Leave me there in rest,  
Nought stirring but the thistledown and blades;  
And then, perchance, some bird may build a nest,  
And, singing on my heart in evening shades,  
Teach me to know your faithlessness was best."

My excerpts have already been perhaps unconsciously copious, and thus I do not dare to quote the beautiful "Finis" to *Anemones*. It is, however, to be hoped that, ere long, Mr. Gale may find it in his heart to give us another and a more fully representative volume.

As regards externals, *A Country Muse* is moderately pleasing, the cover being inoffensive and the title-page agreeably set forth. But the type is something insignificant in size, and unsatisfyingly pale and wan.

GRAHAM R. TOMSON.

*Imperial Federation: the Problem of National Unity.* By George R. Parkin. (Macmillans.)

MR. PARKIN tells us that this book has been written at the request of many friends, and the result justifies their wish. The author

is master of his subject, and puts his arguments before the reader temperately and conclusively—conclusively so far as the broad principle of strengthening in every possible way the bonds which unite the mother country to her colonies is concerned: as to any one special method of obtaining this desirable end he is neither prejudiced nor dogmatic.

The change that has taken place during the last ten years in public opinion with regard to federation in its widest sense is very striking. The school which held that the colonies were nothing to the mother country or the mother country to the colonies, except in the early stages of the latter's existence, is nearly extinct, or only represented by a few politicians or doctrinaires who on this point have no followers of any importance. Federation, on the other hand, in some form or other, is approved of and desired by the bulk of thinking men, whether at home or in the colonies. This certainly is the experience of Mr. Parkin; and, therefore, it was hardly necessary to devote a whole chapter to combating the antiquated views of Mr. Goldwin Smith, or several pages to Mr. Andrew Carnegie, a personage scarce of any authority, and now especially discredited.

How greatly the colonies gain by their connexion with the mother country is abundantly shown. The fleets of Great Britain now protect them and their commerce.

"The portion of the whole colonial trade which consists of interchange with the United Kingdom, and in the safety of which presumably the United Kingdom has a close and direct interest, is £187,000,000. This leaves £273,000,000 of independent trade carried on with foreign countries, or between the colonies and dependencies themselves. Compared with the sea-borne trade of great foreign powers which support large war navies, Sir John Colomb finds this independent trade to be 'about four times as much as the whole sea-borne trade of all Russia; about equal to that of Germany; about three-quarters that of France; two and a-half times that of Italy; and nearly half that of the United States.' The whole of this vast and rapidly increasing independent trade has precisely the same guarantee of protection from the naval power of the Empire as the trade of the United Kingdom itself; yet, while the net expenditure (1890) incurred by the United Kingdom in the Naval Estimates is £14,215,100, the whole contribution of the colonies and dependencies for the same purpose only amounts to £381,546, of which India alone provides £254,776. In other words, out of every pound spent for the protection of the nation's commerce at sea the United Kingdom contributes 19s. 5½d., the outlying empire 6½d. This comparison is made even more striking when combined with the statement that the united revenues of the colonies and dependencies amount to £105,000,000, against the £89,000,000 which represents the revenue of the United Kingdom. The vast capital now invested in ships, armament, and naval establishments, believed to amount to more than £80,000,000, is paid wholly by the taxpayers of the United Kingdom."

It has been alleged that the colonies are under the disadvantage of a liability to be involved in wars undertaken by the mother country; but long experience has proved how small this risk is, and it is not impos-

sible that if they were independent they might, like the Spanish republics of South America, be involved in wars one with another. These republics, had they remained attached to Spain, would have been engaged in no war whatever for the last half century, whereas we have lately seen a most sanguinary war between Chili and Peru and Bolivia, to say nothing of constant and bloody insurrections, revolutions, and civil wars in most of the republics themselves. It has always seemed to us that one difficulty, and a great one, in the way of federation was the arrangement of the proportion of the expense incurred for the defence of the whole empire to be borne by each division of it, and the probability that states may object to paying heavily for that which is now supplied to them gratis.

But perhaps it is in the question of finance that the colonies gain most by their present connexion with the mother country. With the United Kingdom at their back, the colonies are able to borrow at a very advantageous rate of interest. The public debts of the Australian colonies alone amount to nearly £200,000,000; but if each colony was to set up for itself it could only borrow at ruinous rates, and a stop would of necessity be put to the execution of many works of public utility. Still, however much it is for the interest of every colony to remain part of the empire, it is conceivable that at times of political excitement and disturbance they might not look to their own real interests, but be led into courses which, however mischievous in themselves, when once adopted could not be altered. This is a strong argument for federation or national consolidation.

Mr. Parkin, in his concluding chapter, considers what is the best as well as the most practical method of effecting the desired consolidation.

"There are," he says, "clearly two ways in which national unity might be attained: one would be by a great act of constructive statesmanship, such as that which gave a constitution to the United States, that which confederated Canada, and that which is doing the same for Australia."

The second way is very different.

"Instead of radical change and reconstruction, we may look to a policy of gradual but steady adaptation of existing machinery in the new work which must be done."

And it is obvious that the last method is the one, in the author's opinion, most likely to prevail. He refers, with approval, to the suggestion of Lord Thring, that the agents-general of the colonies should be elevated to the position of ministers of foreign states, and, by being made privy councillors, be given in addition the right of constitutional access to the British Government. In the meantime, Mr. Parkin wishes to see every possible means taken to draw the colonies and the mother country closer together; and in this desire we heartily join, and recommend his book to our readers as both interesting and instructive.

Wm. WICKHAM,



*Nouveaux Pastels. Dix Portraits d'Hommes.*  
Par Paul Bourget. (Paris: Lemerre.)

A book by M. Paul Bourget is a kindly advent for *nous autres barbares*. With some affinity, there is much sympathy between M. Bourget and the large section of English society that looks with wakeful eyes upon the course and development of French literature, and chooses with intelligence flowers to its fancy from that fertile garden. To so many of us, especially to our women folk, M. Bourget's work is a fortunate assimilation of most "good" qualities: he brings no disconcerting element into his craftsmanship. "Cet autre," says Philippe Dubois—perhaps the most interesting of the portraits in this *Nouveaux Pastels*, the "feroce" of letters who is often more right in his estimates than the author would have his readers infer—speaking of fashionable Parisian writers as they exist to-day: "Cet autre n'est qu'un intrigant de salon, habile à sucrer Stendhal et Balzac pour l'estomac affadi des femmes du monde." An epigram would be vulgar; let us assume that M. Bourget knows perfectly well which particular writer of the vogue is best described in the phrase of Philippe Dubois, and thus credit him with an additional delicacy of subtle irony. Without being original, or rather say *bizarre*, he is, or has the air of being, in the movement of letters; and writing in France he has the greater freedom of observation and frankness of utterance, the denial of which is so sore to the genius of English writers, or some of them.

The *Nouveaux Pastels* is a complement to the *Pastels*, the *Dix Portraits de Femmes*, so charmingly baptised as a collection, so thoroughly *Bourgesque*.

Looking at M. Bourget as a lesser artist—it would be an impertinence, a vulgar, insulting flattery, to pretend he is a greater—and asking for that precise quality of pleasure he is to convey to us, which we cannot get elsewhere, to use the words of Mr. Pater in applying the test indicated by that master critic, do we not find it supremely in his peculiar knowledge of the complex soul dwelling in the fragile body of the Parisienne, and in his manner of revealing that soul under the play of the various emotions to which it is liable? This preference, this special interest, which shows M. Bourget to such great advantage in the *Pastels*, gives colour to all his work in all its aspects. It can be detected from the perusal of the *Nouveaux Pastels* alone, where scarcely any direct indications are to be met: in the sinuously weak and undulating phrase, the atmosphere in which he presents his characters, above all in his attitude when looking at graceful and gentle childhood, at adolescence timid or defiant at the sense of its inexperience of life, as opposite natures are affected.

The *Nouveaux Pastels* dares a comparison with its predecessor which it is scarcely wise to insist upon, by a painful consistency of duplication. Why necessarily ten portraits, for example?—when it is evident the book would have been immeasurably better had it contained only eight, omitting "Un Joueur" and "Le Frère de M. Viple." The latter is saved by a description

of the confusion and dismay in the house of a provincial mayor, where a group of Austrian officers are billeted during the invasion of 1814. The other is not saved at all. Add that these two pot-boilers repeat the mannerism of M. Bourget, which surely has ceased to be a pure joy, of telling the story at second-hand. This is found, for the rest, in four of the remaining eight stories.

"Marcel," the story bracketed with "M. Viple's Brother," is a perfect gem. It is so simple, so simple; and woven with the sweetness and delicacy of touch necessary to describe fitly the frail flower of a child whose portrait it is. Its purports to be derived from the same source as "Madame Bressuire," that gracious story in the *Pastels* (following the artifice to which I have referred), the papers of one François Vernantes, whose super-sensitiveness is admirably conveyed in the diction of "Marcel." M. Vernantes goes down to a certain town of l'Île de France to revisit a scene endeared to him by the memory of a passionate friendship of his childhood. The name of the town, he writes,

"dont je m'interdis de tracer les lettres, évoquait pour moi, quand je le rencontrais dans un journal, sur un indicateur de chemins de fer, au hasard d'un livre, des profils de maisons anciennes avec des toits bruns, et surplombant le canal ou la rivière, d'antiques balcons de bois brunâtre garnis de fleurs. Je revoyais la roue noire d'un moulin, en train de tourner d'un mouvement doux, et, à chaque fois, ses palettes secouaient une pluie de gouttes, brillantes comme des diamants. La tour à demi détruite du château, les débris de remparts couronnés de jardins, le clocher, à jour de l'église et sa flèche inachevée, que j'ai souvent contemplé en pensée ces détails, et le paysage à l'entour, avec sa couleur d'été—c'est le seul mot qui rende pour moi l'impression que m'ont laissée les champs de blé à demi moissonnés, la luxuriance des herbes et des feuillages, l'haleine chaude qui sortait de la terre et le lumineux apaisement qui tombait du ciel. C'est encore là un effet de cette virginité de sensation propre à l'enfance."

Then he recalls the incidents with which this sunny memory is associated in his mind. He had been sent to pass his holidays with a cousin, a bachelor, the wealthy member of the family, whom his parents hoped to interest in the future of their son. He is taken by his cousin to see Marcel, who lives with his grandmother, his only surviving relative. The relation of the old lady and the grandson is evidently a strange one. Severity on the one side, and shrinking dread on the other, present a curious anomaly to the child who has never been treated with anything but idolatrous indulgence. "Does she always call you 'vous'?" "Always." "And you her 'madame'?" "Yes." "That is funny." At this Marcel bursts into a fit of passion and tears. "Go away," he says, "go away, I do not want you to play with me any more." The innocent offender is stirred to the very depths of his nature, and devoted friendship springs up between the two boys. They ramble about and amuse themselves through the days of summer. During this time Marcel tells his companion the story of his suffering: how the marriage of his

parents had been hateful to his grandmother; how his mother had lain ill for months and months, and then died; and she was so beautiful, with her yellow hair and her tender eyes, that you could not think how anyone could hate her. And poor Marcel inherits all the resentment his parents bore in life. These childish conferences bear fruit in a scapegrace enterprise. The two boys set off by night to traverse on foot the twenty leagues that separate them from Paris, to pluck roses from the grave of Marcel's mother, bring them back to the grandmother for the morning of her birthday, and beg her to forgive the dead and to love Marcel. Naturally they are overtaken the first thing in the morning, and brought back in disgrace. But the motive of their flight leaks out, and there is complete reconciliation between the grandmother and Marcel. The story is told with great tenderness and with a graciousness of language of which the extract above is a guarantee.

"Un Saint," which begins the volume, is a marvel of subtle and close analysis; as a story it is the most complete in the book: discursive, but in that it resembles all the rest, with the exception of "Maurice Olivier." The background of it, too, is deliberately interesting, a "nationalised," and consequently deserted, monastery, in which two remarkable frescoes of Benozzo Gozzoli have just been revealed by an accident: a perfect frame, in fine, to the portrait of Philippe Dubois.

French novelists who know anything about England suffer from a morbid craving to enlighten their less fortunate countrymen upon some phase of English character. M. Bourget, who really knows much about the land of fogs and its bloodthirsty inhabitants, has not failed to fall a victim to this weakness; with a result, in the character of Sir John Strabane (who is also called Sir Arthur) that is a blot upon the fairness of "Maurice Olivier."

JOHN GRAY.

"THE VICTORIA LIBRARY FOR GENTLEWOMEN."—*The Gentlewoman at Home*. By Mrs. Talbot Coke. (Henry.)

SUBDIVISION is a mark of progress. The medical profession is now so made up of specialists that the "general practitioner" is nowhere. In politics Whig and Tory are no longer sufficiently explicit or implicit terms, and a church congregation must indeed be small if it comprehends no more than the elect and the reprobate. As to society, its sets are so numerous as to defy enumeration, and it would even appear that some subtle distinction exists between ladies and gentlewomen. The *Ladies' Newspaper* is, we presume, the organ of the one section, the *Gentlewoman* of the other; and the latter—perhaps as being more literary in its tastes or as needing more instruction—has a special "library" of books prepared for its use by the most competent authorities, dealing with every subject in which "a gentlewoman" can be permitted to feel an interest. It is scarcely necessary to say that the very first of these subjects is Society, and we are not surprised to find that next in

order come a treatise on Health and a Book of Sports. The gentlewoman who has successfully mastered (if that be the correct word) the arts of society, the principles of hygiene (as understood by Dr. Kate Mitchell), and the mysteries of golf, has become duly qualified to undertake the management of a home and a husband, with the assistance, of course, of Mrs. Panton, or Mrs. Talbot Coke, or some other experienced adviser. The ideal at which to aim is, we are told, to make the home "just like the woman who owns it." This ideal, it will be seen, admits of infinite variety, and is, like many ideals, a trifle indefinite. It has, however, this advantage. If size and colouring are to be taken into consideration, the hues and proportions of the rooms would need adjustment from time to time to bring them into correspondence with the personality of the mistress; and then what task could be more fascinating to the gentlewoman than this? One can see the matron, whose charms have been mellowed by advancing years, adding a warmer tint to the walls and draperies of the boudoir and drawing-room, or, later on, when "the raven locks were turned to snow," introducing some subtle harmonies of grey and silver to blend with the softened splendour of age. Enterprising firms would address themselves to the solution of the delicate problems, and Mrs. Talbot Coke might earn a new measure of gratitude by explaining—in the simple yet technical language which she has at command—how to render mediæval the homes of the middle-aged, and make houses grow old as gracefully as their owners.

However, in the volume before us, Mrs. Talbot Coke has not gone far into this branch of her subject. What she has done has been to bring together a number of more or less useful hints for "those about to furnish," and to contrast the sterility of the past with the superabundance of the present. Bareness and severity have given place to affluence and liberty—the latter showing itself (or himself) in tints and fabrics at which our grandparents would have looked aghast. The sobriety—the almost Quaker-like simplicity—which used to characterise the homes of the middle-class English is altogether gone. Mrs. Talbot Coke's fancy delights in irregularities of outline and varieties of colour. The windows must be quaint in shape and various in size; the chimney pots of antique design. The dining-room walls should be

"covered with a rich red-and-gold Tynecastle tapestry, which forms an excellent background for divers old portraits. The cornice is dark carved oak, as is the mantelpiece, [the latter?] reaching nearly to the ceiling and laden with beaten copper, blue-and-white Nankin jars, and here and there a touch of yellow pottery. The carpet is of rich Turkey pile, in oriental colours, showing a glimpse of a parquet border. The sideboard is flanked on one side by the entrance door, on the other by one opening into a 'buttery hatch.' . . . The curtains are of dull red cut velvet, the chairs covered with the same material in ruddy gold."

In strict harmony with all this must be the smoking room (for the march of improvement stops not at its doors), while in the boudoir—painted "all Arabian brown"—the eye is to be delighted with "a bold

design of large storks flying across a rich red background," and a broad frieze of gold leather paper—"leads pleasantly up to a yellow ceiling paper." Mushrabeyah arches and mirror and screen, Eastern rugs, oddities from Gibraltar, Mooltan, Tangier, and China, together with "grotesque little brass gods from India," form the *curta supplex* of my lady's chamber.

If, through Mrs. Coke's efforts, and without any sacrifice of comfort and convenience, the houses we live in can be rendered more delightful to the eye and satisfying to our often inarticulate artistic cravings, let us have them so by all means. Domestic virtue does not need for its development an ugly room; and it is possible that, when the gentlewoman's own home has been rendered tasteful and harmonious, she may extend her operations to the dwellings of her poorer neighbours, and diffuse some little colour over lives which are monotonously grey or even sadly sombre.

CHARLES J. ROBINSON.

#### A PROTESTANT CHURCH IN THE PYRENEES.

*Osse: Histoire de l'Eglise Reformée de la Vallée d'Aspe.* Par Alfred Cadier, Pasteur. (Pau.)

THE contents of this book are hardly sufficiently indicated by its title. It includes a full description, and a sufficient history for most purposes, of the whole of the Vallée d'Aspe, of its geography, of its peculiar autonomy, of the manners and customs of its inhabitants, as well as of the little community of three or four hundred Protestants who have maintained themselves in the village of Osse from the first introduction of the Reformation to the present day.

The chief interest of the volume for readers of the ACADEMY will perhaps lie in the Vallée d'Aspe, as an example of that self-government which we find so often in and on both sides of the Pyrenees, and among all races there. The so-called Republic of Andorra is the best known, but not the best specimen of it. The continuance of this self-government in the Vallée d'Aspe was probably owing to its three strong positions, where the mountains close in upon the Gave, at the Pont d'Escot, at the entrance of the valley; at the Pène d'Esquit, midway; and at the Portalet, or Fort d'Urdos, at the foot of the pass into Spain. The Romans, notwithstanding, forced a road through the valley, and made it one of their highways into Spain. But, in mediæval times, the Aspois managed always to hold the pass at the Pont d'Escot, and to compel their seigneur to give hostages, and to swear to observe the liberties of the valley before entering it. The general administration was entrusted to two assemblies, one for the upper, one for the lower half of the valley; but each village managed independently its own local affairs. There are traces of ancient tribal government, of a house-community like that of Upper Aragon, and until quite recently of a common management both of the arable and the pasture lands of each commune; the *besiau*, or assembly of freeholders, deciding what crops should be sown, when reaped, and what should be done with the

fallow. Even after its incorporation with the crown of France, the defence of the valley was entrusted to a local militia; the general taxes, which were very few, were paid in a lump sum by the assemblies, and assessed to individuals by the abbés and jurats of each village. We have one criticism only to make on M. Cadier's account. He indulges in no theories, but he sometimes attributes to Protestantism what has nothing to do with religion at all, and is in its remote origin anterior to Christianity. Thus, following M. Gerber, a former pasteur, he asserts that the Protestants are taller and of purer race than their Roman Catholic neighbours; but in the nearest village to Osse on the west, the Basques of Ste. Engrace are even taller. So, too, Basse Navarre, the Labourd, Spanish Navarre, and the Basque provinces, which continued Roman Catholic, all preserved an even greater autonomy than the Protestants of Osse.

M. Cadier is a staunch admirer of Jeanne d'Albret, and of all that she did in the interest of the Reformation in Béarn. He assigns to her "a genius for toleration." After full consideration of his authorities I find myself unable to agree with him here. Catherine de Medicis, from religious indifference, would, it seems to me, have accepted some kind of *modus vivendi* between the two religions: the marriage of her daughter to Henri of Navarre can hardly be explained except with a view to this; but all such overtures were met by continually more stringent decrees against Romanism by Jeanne d'Albret, and by the Etats de Béarn, who, in October, 1571, "supplioient Sa Majesté vouloir faire passer par la loi inviolable la dite abolition, avec défense à peine de la vie de faire à l'avenir en tout le pais, publiquement, ou secrètement, aucun exercice de la Papauté." (Bordenave: *Histoire de Béarn et Navarre*, p. 319, Paris, 1873.) Measures such as this made the struggle internecine, and rendered such a deed as the massacre of St. Bartholomew the only too probable issue.

The story of the little congregation at Osse during the short period of Protestant ascendancy, and still more so after the Revocation of the Edict of Nantes down to the Revolution, and thence to the present day, is full of interest. M. Cadier has been able to make use of materials never before printed, especially with regard to the refugees from Osse in London. The Protestants hold their own, but do not increase; and since the Revolution they have lived generally on good terms with their Roman Catholic neighbours. Among the curiosities of history narrated in the volume is one of the strangest of all tales of mediæval sorcery. The Vallée d'Aspe is also one of the chief homes of Béarnais Gascon poetry: Despourrins, Navarrot, and Destrade belong to it. Of the two first a biography is given by M. Cadier. In Osse and at Lescun lingered to our own day the *aurost* singers, improvisors of funeral lamentations, like the *voceri* of Corsica, the *plañideras* of the Basques, and the Spanish *endecheras*. Of the last of them, Marie Blanque, an account is here given; at her death the custom was put an end to through the influence of the Protestant schoolmaster,

M. le Barthe, about 1860. M. Cadier has omitted to describe the curious Spanish silver chalices, and the handsome gold patène with a representation of the Last Supper in repoussé work, which form the Communion plate of the congregation.

The book is worth the attention not only of those interested in the history of the French Reformed Church, but also of students of early institutions and of village communities. Customs which have been attributed to particular races elsewhere will be found here in a new form.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*Aunt Anne.* By Mrs. W. K. Clifford. In 2 vols. (Bentley.)

*The Nobler Sex.* By Florence Marryat. In 3 vols. (White.)

*The Terrible Czar.* By Count A. K. Tolstoi. Translated by Captain H. Clarke Filmore. In 2 vols. (Sampson Low.)

*Number Twenty.* By H. D. Traill. (Henry.)

*The Old Maid's Sweetheart.* By Alan St. Aubyn. (Chatto & Windus.)

*In Sin or Folly.* By Arthur Nestorien. (Digby, Long & Co.)

*But Men Must Work.* By Rosa N. Carey. (Bentley.)

*A Double Ruin.* By Sophie Kappey. (Eden, Remington & Co.)

*The Herb of Love.* "Pseudonym Library." (Fisher Unwin.)

*A Shock to Society.* By Florence Warden. (White.)

*Mrs. Smith's Craze.* By Henry Ross. (Digby, Long & Co.)

*Verbena Camellia Stephanotis, &c.* By Walter Besant. (Chatto & Windus.)

It is no small achievement in these days to introduce a perfectly new character into fiction. New names, new surroundings, new renderings of old stories, are common enough; but an absolutely fresh personage, whom we have never met before, is extremely rare in the novels of this novel-reading age. Mrs. Clifford's Aunt Anne is such a personage. She is unlike all the old ladies one knows—pleasantly unlike them, though her little weaknesses might be inconvenient in an actual acquaintance. Her way of running up other people's bills, and of incurring debts of her own which it is out of her power to pay, is indefensible on any ground of political economy or private morality. But it is all part of the lavishness of her very generous nature. Small and fragile in body, she has spirit enough for a tragedy queen. She does nothing by halves, and nothing meanly. When she entertains guests in her humble cottage, her old-fashioned stateliness makes the meagre fare seem ample; when she goes out to dine with friends, she remembers—even at the cost of the dressmaker whose bill is left unpaid—what is due to herself in the matter of personal appearance. But Aunt Anne's foibles are all on the surface, while her virtues are an essential part of herself. She is the embodiment of a

quaint, fantastic, sort of goodness—of goodness which is too credulous of good in others, and never quite realises the practical side of things. If she had stepped straight from some early part of the last century into this latter part of our own century, she could not be a more perfect example of old-world ideas, old-world manners, old-world sincerity. To know her is to love her, and the love she inspires in the small circles to which Mrs. Clifford introduces us is very touching. Those circles have interests of their own, of which we learn something; but their chief use in the story is to serve as a foil, a desirable background, to the gentle movements, the always winning personality, of Aunt Anne. There is a thread of sadness in the story which endears the little old lady to us all the more. She suffers, as so trusting and unsophisticated a soul is bound to suffer, in a world where craft still prospers and guile is not unknown. But she is at her best, she is positively heroic, in the crisis of her fate; and the memory of her which remains when the story is all told is that of a great little soul whose life in its brightness and its sadness has made the world sweeter. Mrs. Clifford is to be congratulated upon having produced a book which is a marked advance upon her previous stories, and from the promise of which still greater things may be expected.

A very different atmosphere pervades the next book—strangely called *The Nobler Sex*—in which the chief character is again a woman. When there is nothing noble about either sex, it is obvious that neither can be the nobler of the two, and Miss Florence Marryat's people are all pretty equally bad. The heroine, who tells her own story, seems to imagine that the defilement which involves all the other characters leaves her pure; but her conduct will scarcely support that view in the opinion of most readers. Indeed, the whole story is an odious account of the ways of people whom nobody would wish to know, and it is as undesirable to make their acquaintance in a novel as it would be in actual life. Books of this sort are repellent at the best, but perhaps they are most so when the absence of any literary merit makes their moral demerit more evident. One feels some satisfaction in saying that Miss Marryat does not invest the nastiness of her subject with any niceness of style; while, as for her literary aptitude, it should be enough to say that she renders three well-known lines from Wordsworth in the following manner:

"A primrose on the river's brink  
A primrose was to him, and nothing more."

Captain Clarke Filmore's translation of the late Count A. K. Tolstoi's gruesome romance is apparently well done, but it is doubtful whether it was worth the doing. Readers have been surfeited of late with Russian horrors, and though the incidents in this story are sufficiently remote—they belong to the sixteenth century—there is so much unrelieved brutality about them that the book is painfully unpleasant. Count Tolstoi's preface states that he has been "careful to minimise the horrors of this awful reign as much as possible," but

one cannot conceive of a much worse description of horrors than those graphically set forth in *The Terrible Czar*.

In spite of its undoubted cleverness, and even of its humour, Mr. Traill's *Number Twenty* is depressing. One likes to believe, with Tennyson, that

"... thro' the ages one increasing purpose runs,  
And the thoughts of men are widened with the process of the suns";

but in Mr. Traill's forecast the twentieth century is given over to the prigs, the pessimists, and the dullards. We find the typical baby of the century annotating the bad logic and false political economy of Dr. Watts. In its adolescent stage the century undertakes the revision of Shakspeare, with the result that Shylock is fully vindicated, and virtue is triumphant in the person of a non-murdered Desdemona. But the poets fare for a time worse than the dramatists. Their ebullitions of the Muse are accounted a disease in them; and those in whom the symptoms are less severe are sent to hospitals specially set apart for their treatment, while the sufferers in more acute cases are drafted off to asylums. The last and worst fault of the poor century seems to be its inability to see a joke; and Mr. Traill may say of some of his critics that the same inability is a palpable defect in them. Perhaps it is; but one wishes, nevertheless, in regard to a period about which it is pleasant to feel the liveliest hopes, that his humour had taken a more cheerful turn.

The dainty exterior and generally attractive look of *The Old Maid's Sweetheart* prepare one for a story of no common sort. And at the first glance at the pages within one sees that the tale they have to tell is well worth following. Letitia Primrose is a delightful survival of a type that is rapidly disappearing. Her love for her young sister Cynthia, her habitual unselfishness, her self-sacrifice under a sorrow that darkens her life, are told with a sympathetic force and grace that reflect the dear lady's own tenderness. The West Country surroundings—the roses and high green hedgerows, the foxgloves, boughs of briar, and dappled bells, and the "Pretty dear" refrain of the thrush—make an admirable setting to the picture, alike in its brightness and its sadness. The other characters are drawn with much skill, but Letitia is the central figure, the one charming personality in an idyl evidently inspired by herself alone.

One would hope that "Arthur Nestorien"—passages of whose autobiography supply the story of *In Sin or Folly*—is an exceptional person, for he inherits some undesirable qualities which do not seem to have been checked by wise training. A young man with an abundance of money, disregarding all customary discipline, and as far as possible defying necessary laws, works out his life according to his own changing impulses, and a sad failure it turns out to be. That is the story, which is very ably told. Social shams and conventionalities are discussed with a good deal of vigour; and after a rapid and somewhat brilliant fashion certain of the graver problems of life are so touched upon as to set the reader

thinking—always the best effect a book can have.

Miss Carey is an accomplished writer of tales, and her skill is admirably shown in the short story *But Men Must Work*. The heroine—who tells the tale—has a modest way of self-depreciation, and the habit of seeing merits in others which escape general observation, if indeed they exist. These interesting qualities help to relieve an otherwise sad experience, which eventually gives place to a general round of happiness. The people are sketched in, and the plot is worked out, with the delicacy of touch and brightness of effect familiar to Miss Carey's readers.

"It was a pitiful story, old as the hills, and as sad as old." So says Miss Sophie Kappey of the story which she proceeds to tell in *A Double Ruin*. Pitiful it is, but so powerfully is it told that the reader is carried on from page to page without a pause in the intense interest which the sad incidents excite. No small skill was required for the production of so delicate and impressive a picture, under conditions which admit of so little brightness and necessitate so much shadow.

A volume of the Pseudonym Library with so quaint a title as *The Herb of Love* is not a book to be left unread by anyone who likes a spice of magic. It is a Greek story, full of gipsy lore, in which the "herb of love" plays the part of a love potion, though the charms of the gipsy girl, Zemphyra, are a far more powerful factor in the plot.

One took up Miss Florence Warden's little story, *A Shock to Society*, expecting to find something new and possibly startling in it. But one experienced neither physical nor mental shock, and it seems hardly likely that "society" has felt any. Improper as it may be for an earl's daughter to marry a farmer's son, such things do happen, and "society" on the whole takes them very calmly. Not, however, that it would not pronounce very emphatically against them if its opinion were asked—which it seldom is.

Of the five short stories in Mr. Henry Ross's volume, the first—*Mrs. Smith's Craze*—is perhaps the best; but an attempted robbery, whether the attempt be made in jest or earnest, is too commonplace a device to make an effective incident.

Mr. Besant's volume contains several reprinted stories, of which "The Doubts of Dives" is the most familiar, and will remain the most popular.

GEORGE COTTERELL.

#### OLD TESTAMENT LITERATURE.

*Historisch-kritische Einleitung in die Bücher des Alten Testaments hinsichtlich ihrer Entstehung und Sammlung.* Von Dr. A. Kuenen. Autorisirte deutsche Ausgabe. Zweiter Theil: die prophetischen Bücher. (Leipzig: Reissland; London: Williams & Norgate.) The patriotism which leads the most learned writers of Holland to use their own vigorous but little-known language involves a regrettable delay in the transmission of their valuable results to the world outside. It was long before Kuenen was generally known, except by name, either

in Germany or in England, simply for want of a translator. When the ice had once been broken, the assimilation of Kuenen's work in Germany became more rapid; and comparatively soon after the appearance of the original work German readers have before them excellent translations of the first two parts of the second edition of Kuenen's *Onderzoek*, or Introduction to the Old Testament. To all those who, whether formally orthodox theologians or not, believe that true progress consists, not in paring down results to suit ecclesiastical prejudices, but in recognising the sure basis supplied by the last half century's work, and working onwards and upwards, in harmony with the general forward movement in critical history, we heartily recommend this second part of the most complete and most critical work on Old Testament "Introduction" as yet published. Anyone who will take the pains to compare it with the first edition will see (though, of course, less distinctly than in the case of Part I.) how truly conservative the much-maligned Abraham Kuenen really was. He has been the leader in many a critical reform; "but after all," as a biographer has recently said of Mr. Gladstone's political innovations, "these changes were, in their inception, distasteful to their author." And it is probable that had Kuenen's life been spared, several points on which he is either adverse to some younger critics or which he has, at any rate, left somewhat doubtful, would, in the near future, be decided by him in a non-traditionalistic manner. Certainly, no taunts directed against the mutability of criticism would have deterred him from progress; and one may hope that some of the younger compromising English students of the Old Testament will be encouraged by his example, and by that of Delitzsch, to bid a sad farewell to proved errors such as that of the unity of Isaiah xl.-lxvi. Could this volume have been translated into English, we in England might have been forwarder than we are, and misapprehensions as to the state of critical progress might have been somewhat less prevalent. But it is not, perhaps, too late to suggest to some young and open-eyed English scholar the utility of an abridgment, in a single volume, of the parts of Kuenen's *Onderzoek* which have already been published. The work is bound to succeed, and, by the time a second edition is required, the third (alas! incomplete) part of the original would doubtless have appeared. The second edition, if supplemented in the spirit of the author, ought then to become the recognised authority on free and unbiassed Old Testament criticism in its present stage. We need only add the first half of Part I. (on Hexateuch-criticism) has been translated into English by Mr. Wicksteed (Macmillan); and also that a thoroughly intelligent survey of the contents of Part II. of the *Onderzoek*, with full notices of the points in which Kuenen differs both from his former self and from some of the contemporary workers, will be found in the *Jewish Quarterly Review* for 1891. Its author is the Hibbert Lecturer for 1892, Mr. Claude G. Montefiore, who displays in it a modesty and a calmness worthy of the lamented author of the *Onderzoek*.

*The Composition of the Book of Genesis.* With English Text and Analysis. By Edgar Innes Fripp. (David Nutt.)

"The aim of this book is constructive; its errors will be mainly on that side. It is the result of the scanty leisure of several years of busy ministerial work, and therefore, perhaps, deserves some mercy from the critics."

Such is the claim, the admission, and the appeal of the writer in his brief preface. Though not absolutely the first English scholar who has faced the problem of the critical reconstruction of the constituent

documents of Genesis, he is the first in this generation to resume the work so ably but so inadequately attempted by the Bishop of Natal. The form in which the documents are given implies much careful consideration; and whatever be the verdict of the best critics on those points in which the author claims his independence, his edition of Genesis will certainly be indispensable for some time to come as a companion to more elaborate treatises. For the chief novelties we may refer the reader to chaps. xviii., xix., xxi. 6, 8-21, xxvii., xxxvii., xlix. But these can easily be set aside for future study. The introduction shows considerable descriptive power. We hope to return to this book in the spirit of the words "Non ego paucis offendar maculis."

WE may also mention here, if only as a bibliographical curiosity, *Genesis Printed in Colours*, with an Introduction by Edward Cone Bissell (Hartford, Conn., U.S.). Prof. Bissell, who is himself well known as a conservative critic, has here printed, for the benefit of his pupils at the McCormick Theological Seminary, Chicago, the English text of Genesis, according to the Revised Version, in ink of no less than seven different colours, in order to show the different sources from which the book is supposed to have been compiled. The scheme of analysis adopted is that of Kautzsch and Socin, as given in the second edition of *Die Genesis mit Aeusserer Unterscheidung der Quellschriften* (Freiburg, 1891), which does not materially differ from the views generally accepted by advanced critics. The seven colours represent respectively P, J, the Redactor, J', matter found only in ch. xiv., JE, and E; while glosses are underlined. The general result is certainly to give colour to the witty remark that the book of Genesis, if not by Moses, is at any rate a mosaic. Our only complaint is that all the hues are not clearly distinguishable by artificial light.

THE so-called "Book of the Covenant," i.e., Ex. xx. 22-xxiii. 33 (cf. Driver, *Introduction*, pp. 28, 33, 115), has lately attracted the attention of several rising scholars, notably Cornill and Budde. Dr. Bruno Baentsch has now given us a regular monograph, *Das Bundesbuch* (Halle: Niemeyer), in which the original form of the book, its relation to the records among which it is inserted, and its position in the Old Testament legislation, are treated with much acumen. The author protests against the opinion that a law loses in dignity the further it is removed from the Mosaic age. The dignity of a record of revelation can under no circumstances be claimed by legal paragraphs; revelation has to do with the lofty, universal ideas which take form in a great personality, and in consequence open a new era of development. A legislation is only the deposit of such an idea; it arises from the attempt to apply this idea to all the circumstances of life. There is no trace of a Mosaic kernel in the Book of the Covenant, nor of its owing anything to the attempt to adapt Mosaic ordinances to a later time. Its laws produce the impression of having sprung fresh from the needs of the time in which they were formulated. It has, however, been much edited. Originally it only contained the so-called "judgments"; to these different strata of moral and religious directions were attached, which have been retouched in a Deuteronomistic spirit. Thus we can best explain the position of the "words of Jehovah" in the second part, and the want of plan. It may be inferred, from Gen. xxxi. 38-40, that originally the "judgments" were fuller than they are now. They must have been already known to J, and we may assume that they were not new in the eighth century B.C. As for the "words," we can only understand them as the products of the older prophetic spirit



(cf. Amos and Micah). They are intermixed with directions as to worship of earlier origin. Thus the book became a compendium of the most important rules in legal, moral, and religious matters. It was worked up by the editor into the historical work of J. E.

We are glad to see that a fourth edition of Dr. Driver's *Introduction to the Old Testament* has appeared. The alterations are but slight, and chiefly bibliographical. The addition of two fresh indices (to Hebrew words and phrases, and to Biblical passages respectively) will much enhance the utility of the work.

*Geschichte der Hebräer*. By Von R. Kittel. Zweiter Halbband; Quellenkunde und Geschichte der Zeit bis zum Babylonischen Exil. (Gotha: Perthes.) Prof. Kittel's handbook to the history of Israel is well known to all students who read German; it would furnish an excellent foundation for that short school and college history which an important minority of schoolmasters are asking more and more earnestly. Its characteristics are precisely those which should commend it to English students in this transitional period, in which a goodwill to know is largely in excess of ability to enter into the principles of advanced criticism. Prof. Kittel is not an 'advanced' critic; but in the fundamental principles of the higher criticism he is at home, and he has no disposition to speak evil of those who are somewhat bolder than himself. One commendable feature in the book is the "daylight" in which all the facts are placed; a more expansive and illustrative treatment is rightly left to the teachers who use this work as a textbook. Unlike most English writers of handbooks, the author is careful to give references to the best critical sources of information for still unsatisfied readers.

A THIRD edition, "revised and improved," of Prof. Driver's well-known treatise on *The Use of the Hebrew Tenses* (Oxford: Clarendon Press) will be generally welcome. A comparison of it with the second edition reveals numerous minute improvements, several additional notes, and one important new section (§ 209). The author himself calls attention to some of the points in which continued study has led to a development of his views. Like most other scholars, he regards with more and more distrust the many anomalous forms or constructions which violate the principles of Hebrew and even Semitic grammar. To a greater extent than previously he has come to admit that Hebrew grammar has been artificially complicated by a corrupt text (see, especially, the note on § 174, and the "observation" on § 190). He has also enlarged the notices of the exegetical and text-critical views of other scholars, and the index of Biblical passages has been considerably augmented. On the whole, for its accuracy of statement, sobriety of judgment, and fairness and even generosity of tone, this helpful work still deserves to stand at the head of English grammatical treatises.

THE Clarendon Press has also issued this week the first Part (containing the letter Aleph, pp. 88) of a new Hebrew and English Lexicon of the Old Testament, which is based upon Edward Robinson's translation of Gesenius and upon the latest German editions of the same. The Biblical Aramaic will be given at the end, in a special Appendix. The work has been divided as follows among the three editors:

"Prof. Driver, of Oxford, is responsible for the pronouns, the prepositions, and the other particles, and for the words etymologically related to these: Prof. Briggs, of the Union Theological Seminary, for words important to religion, theology, and psychology, and for their related words: Prof. Brown, of the same institution, for the other parts of the work, as well as for the plan and the general editorial management."

Reserving for the present any detailed criticism, we may remark that this is a worthy companion to the two other great lexical enterprises which the Oxford University Press has also in hand—Dr. Murray's New English Dictionary; and the Concordance to the Septuagint, begun by the late Dr. Edwin Hatch, and now being continued by the Rev. Henry A. Redpath.

#### NOTES AND NEWS.

THE Life of Lord Sherbrooke, upon which Mr. Patchett Martin has been for some time engaged, will deal mainly with his public career in New South Wales and in England. But it will also include an autobiographical fragment, giving an account of his schoolboy days at Winchester—where Lords Selborne and Cardwell were among his contemporaries in "Commoners"—and of the Oxford Movement seen from outside.

MESSRS. CASSELL & Co. will publish immediately a popular biography of Columbus, by Mr. Charles Elton. It is founded upon the most recent American and Italian literature on the subject, and gives special attention to the geographical knowledge at Columbus's disposal, and to the exact evidence about the Scandinavian legends.

THE next volume in the "Rulers of India" series will be *Albuquerque*, written by Mr. H. Morse Stephens, the author of *Portugal in "The Story of the Nations."* It is largely based upon the study of little-known authorities, and will present the administration of Portuguese India in a new light.

MR. ELLIOT STOCK announces for early publication Captain Cook's Journal of his first voyage round the world (during which New Zealand and the east coast of Australia were first explored), from the original MS. The Journal, which has never been printed before, will be illustrated with maps and charts, and will be edited with notes and an introduction by Captain Wharton, R.N.

MESSRS. LONGMANS will publish early in the autumn the second volume of Dr. A. K. H. Boyd's reminiscences of St. Andrews, dealing with the last twenty-five years, and with persons many of whom are still living.

THE new volume of the "Children's Library" will be a translation of *La Belle Niernaise*, by M. Alphonse Daudet, with illustrations by M. Montegut. It will be ready next week.

MESSRS. A. & C. BLACK will begin in November the monthly publication of the Dryburgh edition of the Waverley novels, with illustrations by Messrs. William Hole, George Hay, Hugh Thomson, Gordon Browne, and others. Each volume will contain about ten fine wood engravings.

MESSRS. HODDER & STOUGHTON announce a series of volumes, to be called "The Bookman's Library," consisting partly of reprints and partly of original matter. The first two, to appear in November and December, will be (1) *The Poetry of the "Dial,"* arranged under the names of the authors, according to a copy marked by Emerson in the possession of Mr. Alexander Ireland; (2) *The Complete Works of Emily Brontë*, that is to say, *Wuthering Heights* and the Poems, both reprinted from their first editions, together with a prefatory essay attempting to trace the sources of the novel.

MR. WILLIAM HEINEMANN will publish early next week a three-volume novel by Mrs. J. H. Riddell, entitled *The Head of the Firm*. The same publisher announces for immediate publication a translation of M. Emile Zola's

*L'Attaque du Moulin*, with an introduction by Mr. Edmund Gosse.

MESSRS. EDEN, REMINGTON & Co. have in the press the following new books:—*The Land of Ararat*; or, *Up the Roof of the World*, by Mr. A. F. Macdonald; *For the Sake of the Family*, by Miss May Crommelin; *In the Bear's Grip*, by Mr. Charles H. Eden; *How I Became Eminent*, by Jean Middlemas; *The Melbourneans*, by Mr. Francis Adams; *A Dad Purler*, by Mr. George Underhill; *Masterpieces of Crime*, by M. Albert D. Vandam; and *The Veiled Hand*, by Mr. Frederick Wicks.

MESSRS. CHATTO & WINDUS will publish shortly a translation of M. Zola's last book, *La Débâcle*, by Mr. Ernest A. Vizetelly.

*An Englishman in Paris*, of which a fifth edition is now announced, is being translated into German by Dr. N. Heinemann.

THE author who writes under the name of "Hermione" in *The Christian Leader* has completed a new work, to be published by Messrs. Oliphant, Anderson, & Ferrier, of Edinburgh, entitled *John Gentleman, Tramp*.

MESSRS. LAMLEY & Co., of South Kensington, announce for early publication an anonymous volume containing satirical sketches of public characters. It will be entitled *The Silver Domino*: or *Side Whispers Social and Literary*.

A MEMOIR of the Rev. Canon Slade, Vicar of Bolton, by his successor, Canon Atkinson, will be published shortly by subscription.

MESSRS. HUTCHINSON announce that the first large edition of *The Life and Times of Sir George Grey* has been exhausted, and that a second edition will be ready next week.

THE third edition of *Round the Empire*, by Mr. Parkin, with a preface by Lord Rosebery, is now in preparation, and will be ready in a few days.

MR. T. FISHER UNWIN will publish early this month the fifth edition, corrected and enlarged, of *The Autobiography of Mark Rutherford*, edited by his friend Reuben Shapcott.

A THIRD and cheaper edition of *The Fate of Fenella*, the novel by twenty-four authors, with over seventy original illustrations, will be ready in a few days.

NEXT week will be published the first number of *Pleasures*: Afoot, Afield, and Afloat, an illustrated weekly paper, devoted to sport, travel, and the amusements and recreations of town and country.

WE hear that the author of the work entitled *Thoughts and Reflections of the late David Tertius Gabriel*, whose identity has excited so much curiosity, is the well-known editor and philosophical writer, Mr. J. E. Samuelson.

THE municipal council at Rome has authorised the placing of a commemorative inscription on the Palazzo Verospi, where Shelley lived when he wrote "The Cenci" and "Prometheus Unbound."

WE know of no library publications that contain more valuable bibliographical information than those of the Boston (U.S.) Public Library. For example, the last quarterly *Bulletin* begins with an elaborately classified list of the books placed in the Bates Hall library between May and July, filling more than thirty pages. Next comes a chronological index to historical fiction, dealing with the United States from the Revolution to the Civil War. Then follows a carefully compiled list of portraits of Benjamin Franklin, which is illustrated with photographs of two pictures in the library, by Duplessis and Greuze. The latter, by the way, can hardly be genuine. Finally, we have a catalogue of a collection of early New England books, formed by the late John A. Lewis, and pre-

sented to the library by his widow. The publications of the Mathers alone number more than two hundred, including Increase Mather's *The Wicked Man's Portion* (1675), which is regarded as the first book printed at Boston. We should add that full details about each book are appended.

## ORIGINAL VERSE.

## THE QUEST OF THE SPHINX.

ALL through the hoary ages,  
Nobody knows how long—  
Since the Nile-waves at sunrise  
Thrilled unto Memnon's song—

All through the solemn ages  
She lay—and to-day she lies,  
Deep in the heart of the Desert,  
The Sphinx with the wonderful eyes.

Over the seas, of old time,  
Many a brave man came—  
Through the pestilent jungle-marshes,  
Through the desert's wind-blown flame.

They came, with their wisdom and learning,  
They came, in their power and pride—  
And they looked right under her eyelids,  
And sank at her feet, and died.

So, motionless, through the ages,  
Circled by harms and charms,  
She lies, with her bosom resting  
On her mighty, folded arms.

Over the tawny sand-waste,  
The suns that set and rise,  
Flame on her brooding forehead,  
And her deep, unfathomed eyes.

Never a word hath she spoken,  
But the slow tears gather and fall,  
For her children slain and scattered,  
The wronged and scorned of all.

And to-day the hunters are saying,  
"Let us up and be bold;  
Let us learn the Sphinx's secret,  
And gather her hoards of gold.

She has mocked our wisdom and cunning,  
She is dumb, for good or ill:  
Lo, now, we will yoke and bind her,  
And bend her to our will!"

From the east, and the west, and the north,  
They gather—from many a land—  
They gather and march, where the Sphinx  
dreams on,  
Between the sky and the sand.

And, lo! there was one who loved her,  
And sought her from afar:  
Not for the gold of her rivers,  
Or the caves where diamonds are—

But only because he loved her,  
Close to her side he came,  
Through the reeking paths of the jungle,  
Through the waste of sand and flame.

And he said: "O loved and slandered,  
O long misprised and unknown!  
They are going forth for thy ruin—  
To barter thy blood and bone.

"They have parted the lands of thy dwelling—  
They yoke thy brood to the plough—  
Yea, the sword is sharpened to slay thee—  
And who shall save thee now?"

And she leaned her lips above him—  
She leaned, and she whispered low:  
"I hear the clang of the trumpets,  
And the trampling of hosts that go.

"I know there is strife and crying  
In the lands beyond the sea;  
But fear thou not, O my true heart,  
All this is nothing to me!"

"The nations hold me their captive,  
Theirs to save, or to slay;  
I have waited my time for ages,  
And God is the Judge, not they.

"They fret, and they toil, and they triumph;  
I sit here, dreaming and dumb—  
I am sad for the woes of my children,  
But I know that my day will come!"

Close to her breast she drew him—  
That heart so loving and wise;  
And he looked up into the sweetness  
Of her sad and patient eyes.

And he rests asleep on her bosom,  
Smiling in dreams, till the morn,  
Over the desert shall reddened  
For the day of God's latest-born.

A. WERNER.

## OBITUARY.

## R. L. NETTLESHIP.

"How is it that the mountains appear to have fascinated chiefly those persons whose general intellectual endowments have been so high?" This quotation from the recent volume on *Mountaineering*, in the "Badminton Library," will have occurred to many when they read the sad news of the past week from Chamonix. It is exactly ten years since Francis Maitland Balfour, of Cambridge, died in an attempt to scale one of the Aiguilles of the Mont Blanc chain; and now a like fate, in the same region, has befallen the best-known tutor of Balliol. In this case the only satisfaction is to know that the accident was of that nature which implies no imputation of foolhardiness. Though no longer young, Mr. Nettleship possessed a robust physique, and was accustomed to manly exercises. He had brought himself into training by previous climbs; the route by which he proposed to ascend Mont Blanc is now considered the easiest; and he took with him two local guides. But a sudden snowstorm on the mountains, lasting for twenty-four hours, is a danger that can hardly be foreseen or provided against. The guides lost their way; and after a night spent on the open glacier, Mr. Nettleship perished from cold and exposure. His last act was to shake hands with his companions, and to utter words of encouragement and farewell.

Richard Lewis Nettleship was born in 1846 at Kettering, in Northamptonshire, where his father was a solicitor. He was the youngest of five brothers, one of whom is professor of Latin at Oxford, another is the well-known animal painter, and a third is the ophthalmic surgeon at St. Thomas's. He was educated at Uppingham, in the days when that school produced scholars rather than cricketers. At the age of seventeen he won the first scholarship at Balliol, his colleagues being Mr. R. T. Reid (now Q.C. and M.P.) and Lord Francis Hervey. His academical career was the most brilliant of that time, his distinctions including the Hertford, Ireland, and Craven scholarships, the Gaisford Greek verse, and the Arnold historical essay.\* By one of those accidents that will happen, he missed obtaining a first class in the final schools. But in the very year of his failure he was elected to a fellowship at his own college; and there he remained, as tutor

\* The title of this essay was "The Normans in Sicily." For many years afterwards, Mr. Nettleship contemplated writing a book on the subject, and he once devoted large part of a year's holiday from teaching to a visit to the island. Indeed, we believe he only abandoned the idea when Prof. E. A. Freeman's great work on Sicily was announced. Then he parted with the collection of books he had formed, which are now in the Chetham Library at Manchester.

and junior dean, for more than twenty years. We are not aware that he ever held any university office, except that of public examiner. His name appears as the author of no books, though he contributed a paper to *Hellenica* (1880), and edited the Works of T. H. Green, his friend and teacher (3 vols. 1886-88), together with an introductory memoir. The whole of his time was devoted to the service of his college, and the best memorial of him will be that enshrined in the memories of successive generations of pupils. Alike in the lecture room, on the river, and in the concert hall, he played a prominent part; so that even those undergraduates who did not appreciate his peculiar temperament always respected him, and frequently ended in enthusiastic admiration. To such the pathetic circumstances of his death will seem a fitting close to a life of so much labour and self-sacrifice.

"Here—here's his place, where meteors shoot,  
clouds form,  
Lightnings are loosened,  
Stars come and go! Let joy break with the storm,  
Peace let the dew send!  
Lofty designs must close in like effects:  
Loftily lying,  
Leave him—still loftier than the world suspects,  
Living and dying."

We have also to record the death of Dr. R. A. Lipsius, at Jena, which he had been professor of theology for more than thirty years. He died on August 19, in the sixty-third year of his age. His studies lay chiefly in New Testament criticism, and in the philosophy of religion, where he professed himself a pupil of Schleiermacher. His best known work is *Die Apokryphen Apostelgeschichten* (3 vols., 1883-87). We understand that he has left instructions in his will that his library should not be scattered, but should, if possible, be acquired by some theological institution. It is particularly rich in complete series of learned periodicals. It is now being exhaustively catalogued by Prof. Baumgartner, of Jena, who will be glad to answer any questions regarding it.

ANOTHER death which we have heard of this week is that of Dr. Matthias de Vries, of Leiden, who, by his lexicographical works, earned for himself the name of the Jacob Grimm of Holland. So far back as 1860 he edited a North-Frisic Grammar; but his most important work is his historical dictionary of the Dutch language, in which he was assisted by Dr. L. te Winkel. Most of his life was spent as a master in the High School at Leiden; and there he died on August 18, in his seventy-third year.

## MAGAZINES AND REVIEWS.

In the *Expositor* for September the reader will naturally turn first to the continuations of several striking articles: Prof. Ramsay's, on "St. Paul in Asia Minor"; Prof. G. A. Smith's, on "The Geography of Palestine"; Prof. Milligan's, on "Some Parables"; and Mrs. Macdonell, on "Dora Greenwell." Prof. Driver also gives a friendly sketch of Dr. Robertson Smith's latest publication; Mr. Llewelyn Davies, a new view of the "many mansions" in John xiv. 2; and Prof. Marcus Dods, a survey of recent literature on the New Testament.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

DAUNOU, Catalogue des Incunables de la Bibliothèque de Sainte-Geneviève, p.p. M. Pellechet. Paris: Picard. 12 fr.  
GRÉVILLE, H. Chénierol. Paris: Plon. 3 fr. 50 c.  
HAGEN, K. Ueb. die Musik einiger Naturvölker. Hamburg: Kriebel. 2 M.

- MEY, C. Der Meistergesang in Geschichte u. Kunst. Karlsruhe: Ulrici. 2 M.  
 MICHEL, E. Les Van de Velde. Paris: Lib. de l'Art. 4 fr. 50 c.  
 MONTARD, G. En Egypte: Notes et croquis d'un artiste. Paris: Lib. Illustrée. 20 fr.  
 MONVAL, G. Lettres de Adrienne le Couvreur, réunies pour la première fois. Paris: Plon. 6 fr.  
 PEPE, L. Il Cielo de Forlì, Cronista e Poeta del Secolo XVI. Naples: Detken. 1 fr. 50 c.  
 PORTAL, C. Catalogue des Incunables et des Livres de la première moitié du 16e Siècle de la Bibliothèque d'Albi. Paris: Picard. 5 fr.

## THEOLOGY, ETC.

- BACHER, W. Die Bibelepexese der jüdischen Religionsphilosophen d. Mittelalters vor Maimoni. Strassburg: Trübner. 4 M.  
 CORSEN, P. Der Cyprianische Text der Acta Apostolorum. Berlin: Weidmann. 1 M. 60 Pf.  
 GRATZ, H. Emendationes in pteroseque sacrae scripturae veteris testamenti libros. Ed. W. Bacher. Fasc. I. Jesaiae prophetae librum et Jeremiae libri cap. i.-xxix. cum supplemento ad reliqua Jeremiae libri partem continens. Breslau: Schottlaender. 10 M.  
 TRENT, U. Untersuchungen zur Geschichte der althebräischen Literatur. 8. Bd. 3. Hft. Die katholischen Briefe, v. B. Weiss. Leipzig: Hinrichs. 7 M. 50 Pf.  
 VERMEULEN, Das 19. allgemeine Konzil in Bologna. Regensburg: Habel. 2 M. 40 Pf.

## HISTORY, ETC.

- BISMARCK, Fürst. Politische Reden. 2. Bd. 1862-1865. Stuttgart: Cotta. 8 M.  
 BREIBREIT, K. Geschichte u. Geist der europäischen Kriege unter Friedrich dem Grossen u. Napoleon. 1. Bd. Friedrich der Grosse u. die Revolution. Leipzig: Friedrich. 3 M.  
 BRUN, P. Histoire de l'Ordre hospitalier du Saint-Esprit. Paris: Picard. 12 fr.  
 DEMIÉ, H. Les Universités françaises au moyen âge. Paris: Bouillon. 2 fr.  
 GESCHICHTSQUELLEN, Thüringische. Neue Folge. 2. Bd. 2. Th. Jena: Fischer. 20 M.  
 HELMOLT, H. F. König Ruprechts Zug nach Italien. Leipzig: Fock. 2 M.  
 HILSEN, Ch. Das Forum Romanum. Rome: Spithoever. 2 fr.  
 LEVISON, H. Fasti praetorii inde ab Octaviani imperii singularis initio usque ad Hadriani exitum. Breslau: Preuss. 5 M.  
 MAAG, A. Geschichte der Schweizertruppen im Kriege Napoleons I. in Spanien u. Portugal (1807-1811). Biel: Kuhn. 6 M.  
 MAIN, G. Res Rerum. Ein Beitrag zur ältesten Geschichte Tirols. Klagenfurt: F. v. Kleinmayr. 1 M.  
 MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. ix. Chronica minora saec. iv. v. vi. vii. ed. Th. Mommsen. Vol. i. fasc. 2. Berlin: Weidmann. 15 M.  
 MÜLLER, W. F. v. Das französische-Garde-Regiment am 10. Aug. 1792. Lucerne: Riber. 5 fr.  
 PUBLICATIONEN aus den k. preussischen Staatsarchiven. 50. Bd. Leipzig: Hirzel. 8 M.  
 RADLOFF, W. Arbeiten der Ordon-Expedition. Atlas der Alterthümer der Mongolei. 1. Lfg. Leipzig: Voss. 37 M. 50 Pf.  
 SCALFA, P. L. Gi. Donne e Gioielli in Sicilia nel medio evo e nel rinascimento. Turin: Clausen. 25 fr.  
 SCHILLMANN, B. Die Entdeckung Amerikas durch Christoph Columbus am 12. Oktbr. Berlin: Nicolai. 2 M.  
 STCHERRATON, le Général Prince. Le Feld-Maréchal Prince Paskévitch: sa vie politique et militaire, d'après des documents inédits. Paris: Reinwald. 45 fr.  
 VAISNIRE, P. de. La découverte à Augsburg des instruments mécaniques du monnayage moderne et leur importation en France en 1530. Paris: Bouillon. 1 fr. 50 c.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BAETS, Maurice de. Les Bases de la morale et du droit. Paris: Alcan. 6 fr.  
 BRISINA, S. Fauna fossile terziaria di Markusevec in Croazia. Berlin: Friedländer. 3 M.  
 FAMINTZIN, A. Uebersicht der Leistungen auf dem Gebiete der Botanik in Russland während d. J. 1890. Leipzig: Voss. 4 M.  
 HELMOLTZ, H. v. Goethe's Vorahnungen Komrender naturwissenschaftlicher Ideen. Berlin: Pachtel. 1 M. 50 Pf.  
 KLUNZINGER, C. B. Bodenseelische, deren Pflege u. Fang. Stuttgart: Enke. 5 M.  
 LEHMANN, A. Die Hauptgesetze d. menschlichen Gefühlslebens. Leipzig: Reissland. 8 M.  
 LORET, V. La Flore pharaonique, d'après les documents hiéroglyphiques et les spécimens découverts dans les tombes. Paris: Leroux. 8 fr.  
 LUDWIG, F. Lehrbuch der niederen Kryptogamen. Stuttgart: Enke. 14 M.  
 MORRAT, E. Manuel d'Ichthyologie française. Paris: Masson. 8 fr.  
 ORTLOFF, F. Die Stammlätter v. Sphagnum. Coburg: Riemann. 18 M.  
 SACCARDO, P. A. Sylloge fungorum omnium hucusque cognitorum. Vol. x. Pars ii. Discomycetaceae-Hyphomycetaceae. Berlin: Friedländer. 38 M. 40 Pf.  
 SARASIN, P. u. F. Ergebnisse naturwissenschaftlicher Forschungen auf Ceylon in den J. 1884-1886. 3. Bd. Die Weddas v. Ceylon u. die sie umgeb. Völkernschaften. 1. Lfg. Wiesbaden: Kreidel. 24 M.  
 SEMPER, C. Reisen im Archipel der Philippinen. 2. Bd. 18. Hft. System der nudibranchiaten (Gasteropoden). Wiesbaden: Kreidel. 30 M.  
 TAEGER, J. Zur Kenntniss der Odontogenese bei Ungulaten. Dorpat: Karow. 2 M.  
 VERVOORN, M. Die Bewegung der lebenden Substanz. Jena: Fischer. 3 M.

## PHILOLOGY, ETC.

- BARTHELEMY-SAINT-HILAIRE, J. Traduction générale d'Aristote: Table alphabétique des matières. Paris: Hachette. 30 fr.  
 BRUGMANN, K. Grundriss der vergleichenden Grammatik der indogermanischen Sprachen. 2. Bd. 2. Hälfte. 2. Lfg. Verbale Stammbildg. u. Flexion. Strassburg: Trübner. 14 M.  
 BURCHARDI, G. Die Intensiva d. Sanskrit u. Avesta. 1. Th. Leipzig: Harrassowitz. 1 M.  
 BIBLIOTHEK, keilinschriftliche. Hrg. v. E. Schrader. 3. Bd. 1. Hälfte. Berlin: Reuther. 8 M.  
 CRUSIUS, O. Untersuchungen zu den Mimiamben d. Herondas. Leipzig: Teubner. 6 M.  
 GRIMM, J. u. W. Deutsches Wörterbuch. 4. Bd. 1. Abthlg. 2. Hälfte. 9. Lfg. Gerleselt-Geschicht. Bearb. v. R. Hildebrand u. K. Kant. Leipzig: Hirzel. 2 M.  
 KALDELEISCH, K. In Galeni de placitis Hippocratis et Platonis libros observationes criticae. Berlin: Heinrich. 2 M.  
 KRAPP, F. Der substantivierte Infinitiv, abhängig v. Präpositionen u. Präpositionsadverbien in der historischen Grammatik. Heidelberg: Winter. 3 M.  
 LIEBIG, B. Zwei Kapitel der Kachik. Uebers. u. m. e. Einleitg. versehen. Breslau: Preuss. 4 M.  
 LORENTZ, P. Observaciones de pronominum personalium apud poetas Alexandrinos usu. Berlin: Heinrich. 1 M. 50 Pf.  
 LOTH, J. Les Mots latins dans les Langues brittoniques (gallois, armoricain, cornique): phonétique et commentaire. Paris: Bouillon. 10 fr.  
 MARTIN, J. Die Proverbes du Conte de Breizh, nebst Belegen aus german. u. roman. Sprachen. Erlangen: Baesing. 80 Pf.  
 MATTHIAS, Th. Sprachleben u. Sprachschäden. Ein Führer durch die Schwankg. u. Schwierigkeiten d. deutschen Sprachgebrauchs. Leipzig: Richter. 5 M. 50 Pf.  
 MEROUET, H. Lexikon zu den Schriften Cicero's. 2. Th. Lexikon zu den philosoph. Schriften. 2. Bd. Jena: Fischer. 43 M.  
 PRISER, F. C. Die hettischen Inschriften. Ein Versuch ihrer Entzifferung. Berlin: Peiser. 6 M.  
 RAPOLLA, D. Vita di Quinto Orazio Flacco con ragguagli novissimi. Naples: Detken. 5 fr.  
 VICTORIUS, S. A., de Caesaribus liber. Ad fidem codicum Brunellensis et Oxoniensis recensuit F. Pichlmayr. München: Lindauer. 60 Pf.

## CORRESPONDENCE.

## DATE OF CHAUCER'S "ITALIAN" PERIOD.

London: August 27, 1892.

The year of Chaucer's first visit to Italy has long been taken as a dividing line in his career, entitling us to date every poem which shows the influence of any Italian poet as subsequent to 1372-73. But since this most helpful assumption was first made, we have obtained from other sources approximate dates for almost all the poems in which the influence of Italian poetry is prominent. We have good reasons\* for believing that the *Parlement of Foules* was written about 1382, *Troilus and Cressida* not long before the *House of Fame*, the *House of Fame* about 1383, the *Legend of Good Women* subsequently to this and before the *Canterbury Tales*, the bulk of the *Tales* in or after 1385. There is no longer any need to argue from the inherent improbability of Chaucer's acquaintance with the works of Dante, Petrarch, or Boccaccio before 1372. There is positive evidence that the poems which show traces of this acquaintance are, as the old argument anticipated, of a later date. Nay, more—it cannot but strike us that every one of the poems we have named belongs to a date subsequent to 1379, i.e., subsequent not only to the first but also to the second visit to Italy. The question arises: Was it not on the later of the two Italian missions that the influence of Italian literature was for the first time strongly felt? The paraphrase of Dante in the *Life of Saint Cecile* may seem to answer this question in the negative, for the tale itself is so poor that we cannot possibly assign a late date to it. But the paraphrase occurs not in the story itself, but in the (vastly superior) Invocation to the Blessed Virgin which is prefixed to and separate from it. It is in this Invocation that we find the references to the narrator as a "Son of Eve," and the allusion to "readers"; so that we cannot

suppose that it was inserted (as insertions were made in other poems) when it came up for revision before being assigned to the Second Nun in the *Canterbury Tales*. But the Invocation may still have been written and added any time between 1379 and 1385, and its superiority to the poem itself is a fair argument for some such later date. It would, too, offer an explanation of Chaucer's rather puzzling selection of this tale, rather than those of *Grisild* or *Constance*, for mention in the Prologue to the *Legend of Good Women*, if we suppose him to have recently tacked the Invocation on to it; but this is, perhaps, a small point.

If, for whatever reason, we regard the Invocation as later work, I believe it becomes impossible to point to any poem by Chaucer written before 1379 in which there is a trace of Italian influence. But it is not necessary to go so far as this. Chaucer may have read a little Dante and Boccaccio on his first visit to Italy, and even have made extracts from them; but it does not follow that he bought MSS. of their works to take home and study. Up to the date of his first mission he had had no very lucrative employment—when he went to France in 1369 he had to borrow £10 (= £150?) from a friend—and though he was allowed 100 marks for his expenses in 1372, and a further 38 marks when he came back, it is doubtful if this left him any great margin for book-buying at the prices which books then cost. Moreover, his purchases are far more likely to have been in Latin than in Italian, books written in the language which he knew well rather than in that which he was probably only just acquiring; and we know, in fact, of at least two Latin works—(i.) Petrarch's *Grisilda* (though I hope Petrarch gave him this and wrote his name in it), and (ii.) Boccaccio's *De Casibus Virorum et Feminarum Illustrum*—which it is almost certain he did obtain on this occasion. But if he still had money to spare and bought his *Divina Commedia*, his *Teseide*, and his *Filosofo*, in 1372-73, and went on writing from Latin and French sources right up to 1380, or thereabouts, he hardly made the use of his new treasures one would expect. If, on the other hand, he perfected himself in Italian and bought his books during his long stay in 1378-79, we have a good explanation of the wonderful leap-up in his poetry which gave us *Troilus*, the *Parlement of Foules*, the *House of Fame*, and the *Knights Tale*, all in the course of a few years. If I am right, we must lengthen his Latin-French period on to 1378, and make his period of Italian influence stretch not from 1373 but from 1379 to about 1387. I put forward this theory as a suggestion which occurred to me while reading Dr. Koch's admirable paper on "The Chronology of Chaucer's Writings"; and I shall be very grateful if any Chaucer scholars, of greater experience than I can pretend to, will give their views on it.

ALFRED W. POLLARD.

## "OF FINE AT THE FAIR": AN EXPLANATION.

Edinburgh: August 20, 1892.

In a review of Dr. Berdoo's "Browning Cyclopaedia," which appeared in the *Spectator* of April 9, the following passage occurs:—

"'Fine at the Fair' is the main subject of an earnest little volume by Miss Morison, and it becomes in her hands one of Browning's 'most spiritual and instructive' writings, as well as one 'hopelessly misunderstood.' . . . her estimate compares a little oddly with Browning's own words on 'Fine' which are quoted by Dr. Berdoo. Browning, he says, when asked what it was that the poem intended to express, said 'his fancy was to show morally how a Don Juan might justify himself, partly by truth, somewhat by sophistry.'"

\* See Dr. Koch's excellent paper on "The Chronology of Chaucer's Writings," lately published by the Chaucer Society.

As the words are quoted as Mr. Browning's own it seems desirable to show that they are in no way contradictory of the view of the poem taken in my little book.

"Somebody," says Mr. Browning in a letter to his dearest friend and most valued critic, M. Milsand, quoted in Mrs. Ritchie's charming sketch of the Browning household in *Harper's Magazine* for May—"somebody quite ignorant of what I may have meant to write, and only occupied with what is really written, is needed to supervise the thing produced." Like himself, Mr. Browning's poems are many-sided; and it is easy to see, in reading them, how, as his work went on, new vistas of thought and feeling and imagination were constantly opening out before him on every side, leading him ever further and deeper and higher than the initial thought-germ from which they sprang. Hence, doubtless, his feeling that one wholly ignorant of his first intention was in reality best fitted to grasp the completed poem as a whole. What he "meant to write" had a way of dwindling into so very insignificant and one-sided a fragment of "what was really written." This is notably the case in "Fifine at the Fair"; and as the grand roll of his thought and feeling unfolds itself, Dr. Berdoe's quoted "fancy" dwindles into such an insignificant part of the whole that, but for the initial motto, it might be ignored altogether. The "fancy" itself, however, is a characteristic, if a comparatively insignificant, part of the poem. It is a constant theory of Mr. Browning's that even the worst have always "some fancied right" whereby to "excuse their foulest wrong"; and such an apology, put into the mouth of some person whose action is generally and justly condemned, is a favourite pastime of his. He loves to mark with his subtle insight just how far they have truth on their side, and just where the divergence begins; and in many of his poems he works this out, and shows how crime itself is often the exaggeration and misapplication of what is in itself a truth. Thus, the subtle metaphysical truths with which he deals in "Fifine at the Fair" might, he implies, be pushed beyond their legitimate bearing to excuse a life of license, and this is suggested rather than expressed by the motto he has associated with the poem. But it is the deep underlying truths themselves which the poem emphasises and which constitute its essential teaching, not the "sophistry" of their possible misapplication. And, indeed, so far as this poem is concerned, I am inclined to deny such an apology, either in its truth or in its falsehood, the place of its germinal idea, even on its human side, and to regard the mould of a Don Juan's possible excuse for himself, into which the poem is thrown—as, in the name of his wife's "Sonnets from the Portuguese," whose notes never rang from harp so far from home—as little more than the transparent veil which the delicacy of an instinctive and perhaps half-unconscious personal reticence seeks to throw over the living experience of a man, who, with a heart consciously elsewhere, yet frankly acknowledges and seeks to explain to himself and others, how here he still "lives and likes life's way," and that without any treason to the permanent and supreme affection.

JEANIE MORISON.

#### "VAHEB": NUMBERS XXI. 14.

New York.

The various interpretations of obscure passages in the Bible, such as the one which I now venture to discuss, have in these recent years attracted the attention of *savants* in a marked degree, and elicited much critical acumen and scholarship. I propose, in the present instance, to examine the well-known

passage in Numbers xxi. 14, and propound a new reading of the hitherto *παρὰ λέγειν*, *והב*, *Vaheb*.

The following are some of the principal ancient and modern renderings of this interesting and disputed text:

#### HEB. TEXT.

על כן יאמר בספר מלחמות יהוה את והב  
בסופה ואת הנחלים ארנון:

#### A. V.

"Wherefore it is said in the book of the wars of the Lord what he did in the Red Sea and in the brooks of Arnon" (marg. reference has "Vaheb in Supha").

#### LXX.

Δια τοῦτο λέγεται ἐν βιβλίῳ Πόλεμος τοῦ Κυρίου τὴν Ζωδὴ ἐφλόγισσε, καὶ τοὺς Χιμαῖρος Ἀρνον.

"Propterea dicitur in libro: Bellum Domini ipsam Zoob inflamavit, et torrentes Arnon."

#### ONKELOS, CHALD. PARAPHRASE.

על כן יאמר בספר קרבין דעבד יהוה על  
ימא דסוף ונביון דעל נחלי ארנון

"... that which God did on the Red Sea and the mighty deeds at the brooks of Arnon."

#### VULGATE.

"Unde dicitur in libro bellorum Domini. Sicut fecit in mare Robro, sic faciet in torrentibus Arnon."

"As he did in the Red Sea, so will he do in the brooks of Arnon."

#### TRACT. BERACHOTH, FOL. 54A.

The tradition in the Talmud gives an entirely different rendering.

"There were two lepers, whose names were Eth and Vaheb, in the rear of the Israelitish camp. [Thus Eth and Vaheb were *besupha*, "at the rear," בִּסְפָה.] While the Israelites were traversing the brooks of Arnon, the Amorites hid themselves in holes which they had dug on both sides of the road, waiting till the Israelites should pass by, and then to suddenly attack them from the ambuscade. But they [the Amorites] did not know that the ark of the Lord, which made every high place low and smooth ways for Israel, was going before them.

"When the ark arrived, the hills on each side approached and destroyed the ambuscaded enemy. Their blood mingled with the waters of the brooks of Arnon. The lepers [Eth and Vaheb] at the rear end of the camp were the first who beheld it, and brought the tidings to the Israelites. Then Israel sang this song:

"Spring up, oh well, sing ye unto it,  
The princes digged it," &c."

I do not, when science is antagonistic, put much confidence in Talmudic or other traditions. I merely quote the above to show the conflicting interpretations.

We thus see (excluding the last traditional rendering) that the various commentators may be divided into two classes—viz., those who render *Vaheb* to mean a place, and those who say that it is a verb, and coming from *והב*, *yaheb*, "to give."

Luther leaves the words untranslated, thus: *Vaheb* in *Supha*.

Gesenius,† Keil, Delitzsch, Lange, and others,

\* A. Gosman, in his textual and grammatical notes in Lange's Commentary on Numbers, remarks: *והב*, *Vaheb*, which our version after the older Jewish commentators renders gave, or did, is now regarded as a proper name; *סופה*, not the sea nor any proper name, but as in Nahum i. 3—*יהוה בסופה ובשפיריהו*. Kennicott gives numerous variations in the verse. Some MSS. have *והב* in one word, instead of *והב* *והב*; the *ב* of *בסופה* is changed into a *כ* (see Kennicott, *Variae Lectiones*, in loco).

† Thesaurus sermo *Vaheb*, *והב*, says: "Quamquam omnis hic sermo, utpote ex medio libro quodam dependito depromptus, abruptus est et perobscurus, perquam tamen probabile, *Vaheb* in *Supha* esse locum in confiniis Moabitum et Amoritum."

follow in the footsteps of the LXX translators, and exclude the Red Sea. They say that *Vaheb* is an Amoritish fortress, and בסופה, *b'supha*, has nothing to do with the Red Sea, but must be rendered "storm." Thus, "Jehaveh advancing in storm, he took Vaheb and the brooks of Arnon."

The substitution by the LXX translators of *Ζωδὴ* for *Vaheb*, a *z* for a *l*, points directly to the uncertain renderings of certain words even at that early period. Whenever I read this passage, I did not pass it over without a careful consideration of its meaning. It is, perhaps, owing to my Egyptian studies that my attention is so strongly attracted by everything relating to that country, especially when apparently connected with the Holy Land. It occurred to me that the *l* "y," in *והב* *Vaheb*, stands for *l* "r," *רהב* *Rahab*. The horizontal line of the *l* has been shortened by the transcriber. If this be the case, *Vaheb* would then become *Rahab*. And the verse in question will stand thus:

"Wherefore it will be said in the book of the wars of the Lord [i.e., the narrator of sacred history, when he shall write the wars of the Lord] that which happened to *Rahab*, "Egypt," in *Supha*, the "Red Sea," *Yam Suph*, and that which has taken place at the brooks of Arnon."

In other words, these two miracles will be recorded, side by side, as it were, to compare them, each being equally marvellous, and both of the same character. That *Rahab* stands for Egypt is an undisputed fact. Compare *והב* *Vaheb*, *והב* *Vaheb*, "With his understanding he wounded Egypt." *Rahab*. (Job xxvi. 12.) *הלא אתי-היא המהעבת רהב מחוללת רהב*, "Art thou not he that cut Rahab [Egypt] and wounded the dragon?" (Isaiah li. 9.) *אתה דכאת כחלל רהב* (Psalms lxxxix. 11), *אזכיר רהב ובבל ליודעי*, "I will make remembrance of Rahab and Babylon to them that know me" (Psalms xcvi. 4). But when we reflect that the word was of doubtful interpretation anterior to the destruction of the Temple, so early, in fact, as the time of Ptolemy II. Philadelphus, we are at once convinced, at the very outset of Jewish interpretations of the Scripture, that it was not only due to the shortening of the horizontal line of the *l* which converted it into *l*,\* but to a general similarity in writing the two letters which may be observed in the early Hebrew of the Asmonean period, also on the engraved gems of the Phoenicians.†

SAMUEL AUGUSTUS BINION.

#### NOTES ON HERODAS.

Cambridge: Aug. 31, 1892.

On p. 133 of the ACADEMY, for *δέον* "it is necessary," read "as it is."

VI. 90. On p. 153 I ought to have written *πρόκυκλις*, proparoxytone. Even so we should expect it to be a "nomen agentis," with *προκύκλιος* as the genitive. But as the word is peculiar (the nearest parallel that occurs to me is *προπώλης*, *ἀρτόπωλης*), I leave my reading and explanation for what they are worth.

VII. 12. On p. 173, for "*λαμπρύνεις*," read "*λαμπρύνεις*"; I take the sentence to be interrogative.

F. D.

\* This *Lapsus calami*, making the *l* into a *l*, or vice versa, is strikingly illustrated even in our present day. See Alphabet (table) in *Encyclopædia Britannica*, 9th edit., vol. i., 600, where the horizontal line of the *l* in the Square Hebrew has actually been extended so to make it very closely to resemble *l*.

† Compare Table of Alphabets in Madden's *Numismata Orientalia* (Square Hebrew), London, 1881.



## SCIENCE.

*The Tell el-Amarna Tablets in the British Museum: with Autotype Facsimiles.*  
(Printed for the Trustees of the British Museum).

THE British Museum collection of cuneiform tablets found at Tel el-Amarna consists of eighty-two pieces, and the long-expected volume containing copies of them has now been published. At Berlin and Gizeh are nearly 240 more, including fragments; and these, together with some tablets belonging to private persons, were given to the world in a series of admirable facsimiles by two German scholars in 1890. From the first moment of their acquisition the collections of Berlin and Gizeh were accessible to any scholar who wished to consult them; the collection at the British Museum has been jealously kept under lock and key, and even the best Assyriologist in the employment of the British Museum itself has been forbidden to examine it.

If the result were commensurate with the long delay in the publication of these precious relics of the past, we should not complain. But now that the volume containing them has at length been "printed by order of the trustees" of the Museum, it proves to be eminently unsatisfactory. The "autotype facsimiles," or rather photographs at the end of the book, are worthy of all praise. But, unfortunately, the least legible tablets, or portions of a tablet, cannot be reproduced in this way, and it is just these parts of the collection which the scholar wishes to have before him in as exact a form as possible. The copies of the tablets have been made by Dr. Bezold, and it is needless to say that they are excellent. But here, again, an evil genius has presided over their presentation to the public. Instead of being autotyped, as in the Berlin edition of the Tel el-Amarna texts, an attempt has been made to print the copies. We say an attempt, since it was necessarily doomed to failure. Not only is the type difficult to read, but it is impossible to represent by means of it the precise forms of the characters, which are all-important for determining certain palaeographical and historical questions, or to allow the reader to discover the extent to which a half-legible character has been preserved.

There are two Introductions, the second of which is called a "Summary of the Contents of the Tablets." They are more than unsatisfactory. What is correct in them has, for the most part, been taken without due acknowledgment from others; what has not been so taken is in great measure either useless or incorrect. What is the object of filling space with the Hebrew or Arabic spellings of well-known local names? The scholar does not want them; the reader who is ignorant of Semitic languages wants them still less. Except in a few rare instances, the new identifications that are proposed prove that their author is not yet qualified for attacking the difficult subject of the ancient geography of the East. In defiance of both philology and geography, the town of Timasgi is identified with Damascus, although the name of Damascus, under its proper form, occurs in one of the letters.

A footnote makes the matter worse, by showing (like an assertion on p. lxx.) that the author had never heard of Nöldeke's demonstration that the Tunip of the Egyptian monuments is the modern Tennib. Even where a geographical identification has long been known and established, he contrives to blunder. The reader who is not an Assyriologist will be much puzzled, for instance, by the conflicting statements which are made about Kara-Dunias or Babylonia. On p. xxv. it is described as "Northern Babylonia"; on p. xxxii. it is transferred to Mesopotamia; and in the Index it is said to be "in or near Babylonia"! The notes of interrogation, moreover, attached to some of the identifications indicate the slight acquaintance of their author with the present position of our knowledge of ancient oriental geography quite as clearly as does the want of such notes in other cases.

The translations and paraphrases of the inscriptions cannot, unfortunately, be trusted. Thus the statement of the Egyptian king, that his "daughter has never been given to anyone," by which, of course, is meant that she was unmarried, has been turned into "the daughter of the king of the land of Egypt hath never been given to a 'nobody'"—a probable remark for the Pharaoh to make to a powerful neighbour! So, again, the words *kasid ana ala . . . u istemu ama[ta]*—"he arrived at the city . . . and they have heard the report"—have been paraphrased "the city had been captured, and the report of its fall had been brought." In the same tablet, Udumu, or Edom, and other cities are, according to the paraphrase, stated to have "rebelled." What the tablet really says is that "all the cities of the foreign land are hostile," Edom being the first of the cities to be mentioned. There are quite enough passages of doubtful signification in the tablets without multiplying them where the sense is clear.

A very useful index of the proper names has been added to the volume, though the notes of interrogation which are sprinkled over it seem sometimes to have got into the wrong places. We are glad to see, however, that the unhappy identification of Ubi with the Hobah of Genesis, which is asserted dogmatically on p. lxviii., is queried in the Index. It is a pity that the equally unhappy identification of the Canaanitish word *zukini* with the "Hebrew" *sokén* is not furnished with a similar query. And it is a still greater pity that some little trouble should not have been taken to determine the exact spot where the discovery of the tablets took place. Instead of this, we are told at the beginning of the Introduction that it

"is said to have been accidentally made by a peasant woman when searching for antiquities in the loose sand and broken stones at the foot of the mountains behind the village, in which there are several interesting rock-hewn tombs."

Mr. Petrie's excavations this winter have shown that the tablets were actually found where the villagers have always maintained they had disinterred them, in the mounds of the old city itself and close to the *débris* of the royal palace. It may be added that the name of the village to which reference is made is pronounced "Tel el-Amarna," and

not "Tell el-Amarna" as given on the title-page of the volume. The final consonant is never doubled before a vowel in the pronunciation of Upper Egypt, as it is in other parts of the Arabic-speaking world, and to write "Tell" transports us out of Egypt into Syria.

In the space at our disposal it is not possible to describe in detail all the shortcomings of the last publication of the British Museum. We can point out only the more glaring of them. But enough has been said, it may be hoped, to show that the English letterpress must be received with caution by those who are not Assyriologists. If the authorities of the Museum intend to edit any more Assyrian texts let them spare us all Introductions.

A. H. SAYCE.

## CORRESPONDENCE.

NOTE ON VEDÂNTASÂRA.

London: Aug. 31, 1892.

All who have read this excellent summary of the doctrines of the *advaitavâdin* school of Vedantists are aware that, near its close, the author quotes a couplet and a half in support of his remarks as to the kind of life to be lived by the *jīvanmukta*. I subjoin the passage as it stands in Dr. J. R. Ballantyne's *Lecture on the Vedānta*, and in Dr. Otto Böhtlingk's *Sanskrit Chrestomathie* (1877):

"Tad uktam—  
Buddhādvaityasatattvasya yatheshatācharavam  
yadi |  
S'unām tattvadriśām chaiva ko bhedo 'suchi-  
bhakshane ||  
Brahmavittvam tathā muktva sa ātmajno na  
chetara iti" |

Now, as this stands here, it looks like a connected quotation from one author; and these two scholars, apparently, so regarded it, and translated accordingly, making what sense they could out of the third line. They render it thus:—

"If he who rightly understands that there is no duality may act as he chooses, then what difference is there between dogs and those that know the truth in respect [say] of eating what is unclean?—[for the dog may eat as he chooses, and so, it seems, may the enlightened sage. Well, the difference consists in] the knowledge of God. So, such a one [as knows God—and not the dog, who knows nothing of the truth—] being liberated, is, and no one else is, the knower of Soul."

"Wenn derjenige, der das wahre Wesen der Einheit erkannt hat, nach freiem Belieben verfährt, welcher Unterschied besteht alsdann zwischen Hunden und denen, die die Wahrheit erkannten, wenn sie Unreines essen? Die Kenntniss des Brahman. Wer auf diese Weise erlöst wurde, der und kein anderer ist ein Kenner der Seele."

Before I published my own translation in 1881, I had discovered, by independent laborious research, what I might have ascertained at once from Rāmātirtha's Commentary if I had then possessed it, namely, that the first couplet is *Naishkarmyasiddhi* iv. 62, and has no connexion whatever with that which follows. Having no clue, however, to the source of the latter, I was compelled in translating to follow on the lines of my predecessors. Subsequently, I found that the best MSS. added the word *iti* after *suchibhakshane*, thus completely separating the first two lines from the third; and, also, that the commentator Rāmātirtha ignored the third line entirely. I had got no further than this when I brought out a third edition of my *Hindu Pantheism* last year; but it will be seen from the remarks on page 127, that I felt we were

all wrong in our rendering of the passage in question.

A few months ago, however, I, quite accidentally, found the source of the line which had so long puzzled me. It forms the second half of Sankara's *Upadeśasāhasrī* xii. 13, and the whole verse reads thus:—

“Yo vedāluptadrashtṛtvam ātmano 'kartṛitvam tathā |  
Brahmavittvam tathā muktva sa ātmajno na chetaraḥ” ||

Rāmātirtha explains it as follows:

“Yo vedeti. Yo Brahmavittvam muktva Brahma-vid aham aśmīty abhīmānam tṛyaktvā yathā śrutuktaṁ tathā 'tmanō 'luptachinmātrataḥ drashtṛtvam tathā 'kartṛitvam cha veda sa ātmajno ātmastattvabrahmavin na chetaro yo 'bhīmānaśam api bhajata ity arthaḥ.”

We can now understand Nṛsiṁhasaraśvatī's comment on the three lines. He says:

“Jīvanmuktasya yatheshācharanaprasaṅgo nāsti . . . asmin arthe granthāntaram saṁvadayati taduktam iti. Jīvanmuktasya Brahmajñānitva-bhīmāno nāstīty atrāpi sammatim āha Brahmavittvam iti.”

The passage is thus shown to consist of two distinct quotations. That from Suresvara is directed against the idea that one who knows Brahma may act as he chooses, while the other is intended to warn against the slightest conceit of “I” on the part of the enlightened man. The same half couplet is quoted for the same purpose by Vidyāranya in the second chapter of his *Jīvanmuktiviveka* (p. 47 of Anandāśrama edition), where he says:

“Nanv ātmajñāninō vidyāmāda āchāryair nābhy-upagamyate. Tathā chopadeśasāhasrīyam uktam 'Brahmavittvam tathā muktva sa ātmajno na chetaraḥ’ |

iti. Naishkarmyasiddhāv (i. 75) api—

‘Na chādhyātmabhīmāno 'pi viduḥśo 'styāsur-atvataḥ |

Viduḥśo 'pyāsuraśchet syān nishphalam Brahmadarśanam’ ||

iti. Nāyam doṣaḥ. Jīvanmuktīpariyantasya tattva-jñānasya tatra vivakṣhitatvāt. Na khalu vāyam api jīvanmuktānām vidyāmādam abhyupagachchhāmaḥ.”

Still, the extremely abrupt, not to say unnecessary, introduction of the topic embodied in the third line, combined with the significant fact that that line is ignored by the learned Rāmātirtha, who explained it in his comment on the *Upadeśasāhasrī*, furnishes a strong argument for its exclusion.

I have in the press an edition of the text of the *Vedāntasāra* together with its two Commentaries, which are now brought together for the first time. The entire work contains hundreds of quotations from all sources, but most of them have been traced and verified.

G. A. JACOB, Colonel.

#### INDIAN JOTTINGS.

DR. M. AUREL STEIN, principal of the Oriental College at Lahore, has now ready for publication the first volume of his critical edition of the *Rajatarangini*, of Chronicles of the Kings of Kashmir, upon which he has been engaged for some years. This work, which was written by the poet Kalhana in the middle of the twelfth century, is of special interest as being almost the sole example of historical literature in Sanskrit. Hitherto it has only been known from editions based upon corrupt MSS. written in Devanagari, all of which show that they were copied from a MS. written in Sarada, the characteristic script of Kashmir. Dr. Stein has been fortunate enough to discover the original archetype, which has a curious history. It was written in

the latter half of the seventeenth century by a Pandit, who was not only a most industrious copyist, but also himself a learned scholar, so that the text possesses a critical value. When Prof. Bühler visited Kashmir in 1875, in the course of his search for Sanskrit MSS., he was able to demonstrate the superiority of the Sarada original to the Devanagari transcripts, but he could not obtain access to the archetype, though he ascertained that it existed in the possession of a certain Pandit. On the death of this Pandit, the codex was divided among his heirs; but the fragments have been collected and entrusted to Dr. Stein for the purpose of the present edition. In the Preface, he gives an elaborate account of the condition of the MS., pointing out the value to be attached to the marginal notes in various later hands. His critical text is entirely based on this Sarada archetype, little attention being paid to the various readings in the printed editions, which are due to misreadings and corruptions. The volume is printed at the Education Society's Press at Bombay; and is illustrated with a facsimile of two pages of the MS., showing the different hands, and with an architectural vignette for frontispiece. If we may judge from advance sheets, this will be not only a most scholarly piece of work, but also an admirable example of Indian printing. In a second volume, Dr. Stein hopes to give exegetical notes on the text, with a commentary on matters of historical and antiquarian interest, and also (if possible) a map showing the ancient topography of Kashmir. For this he is well qualified by repeated visits to the country, as well as by his friendship with native Pandits.

THE second volume of the new series of the Archaeological Survey of India is devoted to a catalogue of the antiquities and inscriptions in the North-Western Provinces and Oudh, compiled by Dr. A. Führer, whose successful excavation of Jain remains at Mathura has been more than once mentioned in the ACADEMY. No part of India, not even the Punjab, is so crowded with historic spots, associated not only with the life and teaching of Buddha, and with the Hindu theogony, but also with the Muhammadan conquest. Most of the ground has already been worked over by Sir A. Cunningham and his assistants; but it is hardly too much to say that even the best known spots would repay further examination, while there are square miles and miles of ruined mounds still almost untouched. We continually hear of finds of ancient coins made by peasants during the rainy season; but the author is careful to point out that what is now wanted is systematic exploration, like that of Mr. Petrie in Egypt. The present volume is based rather upon printed documents than upon original research, though it shows everywhere the traces of personal knowledge. Its object is to carry out the orders of the Government, by placing on record a catalogue of the existing monuments, classified according to their archaeological importance, their state of repair, and their custody. It is arranged in the order of administrative divisions and districts; but copious indices enable the student to bring together any particular line of investigation. It is pleasant to add that this book again reflects credit upon its printer as well as its author.

MR. STANLEY LANE-POOLE has reprinted his Introduction to the volume on *Mughul Emperors* in the “Catalogue of Indian Coins in the British Museum,” in the hope that it may be useful to historical students who are not specially numismatists. It is issued, in an edition of one hundred copies, by Messrs. Archibald & Company, of Westminster, who

have already made their mark as publishers by their “Oriental Miscellany.” Undoubtedly it contains a vast amount of detailed information with regard to the Moghul Empire of Hindustan, such as an accurate study of coins can alone supply; but we must confess that its interest is numismatic rather than historical. One of the most important chapters is that dealing with the coinage of the East India Company, where the author claims to have been the first to identify the pieces struck at Bombay shortly after 1716. It is here also that he makes a curious mistake, when he states (p.c.) that the Nawab Siraj-ud-daulah gave the Company permission to establish a mint at Calcutta in 1759; the Nawab had then been two years dead. We doubt also the etymology of “John Company” given in a note on p. xcvi., without any authority; it is not even mentioned by Sir H. Yule.

B. PADMARAJA PANDIT, of the Archaeological Survey of Mysore, has sent us a circular announcing his intention to commence, in April of next year, the publication of a monthly periodical devoted to Jain literature. For the last ten years he has devoted himself to the collection of Sanskrit MSS. on Jainism; and he has also accumulated materials for a biographical history of Jain authors, from the time of Vardhamana, the last of the Tirthankaras, whom tradition places in the seventh century B.C. The work will be issued from his own printing press at Bangalore.

PART IX. of *Epi-graphia Indica*—the organ for the publication of the inscriptions collected by the Archaeological Survey of India—begins a new volume, and also contains the preface and indices for the volume that is concluded. Dr. James Burgess, the general editor, here points out the scope of the work, and acknowledges the services of his collaborators. Out of a total number of about 50 papers, no less than 21 have been contributed by Prof. Bühler, of Vienna, and 19 by Prof. Kielhorn, of Göttingen, both of whom served their apprenticeship in Sanskrit studies at Bombay. We are glad to learn that

“The Government of India has sanctioned the continuance of the work in a second volume, and much progress has already been made in preparing the materials for it. It will contain a revised edition, with facsimiles, of the great inscriptions of Asoka by Prof. Bühler, who will also supply other papers on Jaina inscriptions from Mathura, on the Sanchi inscriptions, &c. The Government has secured an impression of the Badal pillar inscription, and, through the favour of Col. S. S. Jacob, of Jaipur, rubbings of the Harsha inscription have been obtained, which, together with others, have been edited by Prof. Kielhorn. Muhammadan inscriptions have hitherto been overlooked, or but sparingly edited. It is intended to give them a place in the new volume, for which two series of considerable length [from Delhi and from Bengal] have already been prepared [by Dr. Paul Horn].”

The new Part contains some materials of interest. Prof. Kielhorn re-edits, from fresh rubbings, a copper-plate from Nagpur, of which the companion plate has disappeared from the local museum; and also two stone inscriptions, which were brought from the Central Provinces by Dr. Fitzedward Hall, and are now preserved in the cabinet of the American Oriental Society at New Haven. Mr. H. H. Druva, a native scholar who attended the Christiania Congress as a delegate from Baroda, publishes, with facsimiles, three new copper-plates from Gujarat, one of which goes back to the closing years of the sixth century. The two remaining papers—by Prof. Bühler and by his pupil Dr. Kirste—deal with comparatively modern inscriptions from Gujarat; but they are made to throw light upon political history, upon the development of

mixed dialects, and upon the ecclesiastical divisions of the Jains.

THE July number of the *Indian Antiquary*—which has reached us with commendable promptitude—contains an article by Dr. E. Hultzsch, of Bangalore, on a Sanskrit inscription as the sacred town of Kanchipura (Conjeveram), dated in 1249 A.D., which may be assigned to a local dynasty of Worangal; and also an illustrated paper, by Lieut. R. M. Rainey, on some wild tribes inhabiting the Chin frontier of Burma.

#### PHILOLOGY NOTES.

DR. R. ROST, whose approaching retirement by reason of age from the librarianship at the India Office was announced, has been permitted a further extension of office for one year.

At a later meeting of the Académie des Inscriptions, M. Halévy made some additional remarks upon the inscriptions from Zinjirli, referred to in the ACADEMY of last week. He argued from these inscriptions that the Hittites played an important part in the transmission of the Phœnician alphabet. It was from the Hittites, and not directly from the Phœnicians, that the Aramaeans borrowed the alphabet of twenty-two letters, which they afterwards carried as far as India. An exact knowledge of Hittite idioms serves to explain the existence in Hebrew of certain grammatical forms and words, which are found neither in Phœnician nor in Aramaean: they are those elements which were introduced into Hebrew at the time when Hittite colonies were in contact with the children of Israel.

#### FINE ART.

*Catalogue of the Manks Crosses*, with the Runic Inscriptions and various Readings and Renderings compared. By P. M. C. Kermode, F.S.A., Scot. Second edition. (Williams & Norgate.)

THE Runic remains of the Isle of Man are of great interest to students. They can be historically dated (twelfth century), and they are in the old Norwegian dialect. They early drew attention. Bishop Gibson gave several in the second tome of his folio edition of Camden's *Britain* (1753), pp. 1456-7. Since then, many distinguished men—P. A. Munch, Gudbrand Vigfusson, Worsaae, Prof. Browne, and others—have given their help. Almost every year one or two new ones turn up, and they already number seventy-six. Mr. Kermode's second edition is the last contribution to this subject. The Crosses bear elaborate ornamentation, partly copied in Scandinavia. Among other curious figures of men and animals, they also give mythological scenes, such as Fafnes roasting the heart of the dragon, or with his thumb in his mouth near his steed Grani and one of the talking birds, or stabbing the monster with his sword. One stone even shows us Loke bound, below a serpent spitting poison upon him.

Mr. Kermode is preparing a subscription edition of all these pieces, including the few Roman and Ogham runings, in quarto, to be illustrated with large photographs. Among the names on the monuments several are remarkable, Keltic and Norse, some hitherto unknown or very rare. A couple of old Manx place names also occur. I

therefore hope that this handsome little volume, the first printed and bound in Ramsey, will be welcomed as it deserves.

GEORGE STEPHENS.

#### CORRESPONDENCE.

##### ÆGEAN POTTERY IN EGYPT.

London: August 29, 1892.

In his last letter Mr. Petrie announces that he has nothing more to say. That being so, I beg permission to go briefly through the questions which he has raised in this correspondence, pointing out exactly how they stand now.

1. The Aquasha are mentioned in inscriptions relating to the invasion of Egypt in the fifth year of King Merenptah, and are not mentioned elsewhere. There is nothing in the inscriptions to show who the Aquasha were, or whence they came. There is nothing whatever to connect the Aquasha with the Achæans beyond the fact that both the names begin with A.

I cannot make out from Mr. Petrie's recent letters whether he is still prepared to maintain that the Aquasha were Achæans. From July 16 onwards he has contented himself with saying that various Egyptologists maintain this view, and that his own archaeological results would still hold good, even if this view could not be maintained. If it be an "archaeological result" to say that certain things were made by a certain race at a certain period, this last statement is not in accordance with the facts.

2. As for the dating of the Kahun pottery, this question has not been discussed upon its merits in the present correspondence. The point has been whether Mr. Petrie did or did not commit himself to the view that this pottery dates from the time of King Useresen II. in the XIIth Dynasty. His final statement is this:—"I recognised the conclusions on the Kahun pottery to be debatable, although I fully adhere to those conclusions being the fair result of the evidence." I went carefully through the evidence in my review of his book in the *Classical Review*, and have nothing further to say on that matter.

3. A three-handled vase of Mycenaean ware was found in coffin 9 in the tomb of Maket at Kahun.

Coffin 9 must have been buried after coffin 1, for 1 lay at the further end of the tomb, and 9 blocked the way to it. Coffin 1 contained (among other things) several scarabs, a blue glass frog, and some beads. Two of the scarabs are inscribed with the name of Tahutmes III. Mr. Petrie thinks that one of the scarabs is as old as the XIIth Dynasty, and none of them later than the XVIIIth; that the frog is of the time of Amenhetep III. or IV.; and that the beads are not earlier than the time of Ramessu II., at the beginning of the XIXth Dynasty.

Coffin 9 must have been buried before coffin 11, for 9 lay half-way down the tomb, and 11 blocked the entrance. Mr. Petrie says that coffin 11 is like a coffin from Gurob, which he has assigned to the beginning of the XIXth Dynasty, and is unlike coffins of the XXIInd Dynasty. The date of the Gurob coffin was inferred from the date of various objects found in the same group of tombs, and the date of those objects was merely guessed from their style. See (*Gurob*, p. 39).

The only other things in the tomb, which are described by Mr. Petrie as dateable, are a knife and some beads. He thinks that the knife is nearer the XIXth Dynasty than the XXIInd, and that the beads are not earlier than the time of Ramessu II. at the beginning of the XIXth Dynasty and not so late as the XXIInd. The knife and the beads must have been buried

before coffin 11, for the knife was in 7, which lay next to 9, and the beads were on the ground close by.

It is upon this evidence that Mr. Petrie gives the Mycenaean vase a date midway between the beginning of the XIXth Dynasty and the XXIInd Dynasty. His final statement is this:—"We can only go by the period of the latest dateable objects in any deposit." In my opinion the evidence will show that this Mycenaean vase was buried after the time of Ramessu II., but will not show how long afterwards. The "dateable" things are so few, and their dates lie so wide apart, that no inference can safely be drawn from them about the date of the other things in the tomb.

4. Several false-necked vases were found at Gurob. Five of them were in the same grave with a Kohl-tube inscribed with the name of Amenhetep III. A few others were in the same grave with some pendants inscribed with the name of Tutankhamen. One was in the same grave with a little eye inscribed with the name of Ramessu II. One was in the same grave with a very small tray inscribed with the name of Seti II. In the first two instances the vases were of Mycenaean ware and ornamented with patterns. In the last two instances the vases were of Egyptian ware, and without ornament.

Mr. Petrie formerly maintained that a vase must be contemporary with a king, if found in the same grave with some object inscribed with the name of that king. That is what he said about these vases in the *Hellenic Journal* (vol. xi., p. 274), and *Illahun* (pp. 16-18). But in the course of this correspondence he has taken up a safer position. He now maintains that a class of vases must belong to a certain period, if vases of this class have been found at several places in company with objects inscribed with the names of kings belonging to that period. In this he refers to the Mycenaean vases from Ialysos and Mycenae itself, as well as those from Gurob and the tomb of Maket, which had alone been mentioned previously. He refers also to the Aegean vases which he has lately found at Tel el-Amarna; but these cannot be included until he has given some better account of their discovery, and shown that they are not only Aegean but Mycenaean.

At Ialysos some Mycenaean vases were found in the same group of tombs with a scarab inscribed with the name of Amenhetep III. In a volume on Rhodes, which I published seven years ago, I ventured to say that this scarab was a work of the XXVIth Dynasty, and consequently about 800 years later than the time of Amenhetep III. And nobody, I believe, asserts that it is older than the XXIInd Dynasty. Mr. Paton afterwards remarked in the *Hellenic Journal* (vol. viii., p. 449), that the scarab was not found in the same tomb with the vases, but only in the same group of tombs, so that the date of the vases was not to be inferred from the date of the scarab.

Mycenae has yielded a scarab inscribed with the name of Queen Ti, the wife of Amenhetep III., and also some fragments of a porcelain vase and a small porcelain slab, both inscribed with the name of Amenhetep III. These have all been found within the last few years. I have lately called attention to the fact that the hieroglyphs on the slab exhibit a series of blunders which would never have been made by an Egyptian workman of the time of Amenhetep III.

Nobody is entitled to argue that the Mycenaean vases must belong to a certain period, simply because they have been found in company with objects inscribed with the names of kings belonging to that period, unless he is prepared to prove that these inscribed objects all date from that period.

Nor is anybody entitled to put forward this

argument, unless he can give good reasons for supposing that inscribed objects really dating from this period were not retained in use for any length of time before they were buried with the vases. The evidence points the other way. In the tomb of Maket a Mycenaean vase was found in company with two scarabs inscribed with the name of Tahutmes III. There were no other inscribed objects in the tomb. But there were things there which showed that these scarabs were not buried until at least 250 years after the time of Tahutmes III. It is also worth noting that the ornamentation is substantially the same on the false-necked vases represented in the tomb of Ramessu III., and on the false-necked vases found at Gurob in the same grave with some pendants inscribed with the name of Tutankhamen, who reigned fully 250 years before Ramessu III.

But the date of the Mycenaean vases is not to be determined by evidence from Egyptian sources only. This evidence must be weighed against that larger mass of evidence which goes to prove that there is no great gulf between these vases and the purely Greek vases of the seventh century B.C., or between Mycenaean antiquities generally and the purely Greek antiquities of that century. And all this archaeological evidence has to be combined with the historical evidence about the date of the Mycenaean civilisation.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

PROF. LEGROS has announced his intention of resigning at Christmas the Slade chair of fine art at University College, London, which he has held since 1876.

MESSRS. CASSELL & Co. propose to issue this autumn a foreign art supplement to the *Magazine of Art*, suggested by the success of their "Royal Academy Pictures." It will be entitled "European Pictures of the Year," and will contain reproductions of pictures exhibited at the chief art centres on the continent, with an introduction by Mr. M. H. Spielmann.

THE September number of *Temple Bar* has an article entitled "A Stroll through a great Cruikshank Preserve," in which Mr. G. S. Layard supplements Reid's Catalogue by giving an account of some of the greatest rarities in the collection of Mr. Bruton, of Gloucester. It appears that Mr. Bruton, in partnership with another Cruikshank collector, Mr. Truman, have acquired the copyright of Reid's Catalogue, and contemplate bringing out a new and more correct edition, towards which they possess many interesting memoranda in Cruikshank's handwriting.

THE *Art Journal* for September contains a summary of the art sales of the past season. It appears that the number of pictures that fetched over fourteen hundred guineas each was no less than fifty-five—a larger number than in any previous year. In 1885 the number was only two.

THE twenty-second autumn exhibition of pictures in oil and water-colours will open at the Walker Art Gallery, Liverpool, on Monday next, September 5.

AT a recent meeting of the Académie des Inscriptions, M. Heuzey read a paper upon one of the oldest monuments of Chaldean art discovered at Telloh by M. de Sarzec, which is known as the "stele des Vautours." M. de Sarzec has been able to find and piece together several additional fragments, from which it appears that the name of the person who set up the pillar was Eannadu, King of Sirpula, son of Akurgal, and grandson of the very old

King Ur-nina. He is represented in front of his warriors, beating down his enemies, sometimes on foot, sometimes in a chariot, of which only a trace remains. The details of the armour resemble in some respects that of the Assyrians of a much later date. From what can be read of the inscription, it seems that the conquered enemies belonged to the country of Is-ban-ki. There is also mention of a city of Ur, allied with Sirpula. The pillar was sculptured on both faces. On the reverse is a royal or divine figure, of large size, holding in one hand the heraldic ensign of Sirpula (an eagle with the head of a lion), while the other brandishes a war-club over a crowd of prisoners, who are tumbling one over another in a sort of net or cage. In illustration of this scene, M. Heuzey quoted the passage from Habakkuk (i. 15), describing the vengeance of the Chaldeans: "they catch them in their net, and gather them in their drag."

#### MUSIC.

##### MUSICAL PUBLICATIONS.

WE have received from Hutchings & Romer:

*Israel in Chaldaea: A sacred dramatic Cantata.* By F. Edersheim. It must be honestly confessed that the music of this Cantata is not particularly strong or striking; but the composer has a certain power of characterisation, and his "Chaldean" and "Jewish" choruses differ in style. There is another feature deserving of praise, and that is the moderate length of the various numbers. The solos are the least satisfactory portion of the work.

*The Legend of Elvira: Cantata.* By R. Orlando Morgan. It is hard to complain of a composer for not displaying originality; he cannot give what he does not possess. Mr. Morgan's music flows along pleasantly; and, now and again—as in the "Legend" song, and the duet, "Silence thy flattering voice"—he rises to a fairly high level. But there are other moments in which the music says but little.

*Going for Patagonia.* By Ffrangcon. A lively little song, but the accompaniment does not show a practised hand.

*Sing Heigh-Ho.* By Lilius Green. Kingsley's lines are here set to peculiar music, which is artificial rather than original.

*Old England.* By Clement Locknane. Words by Mr. A. L. V. Ewbank have been adapted to the old melody, "The Oak and the Ash." The first stanza is all very well, but some new features might for variety's sake have been introduced into the accompaniment of the other two stanzas.

*Speriamo.* By Joseph Romano. A ballad of very ordinary type. There is no soul, and, at times, no sense in the music.

*Donneur.* By A. Vianesi. A very light but rather graceful pianoforte piece.

*The Rose of Castile.* For Violin and Pianoforte. By Guido Papini. This is an effective little piece of its kind. It is showy and not difficult. The accompaniment suits the flowing melodies of Balfe.

*Christmas Bells.* By Dr. W. J. Westbrook. A good, vigorous part-song.

THE following short and simple vocal duets deserve mention: "Night is coming," by John Barnett; "The Evening Star," by Thomas Anderton; and "The Night is Nigh," by Clement Locknane.

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## LITERATURE.

"ENGLISH MEN OF LETTERS."—Thomas Carlyle. By John Nichol. (Macmillans.)

It is a familiar complaint that too many manuals, series, cheap and popular guides to the knowledge of literature, are produced just now; and the complaint has much force. But the biographies of English men of letters, edited by Mr. Morley, are very far the best things of the sort yet published. The series began with Johnson. The present volume deals with the man of letters who more than any other has inherited Johnson's title, "the great moralist." There is little use in discussing that difficult matter, the value of contemporary criticism. Perhaps it may be suggested that, while such criticism has great merits, there is yet some temerity in numbering among great English men of letters writers not forty years dead. Thackeray, Hawthorne, Dickens, Macaulay, Carlyle, are the most recent writers so included in the series. It might have been well to stop at Wordsworth, leaving to the judgment of another century those who died after him. When Mr. Morley writes of Burke, or Mark Pattison of Milton, or Mr. Jebb of Bentley, we have little reason to suspect their books of unconscious partiality, inevitable prejudice, or indiscreet partisanship. It is too late in the day for any violent change of mind about men so famous in letters. But Carlyle, great as we must think him, is a name provocative and inflammatory. Mr. Froude adores and Mr. Swinburne blasphemes. Scores of living men have personal reasons for inability to judge him with indifference. It was hardly to be expected, then, that Mr. Nichol should write as well upon Carlyle as he has written upon Byron.

The book shows signs of haste in matters mainly clerical, and the *ultima manus* has not been at work correcting mixed metaphors, verbal incongruities, errors of quotation. The ten *errata* discovered and corrected are by no means all the *errata* discoverable. Thus "*Mrs. Austen*," or "*peer* and botanize," are unfortunate slips, and there is far too much looseness of phraseology. Carlyle did not "abandon" the ministry: he never entered it. A "statute of Limitations" does not mean what the writer's metaphor implies. There was no "Abolition of Purchase Act." Carlyle was not "Scott's junior by four" years. Such things are the clerical errors, or the inaccuracies, of a first version, which do not gravely injure a book's usefulness, but which are at least unnecessary. A week's

work would have purged the book of all such errors, and left it more attractive. It is but justice to say that the book's disfigurements are external, and not inherent in the writer's style, nor characteristic of his thought. A second edition would merely entail such corrections, as a revision of the manuscript or of the proofs might have effected in the first.

The most immediately obvious merit of Mr. Nichol's book is its narrative: a more straightforward, fair, and sufficient account of Carlyle's life does not exist. Mr. Nichol shirks nothing, and he exaggerates nothing, though the biographer of such a man has every temptation to commit both crimes. From first to last Carlyle's actual history is put before us, without any more prejudice than is inevitable. There is none of that wearying laudation, or of that shocked deprecation, which is so impertinent and so common. Carlyle's life was worth recording, and Mr. Nichol has recorded it: the scrutiny of domestic dissensions, the small malicious gossip, the love of infinitely little things, which go to the making of so many modern biographies, are absent from this biography. Mr. Froude has written the full biography, from the vantage ground of a friend and devotee: various studies, essays, and examinations of particular scenes or periods correct and supplement that work. Mr. Nichol's book gives us a judicial, brief account, based upon a consideration of all the various pleadings and evidences. A careful comparison of this book with those written by others, champions of Mrs. Carlyle or special pleaders of any sort, does but confirm the first impression left by its evident sincerity. It is a commonplace to say that origin and temperament are matters of singular importance in the consideration of genius, but in the case of Carlyle it would be nothing less than absurd to ignore them: they appear in all his works and ways, to an extent beyond exaggeration. Mr. Nichol does well to insist, upon many occasions, that in Carlyle we have the Scotch peasant of genius, suffering from that pride which in Scotchmen of mere talent is insufferable. That sturdy self-respect and austerity of mind turn into self-conceit and irritability, with great ease. Fitzgerald, speaking of his friend's acrid sneers and jeers, pleads for him, "This is all a little Scotch delicacy to other people's feelings." Whether we look into Scotch history or into Scotch literature, we find this curious strain of rough pride and nervous unamiability asserting itself; and Scotch writers have been foremost in recognising it. Whether it be an Andrew Fairservice or a David Balfour, in whom the Scotch humourist plays with the characteristics of his countrymen, this note of a good self-conceit is very prominent. In Carlyle the native temperament, self-reliant and democratic, was joined to a special temperament less common. Mr. Hutton has well remarked that Carlyle had a physical delicacy of sense, such as no finely nurtured aristocrat could surpass. His misery over noise, his sensitiveness to unpleasant surroundings of all kinds, gave him the tortures of a Heine, without the dignity of so terrible a prostration; and almost anything can be forgiven him, when

we consider his rugged pride of origin and his feminine delicacy of nerve. Enough has been said about "the dyspeptic man of genius." We want to hear no more of these bodily weaknesses, except in palliation of the spiritual weaknesses that followed them. Carlyle might say splenetic and mordant things about all the world, and about his fellow men of genius, and about himself, under the exasperation of suffering; but his ill temper rarely carried him beyond ill words. Against the Carlyle who shrieked and wailed over intolerable trifles, may be set the Carlyle, whose first care, when Mill's carelessness had destroyed the manuscript of the *French Revolution*, was for Mill himself: and against the Carlyle who said contemptuous things about others, may be set the Carlyle who never grudged time or means to help them. Doubtless, the preacher of silence and of endurance loses some dignity through his outcries, but never through his deeds. Dante condescending to torture his enemies, Milton railing upon Salmasius, are not more pardonable than Carlyle rending friends or foes with irony and bitter words. He did not wholly mean what he said: so far as he did mean it, he was but scourging the general folly of the world, his own included. And he looked at the world in the concrete, with the eyes of a satirist and humourist. His first favourite books were *Hudibras* and *Tristram Shandy*. But he looked beyond the world into a vast sphere of Powers, Immensities, Forces, Veracities, Eternities: turning back to this wretched earth, how solemn a prig looked Wordsworth, how sorry a drunkard was Lamb, how egregious a spectacle all the merry farce of human life! The stars, and the winds, and the seas: and then, absurd persons in red gowns, doing justice; absurd persons in black gowns, preaching righteousness! Full of these imaginative contrasts, he shot his rankling epigrams right and left, half in laughter, half in bitterness. Mazzini with his dreamy hopes, Mill with his dusty logic, must have seemed monstrous to him at such times of grim meditation. No doubt they were great and good and the like: but less than nothing beside the Eternities, mere comic actors amusing the Powers of Heaven for a time. Only when he found men in whom he saw force and vehemence, of some sort, could he reverence humanity. It might be a Quaker or a soldier, a poet or a prophet, a modern statesman or an ancient demigod, who thus faced the invisible forces of the universe with something of their own untiring vehemence: Carlyle was equally willing to reverence him. Such a man's tears and agonies, his spiritual conflicts or physical violences, were sacred to him: a Cromwell struggling for speech, a Johnson fighting with madness, were awful and divine: not so the "lovely wail" of a Shelley, the "bleeding heart" of a Byron. While Emerson looked through history for "Representative Men," Carlyle looked for "Heroes": not the fine flower of mankind, but the few demigods who stand above the pitiable crowd, commanding them to obedience. Anything about such heroes was precious in his eyes: each personal detail of their ways and looks and lives.

He contemplated history with the large contemplation of Gibbon, but with a troubled irony and a poignant misery unknown to that calm spectator of the pageant; and he fixed upon points of time, and upon certain figures, with the intensity of Tacitus. To Carlyle, the present could never be admirable: it was too close and too exacting. Cromwell, Knox, Luther, Dante, would not have satisfied him as his contemporaries: he was born with a craving for an ideal perfection, which his sense of humour forbade him to find in real life, or in practical politics, or in the hopes of men. Confronted with living men of "Work and Worth," he refused to see in them the signs of his ideal: a Scotch Faust, he was always dissatisfied, querulous, and proud. He was pleased with the peasant virtues of Derbyshire. Fitzgerald writes to him:

"Have some mercy, now and in future, on the 'Hebrew rags' which are grown offensive to you: considering it was those rags that did really bind together those virtues which have transmitted down to us all the good you noticed in Derbyshire."

That is to say, be consistent: useless advice to a man who cared nothing for a logical consistency. Side by side with the humorous idealist was the literary critic in Carlyle. All Mr. Nichol's observations upon that side of his nature and of his work are excellent; especially as to his labour of love in making German literature known in England. For we are apt to think of Carlyle as of a prophet merely, a satirist, or a dreamer; we forget the amount of actual work done for us by his hard toil. Emerson, so bright and winning, so ardent and eager, gave us volumes of quiet, subtle comments upon life; but he knew nothing of hard work, the dusty drudgery among records and chronicles, from which came Carlyle's best books. If we consider Voltaire or Hugo, or most writers of over thirty volumes, how great a mass of their writing seems to have a precarious dependence upon passing moods of the mind! But Carlyle has left us a mass of writings which are solid and substantial, which are independent of an opinion about his moral teaching and ideals. But his style, say some, will not that prove fatal to his fame? The same thing might have been said of Thucydides, Tacitus, Rabelais and Sterne; of Richter, and of Heine in much of his writing. Without doubt, Plato and Cicero, Addison and Goethe, ran no such risks as must be run by the more audacious writers. Carlyle must lose and gain by his style. Lose, because it was, at times, what he called it, his "own poor affectation," a struggling storm of words, conveying nothing worthy of so great an effort. But the better part of it needs no worthier defence than is contained in Mr. Meredith's description of it. Rosamund Culling disapproved of Beauchamp's devotion to Carlyle.

"His favourite author was one writing of heroes, in (so she esteemed it) a style resembling either early architecture or utter dilapidation, so loose and rough it seemed; a wind-in-the-orchard style, that tumbled down here and there an appreciable fruit with uncouth bluster. Sentences without commencements running to abrupt endings and smoke,

like waves against a sea-wall; learned dictionary words giving a hand to street-slang, and accents falling on them haphazard, like slant rays from driving clouds; all the pages in a breeze, the whole book producing a kind of electric agitation in the mind and the joints."

It is a treacherous style in the hands of the imitator: a delicious style, as Dr. Holmes has shown, in those of the parodist; but its power and charm have appealed to the purest and simplest masters of style. Cardinal Newman, though he had "the brain of a medium-sized rabbit," wrote:

"I commend to your notice, if it comes in your way, Carlyle on the French Revolution. A queer, tiresome, obscure, profound, and original work." "A man of first-rate ability, I suppose, and quite fascinating as a writer."

Mr. Nichol's moderation and insight are worthy of all praise. He shows us the man, not as a strong hero, nor as a canting humbug, but just as he was: the Scotch peasant of genius, the laborious man of letters, the friend of practical kindness and a bitter tongue, the victim of tortured nerves, the sad humourist, and the fighter of a dark spirit battling towards some light. The book is not a masterpiece of art, but it does an admirable service for Carlyle.

LIONEL JOHNSON.

*Secret Service under Pitt.* By W. J. Fitzpatrick. (Longmans.)

SINCE the death of Richard Robert Madden a few years ago there is probably no one better acquainted with the undercurrents of Irish political activity at the close of the last century than is Mr. Fitzpatrick. His present volume is not only a distinct addition to our knowledge of one of the most fascinating if at the same time one of the most gruesome episodes in Irish history, but it is also in my opinion by far the best book that Mr. Fitzpatrick has yet written. Slightly garrulous at times, Mr. Fitzpatrick is never wearisome. He is a capital raconteur; and his stories, if not always fresh, have a delightfully old-fashioned flavour about them that makes them always pleasant to read again. But even in his lightest moods Mr. Fitzpatrick is always serious, and his present volume is one to sadden the hearts of all serious men.

Notwithstanding all that has been printed on the subject, the history of the United Irish movement still remains to be written. The materials for such a history are gradually accumulating, and it is from works like the present that the future historian will derive his greatest assistance. Some of us can remember the appearance of Mr. Froude's *English in Ireland* and can recall the profound sensation created, and recently renewed by the publication of the last two volumes of Mr. Lecky's great work, by his revelations regarding some of the actors in that movement, and of the circumstances that led to its collapse. Following in the wake of Mr. Froude and Mr. Lecky, and with an unrivalled knowledge of the times and men of which he writes, Mr. Fitzpatrick has endeavoured to lay bare the secret agencies by means of which the

government of Pitt succeeded in undermining a movement formidable alike from the number and the character of its adherents. Honourable men have shuddered at the imputations cast on Pitt's Irish government. They have deemed it impossible that any government should have sunk so low in public estimation as to render it necessary to have recourse to a system of espionage and judicial assassination. Reading Mr. Fitzpatrick's careful statement of facts long buried in the innermost recesses of Dublin Castle, they will recall to mind the warnings of Grattan and Curran, and will acknowledge that criminal as was the attempt to wrest a constitution by force, the system of government that had rendered such action the only alternative to political servitude was even more criminal. For this, rather than the somewhat trite maxim that "organisers of illegal societies will see that, in spite of the apparent secrecy and ingenuity of their system, informers sit with them at the same council board and dinner-table, ready at any moment to sell their blood,"

is the moral of Mr. Fitzpatrick's book. In form, it consists of a critical investigation into the lives of the principal informers in the pay of Pitt's government. The identity of some of these informers has naturally been involved in obscurity. Mr. Froude, and more recently Mr. Lecky, has hinted at some of them, but Mr. Fitzpatrick's book is the first serious attempt to solve the mystery in which they have hitherto been shrouded.

Samuel Turner, the son of a small landed proprietor in the neighbourhood of Newry, the descendant apparently of a Cromwellian settler, had, like many another northern gentleman, thrown in his lot with the United Irish movement, and, being a barrister and a man of ability, had been elected a member of the Ulster Committee. After the dispersion of the leaders of the movement in the spring of 1797, he had fled to Hamburg, the centre of the revolutionary movement, where he had found refuge in the house of Lady Edward Fitzgerald, and for a time filled the office of resident agent of the United Irishmen there. From Hamburg he had gone to Paris, where he made the acquaintance of Hoche and De la Croix. At an earlier date, however, Turner had become involved in pecuniary difficulties; and it was perhaps as much in order to relieve himself in this respect as for any such specious reasons as those he alleged, that he now crossed over to England in order to sell his services to the government. His offer was made through Lord Downshire; and it was stipulated that his name should never be revealed even to the cabinet, and that he should never be called on to appear in a court of justice to prosecute any one who might be arrested in consequence of his discoveries. His conditions were agreed to, and Turner immediately furnished Lord Downshire with a list of the Executive Committee. For the further history of his services, however, I must refer the reader to Mr. Fitzpatrick's pages. Many things hitherto obscure he will there find made clear. He will learn, for example, that it was on evidence supplied by Turner that O'Coigly was hanged, that O'Connor after his trial at Maidstone was rearrested, and that Valen-

tine Lawless, afterwards Lord Cloncurry, was incarcerated in the Tower. He will follow the course of Turner, alias Furnes, alias Richardson, in Paris, London, Hamburg, and Ireland. He will see him intercepting letters addressed to the French Minister of War, and furnishing copies to Pitt, among others the famous memorial of Dr. Mac Nevin, embracing a full report on the state of Ireland, and appealing to France for help. Above all, he will learn for the first time how it came to pass that Humbert's expedition landed at Killala among the starved and unarmed peasantry of Connaught and not in the neighbourhood of Belfast. Turner lived well on into the present century, drawing his pension to the last. He posed as a patriot, and not the least curious incident in his strange career was his offer to take O'Connell's quarrel with D'Esterre upon himself. A few years later he lost his own life in a duel.

Hardly less strange than the career of Turner was that of Francis Magan, the betrayer of Lord Edward Fitzgerald. Magan was a creature of Francis Higgins, "the sham squire"; and it was through him, according to Mr. Fitzpatrick, that Higgins derived most of the information that rendered him so useful to the government. Like Turner, Magan was a United Irishman, and through life posed as the very pink of propriety. On the night that Lord Edward Fitzgerald lay bleeding to death in Newgate he was raised by the votes of United Irishmen to a still higher rank in the organisation. During the Union struggle he sided with the patriots, and his name appears along with that of Daniel O'Connell convening a great aggregate meeting in December, 1812, to protest against the conduct of the government. Still, as Mr. Fitzpatrick remarks, there was something uncanny about him, and men who remembered '98 looked askant at him. He never married, but lived a lonely life in an old tumbled down house near the Four Courts. He died in 1843, leaving all his ill-gotten wealth to his sister. After his death all the rooms in the house were shut up, and Miss Magan ate, drank, and slept on the landing till she too died.

But Turner and Magan were mere dabblers in treachery by the side of Leonard MacNally, the friend of Curran, the accomplished advocate of the United Irishmen, and the betrayer of his clients. MacNally's real character has recently been exposed by Mr. Lecky, but thirty years and more ago Mr. Fitzpatrick was on his track in *Notes and Queries*. Apropos of MacNally's letters, Mr. Fitzpatrick has an interesting note to which it is worth while to direct attention, to this effect, viz., that Wickham's papers, which are usually supposed to have undergone the fate of many others of this period, notably those of the Duke of Portland and Lord Clare, are safely preserved by his grandson. Sometime, it is to be hoped that they too, like Lord Cornwallis's and Lord Castlereagh's, will see the light.

Everyone who has any acquaintance with Grattan's speeches will readily call to mind the glowing passage in which he describes Father O'Leary, "a man of learning, a

philosopher, a Franciscan," &c., and the valuable service he rendered by his "Address to the Common People of Ireland on occasion of an apprehended Invasion by the French and Spaniards in July, 1779." It has long been known that O'Leary enjoyed a pension from government. Mr. Fitzpatrick undertakes to show precisely how that pension was earned, and his narrative goes far to confirm the worst suspicions regarding him. Setting aside all other circumstances, his intimacy with Higgins and Colonel O'Kelly, one of the Prince Regent's black-leg associates, is of itself sufficient to damn him. But perhaps the most striking piece of evidence is that furnished by the late Lord Chancellor O'Hagan.

"This gentleman," says Mr. Fitzpatrick, "could not bring himself to believe Mr. Froude's charge branding O'Leary as a spy, and was unable to rest until he read with his own eyes at the State Paper office the original correspondence. He returned to Dublin, declaring that the imputation was but too well founded."

But despicable as was the work O'Leary undertook, it was not really criminal. He prostituted his great abilities, it is true, and no Irishman will forgive him the part he played with Sir Boyle Roche in wrecking the Convention of 1783. He betrayed his country, but he did not do to death innocent men as did Thomas Reynolds and Captain Armstrong.

Captain Armstrong, it will be remembered, was the chief, indeed the only witness—for, as Mr. Fitzpatrick notes, the Irish treason law was not assimilated to that of England till 1822—at the trial of John and Henry Sheares. Mr. Lecky, while deploring the unseemly haste of the trial, somewhat extenuated the baseness of Captain Armstrong's conduct, and has expressed his conviction that there can be no rational doubt as to the guilt of both brothers. Mr. Fitzpatrick's narrative sets the affair in a rather different light; and the fresh evidence he adduces, if it does not go to prove the innocence of the Sheares, is at least sufficient to prove that their trial was a mere travesty of justice, and that Armstrong, as well as MacNally, was an unmitigated scoundrel.

"Mr. John Warneford Armstrong," wrote Lord Cork on the eve of the trial, "was certainly in my regiment, and quitted it in a most disgraceful manner. From his conduct while there I would not pay much attention to what he did say, nor give much credit even to his oath. I would send a person or persons did I not think it would be too late."

This and another letter, MacNally, counsel for the defendants, judiciously suppressed! Armstrong lived to old age, and even acquired a reputation as a good and generous landlord in one of the most disturbed districts of Ireland. He denied that he had, as Curran asserted, dandled Sheares's baby on his knees while plotting the destruction of its father; but Mr. Fitzpatrick relates an anecdote how, meeting Mrs. Sheares with her children, shortly after the execution of her husband, the latter ran gleefully to meet him.

"His temper," adds Mr. Fitzpatrick, "was of as hair-trigger a character as the pistols which he carried for protection. Robert Maunsell,

a leading solicitor, of whom Armstrong was a client, informed me that the captain, on one occasion, when entertained by Mrs. Maunsell in Marston-square, smashed, by an awkward swinging gesture, the leg of the chair on which he sat, whereupon his exclamation was not a gallant apology, but 'D—n your chairs, madam!'"

Mr. Fitzpatrick no longer, I am glad to see, writes "coteremporaries," but his use of "unless," pp. 7, 18, and elsewhere, is curious, and I think one ought to say "documentary, and not "documental evidence" (p. 224). I have noticed one or two misprints, and the Index is not always correct.

R. DUNLOP.

*The Ainu of Japan: the Religion, Superstitions, and General History of the Hairy Aborigines of Japan.* By the Rev. John Batchelor, C.M.S. With eighty illustrations. (The Religious Tract Society.)

THERE was a time when the greater part, if not the whole, of the Japanese Archipelago and neighbouring islands, as far north as Kamchatka, were peopled by men of the Ainu race, who could look out on their watery domain and exclaim, in the words of their old national song, "Gods of the sea, open your divine eyes. Wherever your eyes turn, there echoes the sound of the Ainu speech." This speech, which shows no clear relationship to any other known language, now survives only among a few scattered communities in Yezo, the southern districts of Sakhalin, and the southern members of the Kurile group, communities numbering probably less than 20,000 souls altogether. Of these, the great majority (about 17,000) are confined to Yezo, where they are in progress of extinction, partly through drink and epidemics, partly by absorption in the growing Japanese colonies on that island. But this moribund race presents so many points of interest to the anthropologist, especially in their remarkable physical features, their social usages and religious views, that students will gladly welcome this addition to the studies of their characteristics that have in recent times been made at first hand by such observers as Dr. Scheube, Herr von Siebold, and Miss Bird (Mrs. Bishop).

During the eight years (1880-89) that Mr. Batchelor devoted to missionary work among the Yezo Ainu he had exceptional opportunities for studying their inner life, and he has here brought together a surprising amount of information on this subject, the value of which is greatly enhanced by the excellent photographs and sketches supplied by Mrs. Batchelor. His intimate knowledge of the language, of which he has compiled a Grammar and Dictionary, and into which he has translated the Four Gospels, has also enabled the author to correct many of the mistakes made by his precursors in describing the social and religious practices of these aborigines. Thus it appears that their real name is not *Aino* but *Ainu*, and the difference is more important than might be supposed. *Aino* is their Japanese nickname, meaning "mongrel," formed probably by popular etymology from the native name *Ainu*, which means



"men," "people"; hence was also doubtless suggested the Japanese legend of their canine descent.

It is also shown that Miss Bird was quite wrong in taking the curious *inao*, whittled willow sticks with the shavings attached, for "household gods," the fact being that they are sacred offerings to the gods, and sometimes apparently mere ornaments. It is strange that Miss Bird should have fallen into this mistake, as she herself elsewhere states that the Ainu have no religion. But here again she is flatly contradicted by Mr. Batchelor, who devotes much space to show that "these people are exceedingly religious, notwithstanding all that has been said to the contrary." This, in fact, is the main feature of the work, and many of the statements made are so extraordinary that they will certainly tax to the very utmost the credulity of the reader. We are asked, for instance, to believe that these hairy aborigines, confessedly at an extremely low grade of culture, have the most exalted and philosophic conceptions respecting the constitution of the universe, and the relations of the "one supreme God, the Creator of all worlds," both to mortals and to all the lesser gods, above whom He towers, of whom He is the Maker, who are "His servants and deputies." Mr. Batchelor was himself more than once taken severely to task by these rational polytheists for his disparaging remarks on the established order of things, whereby the mysterious ways of an all-wise and beneficent Providence seemed to be questioned. There are doubtless innumerable deities both "good and bad," and of both sexes, some to be loved and honoured, some to be feared and hated, deities presiding over land and water, over mountains, valleys, lakes, and rivers, over the heavenly bodies, clouds, storms, and fire, over fair and foul weather, weal and woe; but all are subordinate to the supreme God, obey His behests, and execute His orders. But being themselves finite and full of imperfections, they are but imperfect instruments of His will, liable to bungle and make mistakes through carelessness and other shortcomings. Hence the manifest defects of the universe are to be attributed not to the Creator, who means all for the best, but to His clumsy ministers; and thus have these simple-minded savages solved the great problem of the existence of physical and moral evils in a world created by a Being of infinite goodness. Thus, when Mr. Batchelor ventured to remark on the rugged and forbidding character of the west coast of Yezo, he was "rebuked," and told that he ought not thus to rail and reflect upon the works of God, and it was explained that

"Yezo was made by two gods, a male and a female, who were the deputies of the Creator. The female god had the west coast as her portion of the work, and the male had the south and eastern parts assigned to him. They vied with each other in their tasks. As the goddess was proceeding with her work, she happened to meet the sister of Aioina Kamui [ancestor of the Ainu race], and instead of attending to her duties, stopped in her work to have a chat, as is the general custom of women. Whilst they were talking, the male god worked away and nearly finished his portion of labour.

Upon seeing this, the female god became very much frightened, and in order not to be behind time, did her work hurriedly and in a slovenly manner. Hence it is that the west coast is so rugged and dangerous. If therefore anyone is disposed to grumble, he should remember that it is not the Creator Himself who is at fault in this matter, but his deputy. The chattering propensity of the goddess was the original cause."

After this we ceased to wonder at anything, and learn without further surprise that these favoured children of Nature, whose language supplies no word for the world or universe as a whole, have nevertheless discovered that the earth is round and not flat, as supposed by their less intelligent Chinese and Japanese neighbours.

"According to them the world is a vast round ocean, in the midst of which are very many islands, or worlds, or countries, each governed by its own special order of gods. . . Upon asking the people why they supposed the world, taken as a whole, to be round, they replied that it was because the sun rises in the east, sets in the west, and comes up the next morning in the east again."

Certainly the Irish philosopher, Virgilius, bishop of Salzburg, who is usually credited with the first clear conception of the rotundity of the earth, could scarcely have put the point more neatly than this. But the author's remarks on the word *kamui*, a god, will tend to shake the reader's confidence in some of his conclusions regarding the sublime religious notions of these untutored aborigines. This term is not only equated with the Japanese *kami*, but the opinion is expressed that, "however unlikely it may at first sight appear, the Japanese owe their word for 'god' to an Ainu source." Yet it has been clearly shown by Dr. A. Anuchin that *kamui* has nothing to do with *kami*, but is an Aino compound form from *kam-trui*, "flesh-strong," that is, rich in flesh, the reference being to the bear, which was formerly the great god of the Ainu, as it is still of the Ghiliaks and of several other tribes on the neighbouring mainland. At stated periods this animal is killed and eaten with much ceremony, the scene partaking somewhat of a religious feast, and concluding with the usual drunken orgies, as described by many observers, including Mr. Batchelor himself. When captured, the people "admire and make their salaams to it," obviously a survival of former worship, and before the sacrifice it is told that it is about to be sent to its forefathers; pardon is craved for the offence, and "it is comforted with the consolation that large numbers of *inao* [sacred offerings] and plenty of wine will be sent along with it." Of course the larger and fatter, the more the god was admired, and thus the quality of abundant flesh came gradually to be regarded as the highest attribute of the divinity. Then the term *kamui*, when its etymology was forgotten, was naturally generalised as a name applicable to all deities. Its resemblance to the Japanese *kami* is a mere coincidence, comparable to the resemblance, for instance, between the English *sheriff* and the Arabic *sharif*.

It is evident that the statements regard-

ing the religious views of these natives must be received with great caution; but in all other respects Mr. Batchelor's contribution to Ainu ethnology can hardly be overrated. The book will always be consulted, if only for the sake of the numerous photographs, which give an excellent idea of the physical features of this strange Caucasian waif, stranded, as it were, on the remotest confines of the Mongolic world.

A. H. KEANE.

*The Works of Heinrich Heine.* Translated by C. G. Leland. Vols. V and VI.: "Germany." (Heinemann.)

It is hardly likely at this time of day that a serious seeker for information about the religion, philosophy, or *belles lettres* of Germany will turn to Heine, except for the chance of an occasional side gleam of enlightenment. Mme. de Staël's book, which Heine professed to supplement, would need to be poor indeed not to present, within its own scope, truer views of men and things than some put forward by Heine. The lady, however, is not regarded as one of the world's greatest humorists; and as she dealt with what was after all only a passing phase of German evolution, her work is now one of the sober respectabilities to which professed students must occasionally refer, but hardly a living book. Heine's work, on the contrary, thanks to the salt and spice of wit and humour, is one whose intrinsic merit as a collection and exposition of facts may be great or small, but which is still capable of being read by mere seekers after entertainment. It is therefore still worth translating; defective knowledge and disproportionate treatment of details are things of slight importance here—we know where to look for correctives—and the very spite that turns portrait into caricature, and biography into scandalmonging, gives, or seems to give, a grip of personality not always obtainable otherwise. The drift of the book is anti-religious, or rather anti-Catholic, a circumstance which necessitated now and then a little softening down of expression in the French version in which the book first appeared; but as the purpose kept in view is political, or, to use Heine's own word, social, and not controversial theologically, why—let the galled jade whine! and the translator give us our Heine undilute. Wit and humour, however, are essences extremely apt to lose both strength and flavour in the process of transference from one language to another. It was therefore a very natural and, on the face of it, a very happy thought on the part of a publisher desirous of bringing out Heine in English to invite the co-operation of a writer who had long worked on the borderland between German and English, having executed a version of the *Reisebilder* during the author's own lifetime, and achieved for himself an independent and not insignificant reputation as a humorist. As if still further to raise expectation, Mr. Leland writes in his preface:

"As regards serious effort to translate carefully and clearly, retaining as well as I could the spirit of a writer with whom I have long been familiar, and who himself expressed gratifica-

tion at the publication of my translation of the *Reisebilder*, I can only say that I have taken a degree of pains which I never before devoted to any similar work."

In the present volumes, therefore, we have a specimen of Mr. Leland's very best work; and, having conscientiously read nearly the whole of the first volume along with the original, I think I may say that, although mistakes are not quite so thickly strewn as they are in some parts of the previous volumes, they are still far too numerous. Here are some specimens, German and English:

## HEINE.

Die Einen, die Manichäer, erhielten diese Lehre [des Dualismus] aus der altpersischen Religion, wo Ormuzd, das Licht, dem Ahriman, der Finsternis, feindlich entgegengesetzt ist. Die Anderen, die eigentlichen Gnostiker, glaubten vielmehr an die Präexistenz des guten Principes, und erklärten die Entstehung des bösen Principes durch Emanation, durch Generationen von Aeonen, die, jemehr sie von ihrem Ursprung entfernt sind, sich desto trüber verschlechtern (*Werke*, Bd. v., p. 39).

Das ganze System von Symbolen, die sich ausgesprochen in der Kunst und im Leben des Mittelalters, wird zu allen Zeiten die Bewunderung der Dichter erregen. In der That, welche kolossale Konsequenz in der christlichen Kunst, namentlich in der Architektur! Diese Gothischen Dome, wie stehen sie im Einklang mit dem Kultus, und wie offenbart sich in ihnen die Idee der Kirche selber! Alles strebt da empor, Alles transsubstantiiert sich: der Stein . . . wird Baum; die Frucht des Weinstocks und der Aehren wird Blut und Fleisch — (p. 44).

Der wahre Christ spazierte mit ängstlich verschlossenen Sinnen, wie ein abstraktes Geistesgenie, in der blühenden Natur umher (p. 47).

Beständig aber halten wir im Auge diejenigen von den Fragen der Philosophie, denen wir eine sociale Bedeutung beimessen, und zu deren Lösung sie [die Philosophie] mit der Religion konkurriert (p. 107).

In einer Zahl ist alles Sinnliche und Endliche abgestreift, und dennoch bezeichnet sie etwas Bestimmtes und dessen Verhältnis zu etwas Bestimmtem (p. 192).

Ich glaube, man erlaubt mich gern die populäre Erörterung dieser Partie, wo "von

## MR. LELAND.

The Manichaeans derived this idea [of Dualism] from the old Persian religion, in which Ormuzd, or Light, is opposed as an enemy to Ahriman, or Darkness. The true Gnostics placed more reliance on the pre-existence of the good principle, and explained the existence of the evil by emanation, by the generations of aeons, who, the more remote they become from their origin, die the more degraded (Vol. v., p. 7).

The whole system of symbols which express themselves in the art and life of the Middle Age will through all time awake the amazed admiration of the artist. And, indeed, what a colossal result it had [!] in Christian art, especially in architecture! How these Gothic cathedrals are in harmony with the general culture [!], and how the idea of the Church is revealed in them! Everything in them rises and soars, everything transforms itself; the stone sprouts . . . and becomes a tree, the fruit of the vine, and the branches become flesh and blood — (p. 11).

The true Christian walked with agonised reserved feelings, like an abstracted spectre here and there in blooming Nature (p. 15).

And we must constantly bear in mind those questions of philosophy to which we attribute a social significance, and whose solution concurs [!] with that of religion (p. 68).

All that which is sensible and finite is concisely given in a number, and yet it indicates something determined, and its relation to something determined (p. 141).

I believe that the reader will willingly excuse me from giving the popular disquisition

## HEINE.

den Beweisgründen der speculativen Vernunft, auf das Dasein eines höchsten Wesens zu schliessen," gehandelt wird (p. 198).

Alle Wege, die man in dieser Absicht einschlagen mag, fangen entweder von der bestimmten Erfahrung und der dadurch erkannten besonderen Beschaffenheit unserer Sinnenwelt an . . . oder sie legen nur unbestimmte Erfahrung, Das ist, irgend ein Dasein zum Grunde, oder — (p. 199).

Sie [die Kirche] hat durch grosse geniale Institutionen die Bestialität der nordischen Barbaren zu zähmen und die brutale Materie zu bewältigen gewusst (vi. 23).

This last example is one of sticking too close to the absolute words of the original; "genial" does not mean the same thing in German and in English. Too frequently Mr. Leland goes to the other extreme and seems to reject arbitrarily the right words, as when he substitutes "compromise" for "concordat," "council" for "conclave" (at a papal election), "chart" for "charter," and translates *Abgeordneten* (delegates) as "minor officers" (p. 41). Perhaps his greatest mistake is over the word *Kultus*, which Heine uses in the right sense of "cult," "ritual," "worship," as complementary or antithetic to "dogma." Mr. Leland (at p. 4) appends to it the following extraordinary note: "The true meaning of this disputed word is here the peculiar form which national spirit or character assumes in action, including its social, literary, and other developments"; and translates it "culture" several times. Whether he improves his own position when he further on in the book translates it rightly may be doubted. Occasionally, in passages whose sense is not wholly lost, the wording is awkward even to grotesqueness, as in "whether the Virgin Mary was one giving birth to God or man" (p. 5), and "The model of the master makes the man" (p. 296), in which alliteration seems to have run away with Mr. Leland. What Heine says is, "The example of the master guided the disciples." Mr. Leland is unfortunate in his French too; "dont la lumière saut aux yeux" (p. viii.) may be due to the printer, but it is hard to believe that the "lion de Juda démenturé" ever appeared in the *Revue des Deux Mondes*. As for "la ruisseau pour nous l'eau de Jouvence," the omission of an accent and the separation of a final letter have made fine havoc of the sense. I suppose it must be credited to the printer. But who read the proofs? Then we have the famous distich—

"De par le roi, défense à Dieu  
De faire miracle en ce lieu,"

with its measure spoilt by the substitution of *dans* for *en*. And was not the place the churchyard of St. Médard? Mr. Leland says the *Cour des Miracles*.

## MR. LELAND.

of that part where the author treats of "principles of the proof of speculative reason deducing the existence of a highest being." (p. 146).

Every road which one can take with this intention must begin either from determined experience and the thereby recognised special adaptability of the world of sense . . . or they have for basis only undetermined experience, that is, an existence, or else — (p. 147).

It [the Church] succeeded by subduing with its great genial institutions the bestiality of Northern barbarians and mastering brutal matter (p. 245).

Altogether, 'the conclusion is forced upon one that Mr. Leland's knowledge of German is not sufficiently accurate, nor his command of English sufficiently absolute, to constitute him an ideal translator of a German classic. Those who know the original can only regret, for the author's sake, the publication of a version so imperfect; and those who are obliged to use a translation will be very apt to imagine that Heine's clearness and brilliancy have been much over-stated. The latter are certainly to be pitied, for it is hardly probable that any one else will care to go over the ground after Mr. Leland.

R. McLINTOCK.

## SCOTCH CLERICALISM OLD AND NEW.

*Studies in Scottish History, chiefly Ecclesiastical.* By A. Taylor Innes. (Hodder & Stoughton.)

*Scottish Ministerial Miniatures.* By Deas Cromarty. (Hodder & Stoughton.)

THESE two books have almost nothing in common; yet for that very reason they may be taken and considered together. Between them they represent a phase—possibly a transitory phase—of Scottish theologico-ecclesiastical life. The one is dry with the dryness of pedantry; the other is unctuous with the unctuousness of the female gossip who is never happier than when she is in church, and who, to do her justice, is interested quite as much in the sermon as in the bonnets. For one Scotchman that will read Mr. Taylor Innes's volume, there are twenty Scotchwomen who will care to have a peep at the instantaneous photographs of professors and ministers at present living North of the Tweed, taken by the lady—one may safely bet Mr. Gladstone's ten to one that it is a lady—who styles herself "Deas Cromarty."

It may be doubted, indeed, whether Mr. Innes has done wisely in republishing a number of his papers which have no merit but a controversial one. It is strange that a veteran writer for the press and the magazines should have committed such an error. Nearly half of his book is composed of arguments which may be interesting to Mr. Taylor Innes and folk who, like himself, are Disestablishers and Free Churchmen, but which are a weariness of the flesh to ordinary lay—even to ordinary Scotch—humanity. Mr. Taylor Innes's action in republishing his controversial articles is all the more to be regretted, because it has led to his attempting at least to secure immortality for some very sad nonsense about Burns. In a paper styled "The Question in Scotland Twenty Years Ago," he delivers a number of hard blows—the hard blows of a member of the Evangelical party—at the Moderates, who were, according to their lights and capacities, the Latitudinarians or Broad Churchmen of the eighteenth century in Scotland. He discovers that the Moderates "cast away" the life of Burns, and this mainly on the faith of two uncorroborated stories. One of these, which Mr. Innes describes as "unspeakably touching," but which is in reality unspeakably silly, is to the effect that Burns was

"visited by that sudden consciousness of sin

and despairing aspirations after a higher life which comes once in a lifetime to many a man," and that he

"went with his convictions to the minister of the parish where he happened to be—a Moderate of excellent character—who heard all he had to say, and gave it as his advice to him not to trouble himself about these things—to go to the first penny-wedding he could find, and think no more about it."

The second story is that

"one of the leaders of the Moderate party in Ayrshire, having seen a small manuscript collection of Burns's earliest poems, sent for the poet. He treated him kindly and praised his book, but pointing out passages here and there that were tinged with the traditional religion which the writer had imbibed under his father's roof, advised him, for the sake of his own future reputation, to avoid all drivelling pietism, and to keep henceforth such unpoetical stuff out of his poems."

And so, in virtue of these two stories, we are asked to believe that

"the failure of Burns's higher aspirations was ['were' is the actual word in the text] due not merely to that general atmosphere of unbelief which his Moderate friends certainly spread around him, but to their positive contact or interference at the time when that glorious nature was struggling to open itself to heaven."

This is unfair to the Moderates; Mr. Innes condemns them for (in their case at all events) the very worst form of insincerity, on the evidence of second-hand gossip. But it is preposterously unjust to Burns. If it is true of David Hume, as averred by Mr. Innes, that he had "six times the brains" of "the leading Moderates" of his time, it is no less true that Burns had six times the brains of the clergymen of Ayrshire, not to speak of "the drunken writers and boozy lairds who desired to seduce Burns into the Moderatism which they could trust, as a religion that made pleasant provision for the flesh." And yet we are asked to believe that Burns allowed himself to be influenced, even allowed his moral life to be wrecked, by men intellectually his inferiors almost to an incalculable extent!

But Mr. Innes is an industrious investigator and a careful, if also somewhat prosaic, chronicler; and several of his essentially non-controversial papers, such as "Samuel Rutherford," "Sir George Mackenzie," and "Edinburgh and Sir William Hamilton," are fairly readable. His description of Rutherford—Rutherford of the *Letters* more particularly—as an "unselfish egoist," is happy, and it is as accurate as it is happy. Mr. Innes has further done a distinct service to history and to Scotland by reproducing the brighter side of the life and character of the eminent lawyer and politician so unhappily known as "Bloody Mackenzie." He says of Mackenzie quite truly that his "writings show that steady and discriminating love of justice which every great lawyer possesses, if not as an original passion, at least as a slowly acquired and deep-founded habit." Mackenzie further did a vast deal to improve the administration of criminal justice in Scotland. Before his time an accused person never knew what witnesses the Crown was to bring against

him; Mackenzie obtained a law that a list should be furnished to the prisoner fifteen days before trial. Formerly the naming of a jury was in the hands of the King's Advocate; Mackenzie had an Act passed empowering the judges to select forty-five men, of whom the defendant chose fifteen. He also established the practice by which the defendant has the last word in criminal cases. Finally, "the clerk of the court appointed by the Crown used always to be enclosed with the jury for their direction till Charles II.'s law-officer got an Act empowering them to choose their own clerk."

"Deas Cromarty's" volume is of a very different sort from Mr. Taylor Innes's. It deals entirely with men in their more human aspects, whereas Mr. Taylor Innes's deals mainly with historical facts and controversies, and with ecclesiastics as ecclesiastics. It is full of "a living interest in living men." It is, indeed, a sign of the times in Scotland. Men and women there, who are attached members of congregations, talk much, sometimes eulogistically, sometimes in a depreciatory spirit, always in a gossiping way, of clergymen—of their appearance, their dress, their habits, their headaches, their families, their orthodoxy (or the reverse), and the manner in which they attend to their multifarious duties. This is a volume of such gossip, clarified and to some extent spiritualised. Dealing with the personal appearance and the mental specialities of sixteen professors and forty-six "ministers on charges," it will be regarded as "quite a treat" in a large number of Scotch households. How delightful, for example, to learn that Principal Rainy has "a well-filled, well-carried figure," "a clear cut, classic, attentive face," and an "air of composed information and ability for every affair in hand." Is there not, however, a touch of provincialism in such praise as that "as leader of the House of Commons he [Dr. Rainy] would have stood without a rival?" How pleasant it must be to see oneself described as "a small finished man, dark haired, and handsomely smooth atop, with a fine aquiline cast of face," and to learn that one "is at once a scholar and a gentleman," and "would be quite in place in any circle of eminent University men"! Again, "ill-hung but vigorous are the mouth and jaws, and the voice correspond"; but it must console the Rev. Dr. James Stalker, who is so sketched, to learn that he has "a vigorous nature in tilt at the sins of the world, eager to serve a cause, to help a friend." It is of judiciously whipped-up adulation of this kind that *Scottish Ministerial Miniatures* is mainly composed. "Deas Cromarty" shows herself, besides, tolerably familiar with the theological controversies of the day in Scotland, and surveys them from what she herself would probably term a Wide Church standpoint. She knows her business as a gossip-photographer, and would probably—did she but try—write a tolerably successful novel with a clergyman for hero, though not martyr. But, as has already been said, this book is notable mainly as a sign of the times.

WILLIAM WALLACE.

#### NEW NOVELS.

*Quizote the Weaver.* By C. G. Furley Smith. In 3 vols. (Hurst & Blackett.)

*Come Live With Me and Be My Love.* By Robert Buchanan. (Heinemann.)

*Where Honour Sits.* By W. B. Home-Gall. (Digby, Long & Co.)

*The Interpreter's House.* By B. Paul Newman. (Fisher Unwin.)

*A Conquering Heroine.* By Mrs. Hungerford. (White.)

*An Evil Reputation.* By Dora Russell. (Griffith, Farran & Co.)

*Tib.* By George Douglas. (Oliphant, Anderson & Ferrier.)

*A Big Mistake.* By Grace Ellicott. (John Flack.)

*Paid in Full.* By Mary H. Tennyson. (W. Stevens.)

MR. HUGH BOSWELL, millowner, of the Scotch town of Queenshope, is the hero of *Quizote the Weaver*. The author gives him this designation because, although he is the wealthiest man in Queenshope, he has socialistic tendencies which make him more considerate towards his workpeople than factory owners are generally. While the other Queenshope employers of labour "combined the most radical longings to abolish the peerage with the most conservative feelings regarding the proper position of mill hands," Boswell put his workpeople on a higher level, and sought their material, intellectual, and moral well-being. Of course, he suffered for his reforming zeal, and all the most benevolent actions of his life were turned against him. He befriended a poor mill-girl who had been betrayed and abandoned by her lover, and the world called him her seducer. He was even accused of setting his own factories on fire so that he might obtain the insurance money of £50,000, and out of all those who had received of his beneficence there were none to stand by him in his hour of adversity. Two women only knew him to be the soul of honour, and they remained true. One was his wife, a gentle retiring girl, whose depth of feeling had never been suspected until affliction tried her as in a furnace; and the other was Lindsay Lorimer, a young lady of lofty aspirations, his first love. The narrow world of Queenshope was startled when the faith of these two was justified by events, and Boswell's character was cleared of every stain. There was a good deal of tribulation to pass through, however, before this desirable consummation; and a young artist, Basil Warrender, was instrumental in bringing the truth to light. He was rewarded for his action, which it must be confessed sprang largely from his affection for Lindsay Lorimer, by the love of that peerless creature, who had the art possessed by true musicians of making the violin speak. Peter Ranken, the father of the betrayed girl, is a powerfully-drawn character. A half-taught Republican weaver, to him "equality and brotherhood meant only social reversal—servant becoming master and master slave." Geordie

Lawson, the Scotch poet, is also excellently drawn. His conceit is colossal.

"'It's the like o' us,' he remarks on one occasion, 'the poets—the Shaksperes, an' the Burnses, an' the Lawsons—that could gie ye the best help, for we're aye soundin' the deeps o' man's soul, studyin' the ambections an' the passions that's the same in a' ages an' in a' stations.'"

The name of Mr. Furley Smith is new to us, but he is a writer of distinct promise. He has a grasp of individualities, and there are many parts of this novel which testify also to his command over the springs of humour and pathos.

Mr. Buchanan's story is by no means equal to his best work in fiction, but it is still far beyond the capacity of the average novelist. There is no doubt it would have been better still had it not been founded on the author's pastoral drama, "Squire Kate." Writing a novel from a drama must be destructive of spontaneity, and that is just the impression left by *Come Live With Me and Be My Love*. The scenes are too much constructed to order. Nevertheless, the character of Catherine Thorpe, the woman-farmer—whose lover is taken away from her by her sister Bridget—is powerfully drawn, and the same may be said of the sister herself. Catherine has given her affections to a somewhat lackadaisical youth—as handsome, full-blooded women sometimes will—while she utterly ignores the masculine affection of Geoffrey Doone, her overseer, who has long worshipped her from afar. Meanwhile, the favoured lover has eyes only for Bridget, and there is much trouble all round when the bent of his affections is discovered. Love philtres and tragic incidents are part of the apparatus employed by the author. Of course there is a general reconciliation at the last. Mr. Buchanan gives us some pretty transcripts of nature and human nature in the South of England, and his volume is appropriately dedicated to Mr. Thomas Hardy.

The Tale of the Desert March, Egypt, 1884-85, by Mr. Home-Gall is all in the line of the new class of sanguinary war stories. Charles Morrelle, the hero, enlists in the army because he believes Rose Gresham has been untrue to him. There was plenty to make him think so, though everything is ultimately shown to have arisen from a mistake. Rose's sister, Leila, has borrowed some of her clothes in order to keep an assignation with her married lover in the gloaming. Morrelle sees the lovers, and mistakes Leila for Rose. Next day he has a stormy interview with Capt. Bassett, the betrayer, whom he charges with an intrigue with Rose. Bassett does not deceive him, and Rose also, in order to shield her sister, suffers herself to be misunderstood. Bassett plays a more unworthy trick still. In view of Morrelle, he forcibly embraces Rose, thus making believe that they are lovers. Morrelle rushes from the scene distracted, and forthwith takes the Queen's shilling. At Abu Klea he fights like one of Mr. Rider Haggard's heroes, saves the life of his mortal enemy, Bassett, and obtains the Victoria Cross and a commission. When he returns to England the tangled web is

all unwoven, and Rose and Morrelle are united in wedlock. Albeit there is something to desiderate in Mr. Home-Gall's style, the war passages in his novel are told with spirit, and as a whole *Where Honour Sits* may certainly be pronounced readable.

*The Interpreter's House* has just missed being a very striking volume. It is a book of parables dealing with life and death. The mysteries of both are now and again handled with a skill that promises still better things to come. Mr. Neuman's style is effective, though it is by no means immaculate when judged from the severe grammatical standpoint. He must also get rid of that uncouth German phraseology which finds expression in such literary barbarities as "thy never-to-be-forgotten industry," "a few worthy-to-be-noticed stones," "this by-the-body-hampered spirit," "the soon-to-be-published, world-influencing work," and the like. Still, it is something when a writer strikes out a path for himself, as Mr. Neuman does in such sketches as "The Forest Child," "The Sins of the Fathers," and "The Second Manhood of Amos Dole."

The author of "Molly Bawn" is entertaining as usual in *A Conquering Heroine*. The young Irish goddess, Bridget O'Neill, is no doubt such a captivating creature that even a cold critic would succumb to her charms; but in the interests of her own sex we are very glad when she marries, and the havoc among the "eligibles" is arrested. She is a vivacious, lovable creature, but she (perhaps unconsciously) plays it very low down upon other girls who have not her natural advantages and charms. All the men who are introduced to her—from proud lords to penniless youths—simply come up to be bowled over like so many ninepins.

Miss Dora Russell's story, *An Evil Reputation*, is full of startling surprises, and reminds us of the French detective novels. The "evil reputation" does not belong to a human being, but to a lonely house on the sea coast, where more than one ghastly tragedy has been enacted. The most exciting of these is related at length. A beautiful young married woman is the victim, but she survives almost unheard-of cruelties to bring retribution upon her guilty husband and his accomplice. All who are fond of sensationalism will find no lack of it in this volume.

In a wholly different vein is *Tib*, a story of Scottish farm life, which details the love passages in the history of two sisters—Tib and Clova Shiel. There are no incidents out of the common, yet the sketch is extremely interesting, because it is gracefully written, and the fresh country air blows across its pages.

With one of Shakspeare's characters Miss Ellicott might say of *A Big Mistake*, "A poor thing, but mine own." Certainly no one would desire to rob her of the honour of its production. The style is thin and trivial to the last degree, and the two leading characters behave foolishly. Lady Armytage, having failed to become united to the man she loves, joins a sisterhood, and soon dies. Whether we look at the conduct

of her ladyship, or that of Mr. Fenwick, or whether we regard the book as a whole, we are inclined to echo the words of the title, and say "a big mistake."

For the sake of human nature, we trust there are not many fathers like Herbert Ferrol, who treats his daughter—the heroine of *Paid in Full*—with fiendish cruelty. Some of the American experiences related here are almost incredible. Happily the daughter escapes from her father's clutches, and after stirring vicissitudes finds at last a happier fate than the one she had been destined for. The story holds the reader's attention.

G. BARNETT SMITH.

#### SOME VOLUMES OF VERSE.

*A Garden, and Other Poems*. By Richard Francis Towndrow. (Fisher Unwin.) There is a certain charm about these verses that is often absent from work which, from the point of view of art, can claim a far higher place. It arises from their obvious sincerity. They are the unforced expression of moods which at times visit most men, but which few have the gift to record with such a delicate and tender touch. One imagines them written in some country home—a parsonage perhaps—in the intervals of a life of quiet labour, little vexed with care. There are the faults of an amateur: an imperfect sense of rhyme, a tendency to echoes—here of "In Memoriam," there of "Caterina to Camoens"; but the thought is always high, if not deep, and the singing pure and full of melody. Like so many minor poets of the century, Mr. Towndrow is at his best in reproducing effects of natural beauty. There is nothing happier in the volume than "A Pool in a Meadow," of which these are the first two stanzas:—

"Pollard willows guard the place,  
Pond weeds clothe it nearly over,  
Save where, drawing back a space,  
They the clear, black, secret face  
Of the silent pool uncover.

"Round about it tangled bushes,  
Here and there a little parted,  
And beneath them tufts of rushes,  
Where the moor-hen shyly pushes  
Into darkness when upstarted."

Nearly half the poems are in sonnet-form, and of these the most successful are a series devoted to the four seasons in some of their infinitely various phases. It is hard to choose a favourite where so many are good, but, on the whole, we think that this autumnal one, with its jubilant note, pleases us best:—

"The elms are clad in triumph-robos of gold,  
And orchards glowing in autumnal blaze,  
Lifted from earth to heaven through dark'ning  
days,  
Flushed with a flame which they alone behold;  
Gathered and stored, while seasons slowly rolled  
Through that half-cycle, since the first love  
lays  
Of mating birds filled all the wooded ways  
With promise, till the gorse lit up the wold.  
Dear Earth! when Spring's new garments greet  
the sky  
How fair is her awaking—green, beneath  
The snow-fringed blue of April's canopy—  
Still lovely through all growth, till that first  
wreath  
Is turned to gold by true life's alchemy;  
Most glorious in the vestments of her death."

*Love in Earnest*. By J. G. F. Nicholson. (Elliot Stock.) Mr. Nicholson has a fatal gift of fluency. He has collected here no less than



a hundred and nineteen sonnets, besides songs, ballades, and rondeaux. Unfortunately, his sonnets lack that last unanalysable quality of distinction; and sonnets without distinction, especially in a long series, can only be monotonous. Taken by themselves, each is harmless; the sentiments are neatly expressed, the rhythms musical—too musical, indeed: a little ruggedness of expression, if only it came from true thought or intense feeling, would really produce a better effect than this constant languorous beauty. The following is a fair type of the whole fifty which make up the title-poem of the volume:—

"A sad, soft colour in the sunset-skies;  
Dark clouds that drift o'er spaces amber clear  
Above the tree-tops; through the silence  
dear  
The voice of an ebbing sea that sobs and sighs;  
And on your face, whence all the gladness dies,  
A wistful look that tells of dawning fear,  
A new unwonted whisper at your ear,  
A vague indefinite shadow in your eyes.  
"Oh that my love could chase your care away,  
And drive this first faint sorrow from your  
breast,  
But the dim future heeds not Love's behest;  
Powerless am I the Unseen to know or stay,  
And yet, throughout Life's long, mysterious  
day,  
God grant, my darling, that you may have  
rest!"

The miscellaneous sonnets at the end of the volume, and some, at least, of the lyrical pieces, where the want of strength and concentration is less felt, seem to us much better. But how could Mr. Nicholson venture even a sonnet-sequence on "The Ancient Marinere" with a light heart and no fear for the inevitable comparison?

*Leaves of Memory.* By Elizabeth Cowell. (Seeley.) These poems are mostly written in rapid metres, with a curiously incongruous effect, for the subjects of which they treat are nearly always meditative. They are songs of regret; of regret for death, or for the romance of history, or for the ideals and illusions of earlier years. The authoress is not without some measure of poetic feeling, but her command of technique is entirely inadequate to give it form. More knowledge of the great masterpieces would, one hopes, have made the following lines impossible:—

"'She's overworked,' th' old woman said,  
And slowly shook her snow-white head;  
'Her other grandmother feels it too;  
The poor thing has too much to do.'"

Of course Mrs. Cowell can write better than this. Such poems as "Sunrise in Calcutta," "The Queen's Cross," "The Well of Clisson" reach a far higher level.

*Poems.* By A. G. R. (Chiswick Press.) There is not a thought in this volume which is other than commonplace; hardly a phrase, a rhyme, or an epithet which is not hackneyed. The writer has no feeling for metre, and his lines frequently fail to scan. He is always tedious and often absurd. This would have been rejected by any self-respecting school magazine:—

"The oak may brave the tempest,  
And the ash may love the breeze,  
But I know an humble flower  
That nestled 'neath the trees;  
And the bitter east wind smote it,  
And each fibre shrank and sighed,  
And its little tendrils—blasted—  
Shrivelled up—and so it died."

The next stanza is, if possible, feeblér.

"CANTERBURY POETS."—*Songs of Béranger.* Translated into English Verse by William Toynbee. (Walter Scott.) Mr. Toynbee has certainly a happy touch in translation. We think his book might be read through, by a

person who had not read Béranger, without being recognized as a translation in more than half a dozen lines; and this is high praise. Further, he has often caught the lilt and swing of the original refrains—here, for instance, in "The Outcast" (p. 93):

"With fellow-countrymen for foes  
My fathers' spurs were never won,  
They never hailed in France. God knows,  
The hated arms of Albion!  
Nor when the State to ruin's brink  
Was well-nigh brought by Priesthood's guile,  
Were their pens steeped in Treason's ink.  
Noblesse? Lord love you, I'm Canaille—  
Canaille, sirs, rank Canaille!"

Very good too, in a graver and less satiric mood, is his version of "An Epicurean's Prayer":

"Love, tho' from thy full harvest field  
Death plucks the golden grain,  
Oh, thaw the heart by grief congealed,  
And kindle them again.  
Against the promptings of despair  
Let thy sweet impulse plead,  
And if the harvest Death must share,  
Cease not to sow the seed!"

All are good—the best, we think, in addition to those we have quoted, are "Off to the Country," "Poniatowski," "My Choice," and, strongest, perhaps, of all, "The Cossack's Song."

#### NOTES AND NEWS.

DURING the past five years, Mr. G. Barnett Smith has been engaged upon an important work, entitled *The History of the English Parliament*, together with an account of the Parliaments of Scotland and Ireland. It extends from the earliest times down to the great extension of the suffrage by the Reform Acts of 1832-5. There are no fewer than seventeen appendices, in the shape of "Constitutional Addenda," dealing with a great number of matters affecting Parliament and the Constitution. The work differs entirely from the many existing constitutional histories treating of the government of England at various periods. It is the first complete, consecutive record of the English Parliament as a legislative institution from the earliest times to the present day. In addition to the Parliamentary journals and official documents, all the constitutional writers of authority upon each epoch have been consulted in its preparation—a fact which will sufficiently testify to the magnitude of the undertaking. The History, which will be illustrated with facsimiles of constitutional documents, will be published by Messrs. Ward, Lock, Bowden & Co., early in October, in two large octavo volumes of nearly 600 pages each.

SIR RICHARD TEMPLE has undertaken to write for the "Rulers of India" series a Life of Thomason, one of the first lieutenant-governors of the North-Western Provinces. Though his name will be looked for in vain in biographical dictionaries, it is still remembered in Northern India as that of the man who stamped his personal character on the system of administration, as Munro did in Madras, and Mountstuart Elphinstone did in Bombay.

MESSRS. LONGMANS will publish in the autumn the autobiography of Sir Henry Parkes, four times prime minister of New South Wales. It will be entitled *Fifty Years in the Making of Australian History*; and will be in two volumes, with portraits.

THE *Diplomatic Reminiscences* of Lord Augustus Loftus will be issued next week, in two volumes, by Messrs. Cassell & Co.

MR. WILLIAM WATSON is putting together another volume of poems, which will be published later on by Messrs. Macmillan.

THE Rev. John Owen, author of "Evenings with the Skeptics," has in the press a continuation of that work, dealing with the skeptics of the Italian and French renaissance. It will form two volumes, and will be published by Messrs. Swan Sonnenschein & Co.

MR. H. MORSE STEPHENS is well advanced with a third volume of his *History of the French Revolution*, carrying the work down to the end of the Convention, in 1795.

MR. DAVID NUTT will publish early in the autumn an English translation of the *Atys* of Catullus, by Mr. Grant Allen, with a somewhat elaborate introduction, discussing the cult of Atys in its relation to primitive mythology.

MESSRS. OSGOOD, MCILVAINE & Co. will publish very shortly an English translation of *Moltke: His Life and Character*, as sketched in his journals, letters, and autobiographical notes. The volume will be illustrated with portraits, facsimiles of documents, and drawings by Moltke in water-colours and in black and white.

UNDER the title of *Cairo: Sketches of its History, Monuments, and Social Life*, Messrs. J. S. Virtue & Co. will republish in a collected form various articles contributed by Mr. Stanley Lane-Poole to *Picturesque Palestine*, *Sinai*, and *Egypt*, to the *Art Journal*, and to other periodicals. The materials have been thoroughly revised and brought up to date, and considerable additions have been made. The work is profusely illustrated, and a final chapter will treat of the results of the English administration of Egypt.

THE success of the sixpenny edition of the *Waverley Novels* has been such that Messrs. A. & C. Black are encouraged to continue the series by the publication, uniform in size and price, of *Scott's Poems* in three volumes, of *The Tales of a Grandfather* in three volumes, and of *Lockhart's Life* (unabridged) in five volumes.

MR. JOHN S. FARMER, who has already issued for private circulation two volumes of his *Slang Dictionary*, will have a third volume ready for his subscribers in October. The name of Mr. W. E. Henley will now appear with his on the title-page.

MR. ALEXANDER GARDNER, of Paisley, has in the press two new volumes by Mr. Henry Gough, dealing with the mediaeval history of Scotland. One is *The Itinerary of Edward I.* in his Scotch expeditions, 1286-1307, with introductions, notes, and maps; The other is *The Process against the Templars in Scotland*, 1309, from a contemporary MS. in the Bodleian Library, with other documents relating to the Templars in Scotland.

A VOLUME of verse, bearing the title, *Willow and Wattle*, by Mr. Robert Richardson, will be published in October by Mr. John Grant, of Edinburgh. The contents have been selected from poems contributed to British and Colonial magazines and newspapers.

THE fifteenth conference of the Association for the Reform and Codification of the Law of Nations will be held this year at Genoa, from October 5 to 11. The subjects to be discussed are classified under public international law, private international law, and marine law. In the last mentioned section, a resolution will be proposed, to the effect that the York-Antwerp rules of general average, as amended in 1890, be henceforth formally adopted.

MR. J. WELLS, of Wadham College, has printed as a pamphlet (Methuen) a lecture on "The Teaching of History in Schools," which he delivered at the recent University Extension meeting in Oxford. We will only say that the treatment is inspiring and practical throughout.

MR. E. W. B. NICHOLSON has reprinted from the ACADEMY his series of letters on the pedigree of the name "Jack"—but so "recast, augmented, and amended," that even the editor can hardly recognise them. Further research and consideration, however, have not led him to modify his original thesis:

"That the received belief as to the origin of the English forename Jack is quite wrong, and that, instead of being derived from the French Jacques, or any kindred form of that name, it comes from a diminutive of the middle English Johan, i.e., John."

He has added several appendices, in one of which he deals with the forms Jacky and Johnny, while in another he traces back Iohan in English to about 1122. A copy of the pamphlet (pp. 35) will be sent to any one who addresses Mr Nicholson, at the Bodleian Library, Oxford.

#### THE FORTHCOMING MAGAZINES.

THE first number of *Chums*, which will be issued next week by Messrs. Cassell & Co., will contain the commencement of a serial story by Mr. D. H. Parry, entitled "For Glory and Renown"; a story of the sea by Max Pemberton; a chat about Harrow by a Harrow Schoolboy; the first of a series of exciting adventures by "Ulysses"; a paper on "How to train for the Football Season"; particulars of upwards of 500 prizes offered to boys; "Our Reading Club," by "Spectator"; together with an abundance of illustrations.

A NEW serial story, by the author of "The Silence of Dean Maitland," will appear in *Great Thoughts*, beginning with the first weekly number for October.

AN article on "Queen Victoria's Dolls" will appear in the September issue of the *Strand Magazine*, giving illustrations of a large number of dolls dressed by the Queen when a little girl, mostly as historical characters. The dolls were sent from Windsor to be specially photographed for the magazine, and the Queen has been pleased to read and revise the article, and to add notes herself.

AMONG the articles appearing in the September issue of the *Religious Review of Reviews* will be "The Lincoln Judgment and the Privy Council," by Mr. Charles Skinner; "The Duty of the Christian to the Jew," by Dr. R. N. Cust; "The Repeal of the Acts of Uniformity," II., by the Rev. F. T. Vine, and a paper by the Dean of Gloucester. Canon Fleming's Sandringham sermon, "One that Comforteth the Mourners," will also be given. With this number is started an Australian edition of the review.

#### ORIGINAL VERSE.

##### PURPLE CLEMATIS.

[THE clematis shows that the summer is nearly over; then follows autumn, and after it comes winter, which always reminds me of death—the end of everything.]

In purple splendour drooping,  
The clematis by the gate,  
Is the symbol of summer departing,  
The summer which may not wait.

And autumn, with gifts so precious,  
How soon it passeth away;  
It crowneth the year with sadness—  
It lingers, but may not stay.

Like old age, followeth winter,  
And through its chilly breath  
We dimly see, in a mirror,  
The misty face of death.

To the living spring returneth,  
But what avails to the dead  
That the grass should be green above them,  
The primrose bloom o'er their head?  
Is there aught remaineth of knowledge,  
Of hope, of faith, or of love,  
When the winter of death is round us,  
And only a mound above  
In some graveyard is left for a token  
That we who once were are not, now  
That ineffable mystic presence  
We call death stooped and kissed our brow?  
And we—we arose and followed  
Out into the blackness of night;  
And none whom we left behind us  
May know if the morning light  
Ever breaks on a great hereafter;  
Or if death is the end of life,  
And a dreamless annihilation  
Be the finish of earthly strife.

FLORENCE PEACOCK.

#### OBITUARY.

DR. W. F. SKENE.

WE have to record the death, at the ripe age of eighty-three, of Dr. W. F. Skene, the historian of Celtic Scotland. He died at his residence in Inverleith-road, Edinburgh, on Monday, August 29.

William Forbes Skene was born at Inverie, Kincardineshire, in 1809. His father was that James Skene to whom Scott dedicated, in language of warmest affection, the fourth Canto of "Marmion"; and his mother was a daughter of Sir William Forbes, of Pitaligo, the benefactor and biographer of Beattie. It was by the advice of Scott that Skene was sent, as a young man, to the Highlands to study Gaelic; and it was also on a visit to Abbotsford that his interest was first aroused in Celtic antiquities. He was admitted a Writer to the Signet in 1831, and for many years held an official appointment in the bill chamber of the Court of Session. He was an active member of the antiquarian societies and printing clubs of the North; and on the death of Dr. John Hill Burton in 1881, he was appointed to the coveted office of Historiographer Royal for Scotland.

Though Dr. Skene was not a professed philologist, the critical study of Celtic origins owes as much to him as to any other single man. It is hardly going too far to say that he has brushed aside for ever the cloud of legends that used to envelop early Scottish history. And while disclosing the succession of Celtic tribes in his own country, he has also thrown much light upon the contemporary movements in Ireland, England, and Wales. Thanks to him, no visitor to Edinburgh has now any difficulty in recognising that Arthur was an eponymous hero of the Lothians, at least as much as of Cornwall. If his views with regard to the ethnic affinities of the Picts are not universally accepted, they are at any rate based upon rational grounds.

Skene's first work was *The Highlanders of Scotland: their Origin, History and Antiquities* (1837). After that he devoted himself for many years to a patient study of all the extant materials for early Celtic history, so that he did not publish any more until 1862. Then followed, in pretty quick succession, editions of the Dean of Lismore's Book, the Four Ancient Books of Wales, Fordun's Chronicle, &c. He was now ready to write his *magnum opus*—*Celtic Scotland: A History of Alban*—which came out, in three volumes, between 1876 and 1880, and of which a new edition has recently appeared. The first volume deals with the ethnology and civil history of the different races which occupied Scotland in early times;

the second, with the Celtic Church and its influence on the language and culture of the people; the third is devoted to an examination of the social condition of the people, and especially of their land tenures, down to the extinction of the clan system in the Highlands. It remains to add that Dr. Skene's last work was a *Gospel History for the Young*; being Lessons on the Life of Christ, in three volumes (1883-84).

#### MAGAZINES AND REVIEWS.

RECENT issues of the *Revista Contemporanea* are particularly rich in details of Spanish bibliography. In the numbers for July 15, 30, August 15, 30, D. César Moreno García has a series of articles not yet concluded, entitled "La Historia literaria en España," treating in chronological order of all works that have been written on Spanish literature. In the numbers for August 15, 30, a pseudonymous writer, Maxirarth, contributes articles on Spanish pseudonyms, giving first an alphabetical list of the true names, with the pseudonym opposite, and in the following number an alphabetical list of the pseudonyms, with the true name opposite, and the date of the century. Though incomplete, inasmuch as the titles of the works to which these pseudonyms are attached are not given, these lists will be of great service to foreign students, who are often at a loss to identify Spanish pseudonymous writers. Another useful article in the number for August 30 is "La Ultima Estadística de la Prensa Española," by D. J. Criado y Domínguez, giving an account of the publications of the periodical press in Spain. "El Regionalismo en Galicia," by D. Leopoldo Pedreira, still in progress, has some details about modern Gallegan literature.

#### THE COMING PUBLISHING SEASON.

CASSELL & COMPANY'S LIST.

"THE Dawn of Astronomy," by Norman Lockyer, illustrated; "The Diplomatic Reminiscences of Lord Augustus Loftus, 1837-1862," with portrait, in two vols.; "Diary of the Salisbury Parliament," by H. W. Lucy, illustrated by Harry Furniss; "King Henry VIII.," with a series of photogravures from drawings by Sir James Linton, the text printed in red and black on hand-made paper, with introduction by Prof. Dowden; "A Vision of Saints," by Lewis Morris, an *édition de luxe*, uniform with the illustrated edition of "The Epic of Hades," with twenty full-page illustrations from the old masters and from contemporary portraits; "Dante's Inferno," illustrated by Gustave Doré, with introduction by A. J. Butler; "The Career of Columbus," by Charles Elton; "The Medicine Lady," by L. T. Meade, in three vols.; "The Snare of the Fowler," by Mrs. Alexander, in 3 vols.; new and cheaper editions of "Cassell's International Series of Copyright Novels," by English, American, and Continental authors:—"The Little Minister," by J. M. Barrie; "Sybil Knox, or Home Again," a Story of To-day, by Edward E. Hale; "The Story of Francis Cludde," by Stanley J. Weyman; "The Faith Doctor," by Dr. Edward Eggleston; "Dr. Dumány's Wife," by Maurus Jókai, translated from the Hungarian by F. Steinitz; "Out of the Jaws of Death," by Frank Barrett, 3 vols.; "The New Ohio: a Story of East and West," by Edward Everett Hale; "Leona," by Mrs. Molesworth; "A Blot of Ink," translated from the French of René Bazin by Q. and Paul M. Francke; "Fairway Island," by Horace Hutchinson, with four full-page plates; "The Beach of Falesá and The Bottle Imp," by Robert Louis Stevenson; "O'Driscoll's Weird and other Stories," by

A. Werner; "The Reputation of George Saxon, and other Stories," by Morley Roberts; "Maggie Steele's Diary," by E. A. Dillwyn; "Playthings and Parodies," short stories by Barry Pain; "The Lady's Dressing-room," translated from the French of Baroness Staffe by Lady Colin Campbell; "The Perfect Gentleman," by the Rev. Dr. A. Smythe-Palmer; "The Successful Life: A Book for Young Men Commencing Business," containing counsel, instruction, comfort, by an Elder Brother; "Football: the Rugby Union Game," edited by Rev. F. Marshall, assisted by all the chief authorities on the game, with numerous illustrations; "The Breech-Loader, and How to Use It," by W. W. Greener; "Beetles, Butterflies, Moths, and other Insects," with twelve coloured plates from "Der Insekten Sammler"; "The Art of Making and Using Sketches," from the French of Prof. G. Fraipont, by Clara Bell, with fifty illustrations from drawings by the author; "New Light on the Bible and the Holy Land," by B. T. A. Evetts, illustrated; "Cassell's New Biographical Dictionary," containing memoirs of the most eminent men and women of all ages and countries; "Cassell's English Dictionary," giving definitions of more than 100,000 words and phrases, cheap edition; "Mme. Henriette Ronner," the popular painter of cat life and cat character, containing a series of illustrations, the text by M. H. Spielmann; "Rivers of the East Coast," descriptive, historical, pictorial, with numerous engravings, popular edition; "Historic Houses of the United Kingdom," profusely illustrated, with contributions by Prof. Bonney, William Senior, Aaron Watson, Charles Edwardes, Harold Lewis, and others; "The Magazine of Art," yearly volume for 1892, vol. xv., with 12 etchings, photogravures, &c., and about four hundred illustrations from original drawings; "European Pictures of the Year," being the foreign art supplement to the "Magazine of Art"; "The World of Romance," with new illustrations; "English Writers," an attempt towards a history of English literature, by Henry Morley, vol. ix., "Spenser and His Time"; Series III. of "The Cabinet Portrait Gallery," containing 36 photographs of men and women of the day, from photographs by Messrs. W. and D. Downey, with biographical sketches; popular edition of "The Doré Bible," with 200 full-page illustrations by Gustave Doré; "Shaftesbury, K.G., The Seventh Earl of," the Life and Work of, by Edwin Hodder, illustrated, cheap edition; "The Bible Student in the British Museum," by the Rev. J. G. Kitchin, new and revised edition; "Paddles and Politics down the Danube," by Poulteney Bigelow, with illustrations by the author; "Bashful Fifteen," by L. T. Meade, with 8 full-page illustrations; "Bob Lovell's Career," a Story of American Railway Life, by Edward S. Ellis. New illustrated books for the little ones.—"Firelight Stories," by Maggie Browne; "Sunlight and Shade," by Sam Browne; "Rub-a-dub Tales," by Maggie Browne; "Fine Feathers and Fluffy Fur," by Aunt Ethel; "A Bundle of Tales," by Maggie Browne, Sam Browne, and Aunt Ethel, illustrated; vol. i. of "The Story of Africa and its Explorers," by Dr. Robert Brown, with numerous illustrations; vol. v. of the new and revised edition of "Cassell's History of England," with new illustrations specially executed for this edition, the text carefully revised throughout; vol. iii. of "Cassell's Storehouse of General Information," illustrated with wood engravings and with maps and coloured plates; "Cassell's New Latin Dictionary" (Latin-English and English-Latin), thoroughly revised and corrected, and in part rewritten by J. R. V. Marchant and J. F.

Charles; second year of issue of "The Year-Book of Science," edited by Prof. Bonney; "Peep of Day: An Old Friend in a New Dress," illustrated; "Fairy Tales in other Lands," by Julia Goddard, illustrated; "The Sunday Scrap-Book," containing several hundred Scripture stories in pictures. Cheap editions of popular volumes for young people, with eight full-page illustrations in each.—"In Quest of Gold: or, Under the Whanga Falls," by Alfred St. Johnston; "On Board the *Esmeralda*; or, Martin Leigh's Log," by John C. Hutcheson; "The Romance of Invention: Vignettes from the Annals of Industry and Science," by James Burnley.

#### MESSRS. SWAN SONNENSCHN & CO.'S LIST.

*Theology and Philosophy.*—"History of the Christian Church: A.D. 1-600," by the late Prof. Wilhelm Moeller, of Kiel, translated by Dr. Andrew Rutherford; "The Skeptics of the Italian and French Renaissance," by the Rev. John Owen, in 2 vols.; "Strauss's Life of Jesus," translated by George Eliot, reprinted with an introduction by Prof. Otto Pfeiderer; "The Problem of Reality," by E. Belfort Bax; "Library of Philosophy": Additions—"Appearance and Reality," by F. H. Bradley; "The Principles of Psychology," by G. F. Stout.

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*Belles Lettres, History, &c.*—"History of South Africa: 1834-1848," by George McCall Theal, forming Vol. IV. of the Consolidated History, with seven maps; "Esquemelin's Buccaneers of America," a reprint of the very

scarce edition of 1684, with facsimile reproductions of all the portraits, plates, and maps, edited by Henry Powell; "Greek Constitutional Antiquities," by Dr. Gilbert, translated by E. Nicklin; "The Industrial Arts of the Anglo-Saxons," by Baron J. de Baye, translated by T. B. Harbottle, with seventeen steel plates and a few woodcuts in the text; "Preferences in Art Life and Literature," by Harry Quilter, with illustrations; "The Story of Kaspar Hauser," by Elizabeth E. Evans, with a portrait; "Sketches of Life and Character in Hungary," by Margaret Fletcher, with illustrations by Rose Le Queune; "From Adam's Peak to Elephanta (Ceylon and India)," by Edward Carpenter, with illustrations; "A Concordance to the Poetical Works of Milton," by Dr. John Bradshaw; "A Cyclopaedia of Military Science," by Captain C. N. Watts; "A Browning Primer," by E. P. Defries, uniform with "Selections from Browning's Poetry"; "Standard Authors Series": Additions—"The Diary and Letters of Madame d'Arblay," in 4 vols.; "The Letters and Works of Lady Mary Wortley Montagu," in 2 vols.; "The Life of Beau Brummel," by Captain Jesse, in 2 vols.; "Dilettante Library": Additions—"Browning and Whitman": a Study in Democracy, by Oscar L. Triggs; "Victor Hugo," by J. Pringle Nichol; "The Greek Comic Poets," translated by the late F. A. Paley, with the texts.

*Social Economics.*—"History of the Landed Interest," by R. M. Garnier; "Social Science Series": Additions—"Illegitimacy, and the Influence of Seasons on Conduct," by Dr. Albert Leffingwell, second edition; "Catholic Socialism," by Dr. Nitti; "University Extension," by Dr. M. E. Sadler; "Socialism: Scientific and Utopian," by Frederick Engels; "The Elements of Social Economy," by Yves Guyot; "The Progress and Prospects of Political Economy," by Prof. J. K. Ingram; "The Elements of Socialism," by Prof. R. T. Ely; "The Rights of Women," by M. Ostrogorski; "The Ethic of Usury and Interest," by W. Blissard; "The Labour Church Movement," by John Trevor; "Land Nationalisation," by Alfred Russel Wallace; "Social Peace: Schultz-Gaevernitz," edited by Graham Wallas; "Ferdinand Lassalle," by Edward Bernstein, translated by Eleanor Marx Aveling; "The Labour Party in New South Wales: A History of its Formation and Legislative Career," by Thomas B. Roydhouse and H. J. Taperell, with a portrait of Sir George Gray.

*Educational.*—"Empire and Papacy in the Middle Ages," A Text-book of Medieval History for use in Schools, by Alice D. Greenwood, with maps; "An Anglo-Saxon Reader," with Notes and Glossary, by Prof. James W. Bright of Johns Hopkins; "A Short History of Pedagogy," by Prof. W. Rein, translated by C. C. Van Liew; "How Gertrude Teaches Her Children," by J. H. Pestalozzi, edited by E. Cooke; "A Manual of Roman Law," by D. Chamier; "A German Exercise Book," by A. Sonnenschein; "Parallel Grammar Series": Additions—"Spanish Grammar," by H. B. Clarke; "Spanish Reader and Writer," by H. B. Clarke; "Greek Grammar" (Accidence), by Prof. Sonnenschein; School Authors: "Die Vierzehn Nothelfer," by Wilhelm Heinrich Riehl, edited by Russell E. Macnaghten; "Short Stories," by Robert Reinich, edited by James Cobille; "Cicero pro Milone," edited by W. Yorke Fausset; "Cicero pro Lege Manilia," edited by the Rev. J. Hunter Smith; "Select Readings in French Prose and Verse," by V. Oger.

*Fiction and Gift Books.*—"Jenny's Case," by Ellen F. Pinsent, 2 vols; "Had I But Known," by Ella Fordyce, with Preface by Edna Lyall; "The Wild Pigs," by Gerald

Young, with four full-page and numerous text illustrations by W. Parkinson; "Heroes and Heroines for Home Readers," by Frances E. Cooke.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BARRAL, G. La Connaissance de la Mer. Paris: Fischbacher. 4 fr. 50 c.  
 BAYE, le Baron J. de. Le Trésor de Szilagy-Somlyo (Transylvanie). Paris: Nilsson. 8 fr.  
 SAINT-DENYS, Hervey de. Six Nouvelles nouvelles, traduites du chinois. Paris: Maisonneuve. 5 fr.  
 SCHÖRNER, G. Die kaiserlichen Studienanstalten, erläutert. Köln: M. du Mont-Schauberg. 16 M.  
 TAUMELLET, C. L'Algérie légendaire. Paris: Challamel. 4 fr.

## THEOLOGY.

- BRYSCHLAG, W. Neutestamentliche Theologie. 2. Bd. Halle: Strien. 10 M.  
 PETERS, N. Die Prophetie Obadja's, untersucht u. erklärt. Paderborn: Schöningh. 2 M.  
 STEINMEYER, F. L. Beiträge zum Verständnis d. Johanneischen Evangeliums. VII. Die Rede Jesu in der Schule zu Capernaum. Berlin: Wiegandt. 1 M. 80 Pf.  
 TORRELLI, A. Sul Canticò dei Cantici. Naples: Detken. 10 fr.

## HISTORY, ETC.

- DAMADE, L. Histoire chantée de la première République, 1789 à 1799. Paris: Schmidt. 5 fr.  
 D'AMONVILLE, Le Capitaine. Les Cuirassiers du Roy: le 8<sup>e</sup> Cuirassiers (1638-1892). Paris: Lahure. 10 fr.  
 FONTES rerum Austriacarum. 2. Abth. 47. Bd. 1. Hälfte. Die Reise d. Papstes Pius VI. nach Wien. Von H. Schlitter. Leipzig: Freytag. 4 M. 60 Pf.  
 KNOD, G. C. Die Stiftsherren v. St. Thomas zu Strassburg (1518-1548). Strassburg: Schmidt. 1 M. 50 Pf.  
 KRALL, J. Die etruskischen Mumienbinden d. Agrarier National-Museums. Leipzig: Freytag. 8 M.  
 MOLTKE, Graf H. v. Gesammelte Schriften u. Denkwürdigkeiten. 5. Bd. Berlin: Mittler. 5 M.  
 REGER, M. Christians II. v. Anhalt Gesandtschaftsreise nach Savoyen (1617). Dessau: Baumann. 1 M.  
 REINDKEL, W. Dr. Wenzeslaus Link aus Colditz 1483-1547. 1. Th. Pis zur reformator. Tätigkeit in Altenburg. Marburg: Ehrhardt. 4 M. 50 Pf.  
 TREMBLAY, Père de la. Les Sculptures de l'Eglise abbatiale de Solesmes (1496-1553). Paris: Picard. 80 fr.  
 UNTERSUCHUNGEN zur deutschen Staats- u. Rechtsgeschichte. 40. Bd. Die Beziehungen d. Papstthum zum fränkischen Staats- u. Kirchenrecht unter den Karolingern. Breslau: Koebner. 8 M.  
 WERNKA, D. Bukowinas Entstehen u. Aufblühen. 1. Thl. 1772-1775. Leipzig: Freytag. 5 M.  
 ZANOWEINER, K. Die Wappen, Helmzierden u. Standarten der grossen Heidelberger Liederhandschrift (Manesse-Codex). 5. Lfg. Heidelberg: Siebert. 7 M. 50 Pf.  
 ZIMMERMANN, F., u. C. Werner. Urkundenbuch zur Geschichte der Deutschen in Siebenbürgen. 1. Bd. 1191-1342. Hermannstadt: Michaelis. 30 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN zur Geschichte der Mathematik. 6. Hft. Leipzig: Teubner. 5 M.  
 BRAUER, A. Ueb. das El v. Branchipus Grubii v. Dyp. von der Bildung bis zur Ablage. Berlin: Reimer. 4 M. 80 Pf.  
 HEIM, Les Diptérocarpacées. Paris: Soc. des Editions Scientifiques. 15 fr.  
 HUBER, Th. Fauna germanica. Hemiptera heteroptera. 2. Hft. Berlin: Friedländer. 3 M.  
 KRAZER, A., u. F. PRYM. Neue Grundlagen e. Theorie der allgemeinen Psychofunktionen. Leipzig: Teubner. 7 M. 20 Pf.  
 LAGRANGE, (Œuvres de. T. 14 et dernier. Paris: Gauthier-Villars. 15 fr.  
 SCHWENDENER, S., u. G. KRABBE. Untersuchg. üb. die Orientierungstonnen der Blätter u. Blüten. Berlin: Reimer. 6 M. 30 Pf.  
 STURM, R. Die Gebilde 1. u. 2. Grades der Liniengeometrie in synthetischer Behandlung. 1. Thl. Leipzig: Teubner. 12 M.

## PHILOLOGY, ETC.

- COUDREAU, H. Vocabulaires méthodiques des langues Ouayana, Aparai, Oyampi, Emérillon (Guyane). Paris: Maisonneuve. 12 fr.  
 GEYER, R. Gedichte u. Fragmente d' Aus ibn Hajar. Leipzig: Freytag. 3 M.  
 GONGGRIFF, J. R. P. F. Hnikajat Kalila dan Dawina: Sammlung Maleischer Erzählungen. Leiden: Sijthoff. 6 M. 50 Pf.  
 GRUENHUT, L. Kritische Untersuchung d. Midrasch Kohelet Rabba. 1. Thl. Frankfurt-a.-M.: Kauffmann. 1 M. 50 Pf.  
 HERONDAE mimiambi. Accedunt Phoenix Coronistae Mattii mimiamborum fragmenta. Ed. O. Crusius. Leipzig: Teubner. 2 M. 40 Pf.  
 HESS, J. J. Der gnostische Papyrus v. London. Einleitg., Text u. demotisch-deutsches Glossar. Freiburg (Schweiz): Friesenhahn. 30 M.  
 HOMMEL, F. Aufsätze u. Abhandlungen arabistisch-semiotologischen Inhalts. 1. Hälfte. 8 M. Der babylonische Ursprung der ägyptischen Kultur, nachgewiesen. 5 M. München: Franz.  
 MÜLLER, D. H. Die Recensionen u. Versionen d. Eldad had-Dani. Leipzig: Freytag. 4 M. 40 Pf.  
 PELAGONI artis veterinariae quae extant recensuit etc. M. Ihm. Leipzig: Teubner. 2 M. 40 Pf.  
 PRELLWITZ, W. Etymologisches Wörterbuch der griechischen Sprache m. besond. Berücksicht. d. Neuhochochdeutschen u. e. deutschen Wörterverzeichnis. Göttingen: Vandenhoeck. 8 M.

## CORRESPONDENCE.

## THE CRYPTOGRAM IN THE CAMBRIDGE JUVENCUS.

Paramé, Ile et Vilaine: Sept. 2, 1892.

On the upper margin of p. 67 of an eighth or ninth century codex of Juvenius, written in a British hand, preserved in the University Library, Cambridge, and marked Ff. 4. 42, are the following three lines, here transcribed from a photograph:

CEIBELALCOKR IEIKKELITH IEIEIH IEIEIEI  
 HER I :  
 IEIEIEIEIEI IIS IICIEIEIEI IEIEIEIEIEI  
 IICIEIEI IEIEIEI IEIEI :  
 IEIEIEI

Correcting the inaccurate copy printed in the Transactions of the Philological Society (1860-61, p. 221), and in Kuhn u. Schleicher's Beiträge (iv. 407), and applying the key published in the ACADEMY for July 23, 1892, p. 71, Miss Olwen Rhys and her father, Prof. Rhys, deciphered these lines thus:

"Cemelliauc prudens prespiter hec . . .  
 leniter Deum fratres firmiter orate pro me . .  
 mter."

Prof. Rhys remarks in a letter dated July 23, 1892, "that the whole runs in four lines, making a sort of englyn of the old fashion:

Cemelliauc prudens prespiter  
 Hec (scripsit? scripsi?) leniter.  
 Deum, fratres, firmiter  
 Orate pro me (pre)m[er]."

He adds: "Who Cemelliauc was I do not know, unless he was our Cemelliauc of the Liber Landavensis, who died Bishop of Llandaff in 927."

WHITLEY STOKES.

## SAINTS AND SEQUENCES.

Bardwell Rectory, Suffolk: Aug. 27, 1892.

1. When I was in Cambridge a few days ago, Mr. James, of King's College, called my attention to a MS. (ADD. 3041), of the existence of which all persons interested in the obscurer points of English and Celtic hagiology should be made aware.

It is a voluminous early seventeenth-century collection of the Lives of English, Scottish, and Irish saints, with a complete Kalendar and Index. It seems to contain information not to be found elsewhere, though no doubt some of its biographies are merely translations or reproductions of John of Tynemouth, Capgrave, and some later English martyrologies.

The following entries in the Kalendar may be taken as specimens of curious information:

februari 4. St. Aldat or Eldad b. con.  
 May 17. Trans[lation] of 3 of the 11000 vir[gins] from Colan to Elnonafehangell.  
 Juli 20. St. Arild v. et. m. St. Joseph of Aramathia.  
 Juli 27. St. Joseph of Aramathia, &c., &c.

On the lower margin of August this note occurs:

"Lamas as sum think takes name of Iyen a frenc wordo signifying a bande, others of lames used to be offred on y<sup>e</sup> daye in some churches and namely in yorke."

2. Possessors of Julian's Dictionary of Hymnology and of Weale's Analecta Liturgica may be glad to take note of this small correction. A Sequence entered in the former as "Vlae plebs ethereae," and in the latter as "Ulae plebs ethereae" (the latter word being supposed to be the first word of the Sequence), really commences "Aulae plebs ethereae"; the capital A has been accidentally omitted by the rubricator. The same is the case with a capital P in the line immediately above it in the C. C. C. Winchester Tropary MS. No. 473, fol. 133 b.

F. E. WARREN.

## THE OBI OF ST. COLUMBA.

Youghal: August 31, 1892.

With reference to the year of St. Columba's death, "the choice," in the words of Dr. Reeves (*Adamnan*, p. 312), "lies between 596 and 597." In the current number of the *English Historical Review*, Mr. Alfred Anscombe essays to establish that the date was 580. His proof is as follows. According to three native authorities, the saint died on Whitsunday, June 9. Born in the sixth century, he was in his 76th year at his death, which consequently took place in 580.

"This year agrees in every particular with the requirements of the problem; the Dominical of June is F, its ninth day was Sunday, that day was Pentecost."

No doubt, in accordance with the Alexandrine Computation, whereby Easter was celebrated from the 15th to the 21st of the moon, Pentecost fell upon June 9 in 580. But we learn from Bishop Colman (*Bede*, *H. E.* III. 23) that Columba and his successors kept Easter from the 14th to the 20th of the moon. Hence it lies upon Mr. Anscombe to prove that Whitsunday in 580 fell upon June 9, according to the Computus followed in Iona. Until this is done, his conclusion remains "a nebulous hypothesis."

Meanwhile, it may be of interest to note a few more of Mr. Anscombe's statements. "The compiler or continuator of the Annals of Ulster," he informs us, was "Senait mac Manus." This is to take the Piraeus for a man! Senait mic Maghnusa is an island in Lough Erne, of which Charles Mac Guire, the compiler of the Annals of Ulster, was dean.

"This annalist ['Senait mac Manus'] accepted [1] the year 597 (he writes 595 [2]), but is habitually two years higher than the date he intends to fix [3] for St. Columba's obit, and rendered the whole chronology of the century subservient to that date [4]."

These four important assertions Mr. Anscombe will doubtless in due time supplement by proof. In connexion herewith, he will do good service likewise in giving his grounds for equating A.D. 507 of the Innisfallen Annals with A.D. 509, and the Passion year 405 of Nennius with A.D. 433.

"An. Ult. [563] Kal. Jan. 2 f., l. 21, A.D. dlixi. The correct description of the year 563 is Kal. Jan. 2 feria, Solar Cycle 12. The Annals of Ulster have l. 21 by mistake; eleven years lower [574] they give the correct figures, l. 23 namely."

Though I have devoted some attention to the subject, these remarkable results, I am free to confess, are new to me. They were apparently obtained by the formula for finding the Vulgar Soli-cyclic number of a given A.D. year: (563+9) ÷ 28 leaves 12; (574+9) ÷ 28 leaves 23.

Two difficulties (capable, no doubt, of solution by the discoverer) suggest themselves. In the first place, what does l. stand for in the annual signatures throughout the Annals? Secondly, A.D. 504 (Mr. Anscombe's natal year of St. Columba) "is the 9th of the Solar Cycle, and its dominicals are DC." Quite so; but, here and elsewhere, "Senait mac Manus" perversely gives l. 29—a number not contained in the Solar Cycle of 28!

Finally, Dr. Reeves, having quoted from an Irish Life that St. Columba was born on December 7, Thursday, writes:

"This will give the choice of 517 and 523 for his birth: for, December 7 is e, therefore, it being Thursday, A. is the Sunday letter, which belongs to the above years" (*Adamnan*, p. lxxix.).

But Mr. Anscombe is of a different opinion.

"I consider," he says, "that it is the Kalends of the year that are indicated rather than the day of the week on which St. Columba was born."



The original (not given in its entirety by Dr. Reeves) is, however, very precise.

I sept Id Decimbir tra Now, on the seventh of  
ar al lathi mis grene the Ides of December,  
rogénir ; Dardain dino on the day of the solar  
ar al lathi uilmaine. month was he born ; [on]  
Lebar Brec, p. 31a, 11. Thursday indeed on the  
49-50. day of the week.

With this statement before us, we may be pardoned for hesitating to accept the dictum of Mr. Ancombe that Thursday meant January 1, not December 7.

B. MACCARTHY.

## SCIENCE.

### THE HISTORY OF THE SELJUK TURKS.

*Histoire des Seldjoukides de l'Asie Mineure.*  
Texte Turc, publié d'après les MSS. de  
Leide et de Paris. Par M. Th. Houtsma.  
(Leiden : Brill.)

THE present publication of Prof. Houtsma forms the third volume of his Oriental texts recording the history of the Seljukides ; the two previous volumes contained a Persian account of the Seljuks of Kerman and an Arab chronicle of Imadeddin giving the history of the Seljuks of Iran. The book before us was originally written in Persian by a certain Ibn Bibi, as we learn from the information given by M. Schefer in the *Recueil de Textes et de Traductions*, published by the Professors of the Ecole des Langues Orientales Vivantes. It is therefore a Turkish translation of the Persian original (now unhappily lost) that we have to deal with ; and since the name of the translator is unknown, it is only through his mentioning the Sultan Murad II. in the customary benediction of the prefatory remarks that we can guess his date—namely, the first half of the fifteenth century. This coincides exactly with the linguistic character of the text, the wording of which bears a striking resemblance to the Turkish dialect in which the tales known as “El feredj baad esh shiddet” are written. The latter, dating from A.H. 854 (A.D. 1451), forms, so to say, the connecting link between the Seljukian dialect of the poem in the Rebabnameh and the Ottoman language which came into use after the conquest of Constantinople ; and although the language used by the translator of the history of the Seljukides is less original in its grammatical forms than are the tales, it is nevertheless highly interesting to the student of dialects, and it will render an essential service to the scholar engaged in the historical development of the Ottoman Turkish. So much about the linguistic value of the publication of Prof. Houtsma.

As regards its historical value, we have only to mention that Mirkhond's *Rauzat es Sefa* devotes only a few scanty remarks to the events which are here narrated with minute detail in a volume of 328 pages ; and considering that this portion of the history of the Seljukides of Asia Minor is closely connected with that of the Byzantine empire, there is no exaggeration in asserting that the present text is indispensable to the general historian. It is, therefore, highly desirable that its contents should be made accessible to those who are not Oriental scholars. The period covered extends from

1192 to about 1225 A.D.—namely, from the death of Kilij-Arslan to the reign of Ala-ed-din Keikubad. The chief subject is the wars which the sons of Kilij-Arslan waged for the crown of their father ; but considerable light is also thrown upon the last Crusade, as well as upon the history of Byzantium and of Armenia, showing the enfeebled condition of these kingdoms before the Ottoman-Turks, the inheritors of the Seljukides, succeeded to power.

Of course this is only the first portion of the entire work, for the editor says :

“Le reste de l'ouvrage suivra plus tard, accompagné d'une préface dans laquelle je traiterai plus amplement diverses questions qui se rapportent à l'auteur, à son ouvrage et à mon édition.”

We might have deferred our notice of this publication till then, but various reasons have induced us to draw the attention of Orientalists at once to the labours of the Dutch scholar. First, we would point to the difference in style and conception between the present work and those of later Persian and Turkish historians, such as Edrisi, Saadeddin, and others. The fanatical outbursts of hatred and contempt against Christians, which disfigure the writings of later authors, are rarely to be met with in the present publication, which goes as far as to quote Greek words in a rather queer transcription—to which an Ottoman writer would never have condescended. Thus the editor has correctly discovered the following formula of a Christian oath :—*εἰς τὴν πίστιν μετὰ χριστοῦ μετὰ πατρίδας*, certainly a much happier decipherment than that of the Greek poem in the Rebabnameh, which still awaits full explanation. We find a tournament between a Seljukian prince and a European knight described in fairly impartial language ; and not less striking to the scholar acquainted with the style of Ottoman historians of a later age is the decorum with which the emperor of Byzantium is mentioned.

Apart from its linguistic and historical value, the publication of Prof. Houtsma abounds in information of ethnographical importance. In the details given about dress, arms, and mode of fighting, we easily recognise manners and customs that prevail to-day among the Turkomans. It is certainly strange that the nomadic warriors of the Steppes should have been able to retain so many features of their former life amid their Greek, Armenian, and Arab neighbours. If their pristine vigour has suffered some essential changes, this has resulted from their adoption of luxury and the extravagant use of wine, both alike borrowed from the manners of Byzantium. A hundred years later we find the Osmanlis already imbued with many customs of Greek origin, and it is only their military spirit which has remained unimpaired up to the present day.

In a word, the History of the Seljukides of Asia Minor, as given in the publication before us, is a rich mine of information regarding the early history of the Turks, and the services rendered by Prof. Houtsma in rendering it accessible cannot be too highly valued.

A. VAMBERY.

## CURRENT SCIENTIFIC LITERATURE.

*Moral Teachings of Science.* By Arabella B. Buckley (Mrs. Fisher). (Stanford.) Those who are acquainted with the earlier works of this authoress will not need to be assured of her ability to deal with what forms the subject of her latest book. Of course it is by no means a novel one, but the treatment which it receives at Mrs. Fisher's hands is marked by an accuracy of statement and a knowledge of natural science which no merely popular writer has at command. Her language is singularly simple and perspicuous, and she is not content with only pointing out the confirmations which the sanctions of morality derive from the conclusions of science. She does not hesitate to accept all the inferences which may legitimately be deduced from any argument, even though they may be somewhat startling. Thus, having shown that life is an ever active force working from the lowest to the highest form, and in itself indestructible, she does not dismiss with a word the suggestion that all living existences must therefore continue after physical death has taken place. Life, being the cause and not the consequence of organisation, does not depend upon it for a continued existence, and would seem to be unaffected by the dissolution of the structure through which it has worked. Her answer is that there is room enough in the universe for all grades of the living principle, and that, as suffering and struggle have existed from the beginning, annihilation in all sentient beings would leave an unjust balance. We can thoroughly recommend Mrs. Fisher's book to young but thoughtful readers, and we cannot dismiss it without a special word of commendation for the excellence of its paper and print.

*A Cyclopaedia of Nature's Teachings.* With an Introduction by H. Macmillan. (Elliot Stock.) The intention of these selected chapters on nature is to render the inner meaning of natural phenomena useful to divines and religious teachers. A compilation of this character, even when it runs to 550 pages with double columns, must needs disappoint readers. One will expect some fine passage which is dear to memory, and be annoyed at its omission ; another will search its pages for natural imagery wherewith to deck a dull moral subject, and be equally vexed at finding nothing which exactly suits. Dr. Macmillan's selections are slightly common-place, diversified with a good many purple patches from Mr. Ruskin, Vernon Lee, and the like. Each is headed by a short moral or religious aphorism ; but when “Skyey Influences” is prefaced by the statement, “Everyone is more or less affected by the conditions of the atmosphere,” it is difficult to learn much from a dogma which, like Dr. Johnson, we entirely disbelieve. Nor does there seem much novel truth in the preface of a few paragraphs on “Nature and Truth,” “Nature ministers to Revelation.” A long extract from one of Mr. William Black's novels, including the “moonlit heavens,” the “lapping waves,” the “rugs and shawls brought on deck,” suggests that the book may be used advantageously as a volume of elegant extracts. Such authorities as “Sarah Smiley,” “Selected,” “Chambers' Journal,” “Family Treasury,” and “Laura L. McLauchlan Backler,” scarcely commend themselves to those who would put the book to its original use. A stupid printer's error, “The pretty cobwebs we have spun,” defaces a passage from *In Memoriam*. Yet much industry has been spent in this compilation, and it is furnished with excellent indices. From the nature of the case it is far from being exhaustive. Thus, a reference to carefulness, patience, gratitude, pride, mercy, proves in each case abortive. It may, however, be serviceable

to some after the mechanical fashion of a Gradus. Most men will prefer their own memories and commonplace books.

*Selections from the Correspondence of Dr. George Johnston.* Arranged by Mrs. Barwell-Carter. Edited by James Hardy, LL.D. (Edinburgh: David Douglas.) Dr. Johnston lived and died (in 1855) as a country doctor at Berwick-on-Tweed. His life was absolutely uneventful, but his intellectual qualities and general amiability secured him a large circle of correspondents on natural history, of which he was ever an earnest student. He wrote a Flora of his town, an excellent History of British Zoophytes and of Sponges, and had much to do with the establishment of the Ray Society. All this devotion to science, however, and even the possession of a warm heart and much genial feeling, does not necessarily imply the power of writing bright and characteristic letters. As a matter of fact, Dr. Johnston's correspondence is dull, business-like, and uniform to a degree. It is, therefore, a mistake to have printed 500 octavo pages of it; fifty would have given the measure of the writer and not have terrified the reader. The letters deal mainly with arrangements for printing and questions on the lesser known zoophytes. Even a professed biologist is shy of remarks on *Flustra Peachii*, *Beania mirabilis*, or *Doris tuberculata*, succeeding each other with more or less regularity through so great a number of pages, and it may be feared that the "general reader" will at once pronounce over it Rob Roy's anathema on the Statutes and their shelves. It is really curious to note how absorbing a particular line of study can become, and how seldom in certain minds it permits the sympathies a wider range. Fancy, unexpected turns of thought, humour, poetry are conspicuously absent from these letters. But they show extreme enthusiasm and the perseverance of a lifetime in collecting and arranging plant-insects, and no one will grudge Dr. Johnston the certain meed of fame which these researches brought him. In other respects the letters point to an upright, earnest disposition, which never lost a friend or made an enemy.

### CORRESPONDENCE.

#### NOTES ON SOME JAINA-PRĀKRIT AND PĀLI WORDS.

Harold Wood, Essex.

##### 1. *Pamta-lūha* = *panīta-lūkha*.

"Muni monam samādāya dhūne kammaṣarīragam pamtaṃ [ca] lūham sevanti virā sammattadassino."

Āyāraṅgasutta I. 2. 5, § 6; I. 5. 3 § 5.)

Prof. Jacobi gives the following rendering of the foregoing verse :

"A sage adopting a life of wisdom\* should treat his gross body roughly. The heroes who have right intuition use mean and rough (food)."

*Dhūne kammaṣarīragam* would correspond in Pāli to *dhūne kammaṣarīrakam* = "should get rid of his body of karma." Compare *dhunāti samussajjam*, "shakes off the aggregate" (Āyār. I. 4. 4, § 2; and Sūyagadamgasutta I. 15.22, p. 550):

"Pamdie viriyam laddhum nigghāyaya pavattagam dhūne puvvakadam kammam navam vā vi na kuvvati (see Āyār. I. 4.2).

The sage having acquired the fortitude (of enduring hardship) should get rid of his previously contracted karma, leading to the torrent (of rebirth), and should not form any new karma. Here *dhūne* = *dhunīyāt*, *apanayet*. In Pāli we find *dhunāti pāpake dhamme*, "he

\* *Mons* in Pāli usually signifies "silence," "solitude."

shakes off (or gets rid of) evil conditions" (Theragāthā, v. 2, p. 1).

With respect to the Jaina text quoted above, Prof. Jacobi has the following remarks :

"These words apparently form a *cloka*, though the third *pāda* is too short by one syllable; but this fault can easily be corrected by inserting *ca*: 'pamtaṃ lūham ca sevanti.' The commentators treat the passage as prose" (Jaina Sūtras, S. B. E. xxii., p. 26).

The difficulty does not altogether consist in the omission of a syllable, but in the employment of *pamta*, as here used in the sense of "mean" or "poor," a signification not found in classical or Buddhist Sanskrit, Pāli, the literary Prakrits of Hāla, Setubandha, &c., or in the modern dialects of India—Hindi, Bangālī, Marāṭhī.

*Pamta* represents, of course, Skt. *prānta*, "border," whence Pāli *panta* (1) "border," (2) "remote," "distant." Compare "sevētha *prāntāni* senāsānāni" (Samyutta vi. 2.3; Sutta-nipāta v. 72, p. 11; Theragāthā 142, p. 20; Milinda, p. 402), "*pantamhi* sayanāsane" (Jāt. iii. 524; see *Angulāra* iv. 138.2).

In Buddhist Sanskrit *prānta* is not uncommon, and its uses agree closely with that of the Pāli *panta*: *Prānta-ṣayanāsanabhakta*" (Divyavādāna 188.15; see 132.21), "*prānta-ṣayanāsana-sevin*" (Ib. 312.8-9); "*prāntāni ṣayanāsānāni*" (Ib. 344.10).

In the above examples of *prānta* we get no trace of the sense of "mean" or "rude," though, of course, the *distant* or *remote* seats and beds would be but poor affairs after all.

In Jaina-Prākṛit, so far, at least, as the explanation of the Commentators goes, *pamta* seems to have the signification of "mean," "poor":

"*amta-caragā . . . pamta-caragā . . . lūha-caragā . . . amṭāhārā . . . pamṭāhārā . . . lūhā-hārā . . . amta-jivī . . . pamta-jivī . . .*" (Sūyugad ii. 2.72, p. 758-9).

Compare also i. 15.15, p. 547, where the first *amta* is employed in the sense of "a poor state": "*Amṭāni dhirā sevanti tena amṭakārā ihā*." The Dipikā has the following note:

"*Antān amta-pramṭāhārān sevanti virās tena samsārasyāmṭakarāste*."

The Tika is a little fuller:

"*Antān paryamāntān viśayakṣayātrivā-āhārasya vānta-pramṭādāni dhirā mahāsatvā viśaya sukhanis prihāḥ sevanti bhyasyanti tena cāmta-pramṭā-bhyasanenāmṭakarāḥ samsārasya kṣayakarino bhavanti*."

In the Kalpasūtra (Jinacarita, § 17), we find *pamta* (and *amta*) applied to *kula* ("family"):

"*Jan nam arahantā vā cakravattī vā . . . amta kulesu vā pamta-kulesu vā daridda-kulesu vā . . . āyāmsu vā āyānti vā āyāssanti vā*."

"For it never has happened, nor does it happen, nor will it happen, that Arhats, Cakravartins . . . should be born in low families, mean families, poor families . . ." (Sacred Books of the East, xxii. p. 225).

According to Buddhist authorities, a Buddha could not be born in an obscure or out-of-the-way place (Jāt. i.); and a similar law held good for the Jaina Arahats, hence Mahāvira was born in the Brahminical and best part of the town of Cundagrāma.

The epithet *pamta*, therefore, defines the locality of the *kula* or family, so that it would be possible to take *pamta* here in its older sense of "a border," a border or frontier family being, indeed, equivalent to a mean or obscure family. In fact, *pamta-kula* has much the same sense as Pāli *paccanta-visaya* (= *pratyanta-visaya*) in Saddhammapāyana, v. xi.

So much then for the original signification of *pamta* (in *pamta-kula*), which might have acquired the secondary meaning of "mean" or "rude." But, while this is not at all unlikely with regard to its employment with *kula*, it is

not so easy to see how it has, against older and widespread usage, become associated with *lūha* = (1) "rough," "coarse," as applied to food; (2) used also substantively in the sense of coarse-fare, hard-life (*saṃyama*), and even "one who lives the hard life of a mendicant." Compare the following passages where *lūha* (*lukkha*, *rukḥha*) is employed in Jaina-Prākṛit in the sense above mentioned:

"*Aha javittha lūhanam*" (Āyār. i. 8.4, § 4); "*tambā lūhāo parivitta sejjā*" (ib. i. 6.5, § 3); "*Sūram mannati appānam yāva lūham na sevae*" (Sūyagad i. 3.1, § 3, p. 161); "*Viratā carissaham rukḥham*" (ib. i. 4.1.25, p. 239); "*Nikkimcane bhikkhū su-lūha-jivī je garavam hoi saṃgagāmi*" (ib. i. 13.12, p. 497).

The note in the Dipikā is as follows:

"*Bāhyārthena nikkimcane bhikkhū su-rūka-jivī vallacana-kādi pramṭāhāra evambhūto pi kaṣṭid gauravapriye*."

The Tika:

"*Bāhyārthena nikkimcane pi bhikkṣaṇāṇāṃ bhikkhū parādattabhājī tathā sūsthu-rūkaṃta-pramṭam vallacana-kādi tena jīvitum prānadhāraṇam kartum cīlam asya sa su-rūka-jivī evambhūto pi yaḥ kaṣṭid gauravakriyo bhavati*." "*Aham amsi bhikkhū lūha*" (ib. ii. i.10, p. 578; see also ii. 1.60, p. 665-6; ii. 2.72, p. 758-9).

Here the Jaina *lūha* corresponds to Skt. *rūksa* or *lūksa*, Pāli *lūkha*, Buddhist-Skt. *lūha* or *lūha* (see Vyutpatti ed. Minayeff 134.19, p. 41; and ACADEMY, July 12, 1890).

In Pāli *lūkha* is never associated with *pamta* as regards food, but with *panīta* ("dainty") = Skt. *pranīta* ("dressed," "cooked"). Compare the following uses of the Pāli terms:

"*Jarasigālo bhojanam paṭilabbitvā na vicināti lūkham vā panītam vāti*" (Milinda, p. 395).

"*Panitam yadivā lūkham appam vā yadivā bahum Yapanattham abhūñjimsu agiddhā nādhimuc-chitā*."

(Theragāthā v. 923, p. 84; see, also, v. 436, p. 46, v. 579, p. 60.)

"*Panitam pi lūkham denti*" (Dhammapada, p. 214); "*Sūkha-panitādisu yam kiñci denti*" (ib., p. 374); "*Sūkham denti no panitam*" (Samyutta xvi. 4.5, pt. ii., p. 200).

In Divyavādāna, p. 425, we find *lūha-pranīta*:

"*Sa praṇyati āyushmato Vīṭaḥkasya pāmukūlam ca cīvaram mṛinmayam pātram yāvad annabhaik-śhyam lūha-pranītam dṛiṣṭvā ca rājñāḥ pādāyor nipatya kṛitāñjalir uvāca*."

In the light of the foregoing illustrations of *lūha* and *panīta* we would venture to amend the faulty lection in the third *pāda* of the Āyāraṅgasutta i. 2.6, § 3, by reading, in deference to the older usages of the Sanskrit and Pāli languages, "*panītam lūham sevanti*" \* *virā sammattadassino*, which would correspond in Pāli to "*panīta-lūkham sevanti virā* (? *dhirā*) *sammattadassino*." But *sammattadassino*† was probably not in the oldest form of the Jaina text; and were there an exact parallel passage in our Pāli documents, we should doubtless find *sammattadassino* (Cf. *sammattadassino* in Āyār. i. 5.3, § 5, p. 24), "observing indifference." The heroes who observe indifference (with regard to food) use dainty and coarse fare" (see Jaina Sūtras, p. 47). They do not pick out the dainty pieces out of the alms they receive, but eat the coarse along with the daintier morsels (see Jaina Sūtras i., p. 112). Compare the previous *cloka* beginning "Nāratim," which has a parallel in Anguttara Nikāya iv. 283† (see Journal Pāli Text Society, 1889, p. 210).

\* Or *panītalūham sevanti*.

† *Sammattadassi* occurs in Āyār. i. 3.2.1.

‡ Compare the Pāli use of *ararīṭṭisāha* with Jaina-Prākṛit *arai-raisaḥa*, Āyār. i. 3.1, § 1.

We must bear in mind that the language and traditions of both Buddhists and Jains were derived from a common source, and would, as a matter of course, have many points of similarity in common. It is true that the redaction of the Jaina canon was very much later than the settlement of the canonical books by the Buddhist redactors, and the latter may have kept the dialect of their sacred books in a less corrupt form than the Jainas; but, on the other hand, the Jaina Prākṛit, as Dr. Jacobi has pointed out, is nearer to Pāli than the literary Prākṛits of Hāla, Setubandha, &c.; and the earliest works of the Jainas canon are probably older than such North-Buddhist texts as the *Lalitā Vistara*, *Mahāvastu*, *Divyāvadāna*, &c. (see *Int. to Jaina Sūtras*, "Sacred Books of the East," xxxvii., xl.-xliii.).

It is quite possible that the Jainas, although using many well-known Buddhist terms, may have purposely altered their opponent's phraseology, and changed terms like *panīta-lūkha* into *pamta-lūkha*; or perhaps the later Jaina scribes, not understanding the older use of *panīta* with reference to food, substituted the more familiar *pamta*, which originally referred to locality, and not to state or condition. Compare "*prānte Vasudattapure*" (*Kathāsarit.* vi. 29, 152). In one passage, however, of the *Āyāmagasutta* (i. 8.3, § 2, p. 43), we find *pamta*, as in Pāli, employed as an epithet of *seyya* and *āsana*, in the sense of "remote," "out-of-the-way":

"Aha duccara-Lāḍham acāri  
Vajjhabhūmim ca Subbhabhūmimca  
Pamtaṃ seyyaṃ sevimsu  
Āsanaṃ ceva pamtaṃ."

"He travelled in the pathless country of the Lāḍhas, as in Pāli, employed as an epithet of the used (frequented) these miserable beds and miserable seats" (Jacobi).

R. MORRIS.

#### CHINA AND BABYLONIA.

London: Sept. 5, 1892.

In Prof. Max Müller's presidential address to-day, at the opening of the Ninth International Congress of Orientalists, he referred to a theory which I have been maintaining for the last twelve years (in more than forty articles, pamphlets, and books), and which has found lately a further supporter in the Rev. C. J. Ball from a somewhat different point of view. It has also received the complete approbation of the leading scholars in Sinology and Assyriology. The theory is to the effect that the early written characters and civilisation of the Chinese were derived from ancient Babylonia and Elam.

Prof. Max Müller, in the printed copy of his address issued at the end of the meeting, says that "I think it possible to show that the oldest cuneiform letters . . . owed their first origin to China." The reasoning he founds on this is sound enough; but as I have never advanced such a theory, and as my views are just the reverse, making Babylonia the ultimate fountain head of the civilisation of the Middle Kingdom, the argumentation of the learned professor falls to the ground.

TERRIEN DE LACOUPERIE.

"THE HISTORY OF THE MOGHAL EMPERORS  
ILLUSTRATED BY THEIR COINS."

Sept. 7, 1892.

The only difference between your reviewer and myself, as to his correction of the date I have given in my *History of the Moghul Emperors illustrated by their Coins* for the grant of mint-privileges to the East India Company by Sirāj-ad-daula, is that instead of qualifying it as "a curious mistake" he should have called it "an

obvious misprint." Sirāj-ad-daula granted the privilege of coining in his treaty of February 7, 1757, and died the same year, shortly after the battle of Plassey. The printers converted 1757 into 1759, as printers sometimes will, and I failed to detect the error in the proof-sheets.

As to the derivation of "John Company" from *Kumpani Jahān* or *Jahān Kumpani*, my authority, I think, was Sir George Birdwood's article in the *Journal of Indian Art*; but as I am at a distance from my books, I cannot verify the reference.

STANLEY LANE-POOLE.

#### "TEL" AND NOT "TELL."

Brighton: Sept. 5, 1892.

I beg to corroborate, briefly, Prof. Sayce's correction of the spelling of the word "Tell" in his review of the *Tell el-Amarna Tablets* in the *British Museum* in the *ACADEMY* of last week.

The word is not pronounced in Arabic as the word "tell" in English, but is uttered with a short articulation.

This is one of the errors which I pointed out to Mr. Renouf, the late keeper of the Department of Assyrian and Egyptian Antiquities, more than eight months ago.

Whoever assisted the Principal Librarian in compiling the article on Assyrian and Babylonian Antiquities in the *British Museum Green Guide* of 1890 was not thoroughly acquainted either with the languages of Biblical lands or with the history and geography of the ancient Assyrian and Babylonian sites.

H. RASSAM.

#### PHILOLOGY NOTES.

MESSRS. W. H. ALLEN & Co. have issued this week, in time to be laid before the Oriental Congress, the comprehensive Persian-English Dictionary upon which Dr. F. Steingass has been engaged for several years past. Originally intended as a revised edition of Johnson's enlargement of Richardson—it is curious that these two familiar names should recur together in oriental lexicography—the work has gradually grown under its author's hands, until it may now claim to be an independent dictionary. An important feature is the incorporation of the vocabulary of contemporary Persian literature, including the Shah's diaries of his visits to Europe. It forms a massive imperial octavo of nearly 1600 pages, in double column; and, having received a large subsidy from the Secretary of State for India, it is appropriately issued by the old publishers to the India Office, with a graceful dedication to Dr. Reinhold Rost.

In connexion with the Oriental Congress, Messrs. Luzac & Co., of 46 Great Russell-street, have brought together a collection of oriental works published in England since 1889, and have also issued a bibliographical list of the same, arranged mainly according to subjects, with an index of authors' names.

PROF. A. V. WILLIAMS JACKSON, of Columbia College, New York, has ready for publication (Boston: Ginn & Co.) the first Part of a *Zend Grammar* in comparison with Sanskrit, based upon Geldner's edition of the *Avesta*. Besides an introduction, giving an account of the language and its literature, the subjects dealt with in this part are the phonetic laws, the inflectional system, and the word-formation of *Zend*, with the corresponding inflections and forms in Sanskrit, as given in Whitney's *Grammar*. A second Part, already at press, will treat of the syntax.

THE August number of the *Babylonian and Oriental Record* has come out with commendable promptitude. It contains an elaborate

review of the *Tell el-Amarna Tablets* in the *British Museum*, by Mr. W. St. Chad Boscawen, who gives his own transliteration and translation of some of them; notes on other cuneiform tablets in the Museum, throwing light on the history of the times of the Seleucidae, by Mr. Theo. G. Pinches; a further instalment of Prof. Terrien de Lacouperie's proofs of the origin of the early Chinese Civilisation from Babylonia; and a note by the same, explaining how the ancient Egyptians used to obtain fire by means of a bow-drill. But the most important article of all is that in which MM. Yadrintzeff and Deniker describe the recent Russian expeditions into Mongolia, to explore the valley of the Orkhon and the ruins of Karakorum, the capital of Gengis Khan. Apart from architectural remains and sculptures, a number of bilingual inscriptions were discovered, written both in Chinese characters and in the Runic script previously found on the Yenissei. The Chinese inscriptions date from the eighth century A.D., and were erected by the Chinese emperor in honour of the civil and military exploits of the Uighur Khan. The general result is to prove that, before the Mongol invasion, this part of the country was inhabited by Turk tribes in a comparatively high stage of civilisation: they not only knew the arts of writing, architecture, &c., but also practised agriculture on a large scale, by means of an extensive system of irrigation.

#### FINE ART.

*The Origin of Metallic Currency and Weight Standards.* By William Ridgeway. (Cambridge: University Press.)

ANYTHING that comes from Prof. Ridgeway's pen is sure to be distinguished by erudition and originality. The present volume, as yet his most ambitious literary venture, is not only learned, ingenious, and suggestive, but revolutionary, attacking sundry accepted doctrines of the masters of metrological science—Boeckh, Brandis, Mommsen, Hultsch, Head, and Petrie. The quality of the book is such that these novel theories cannot be summarily dismissed, but will have to be taken into account by future inquirers. It is too soon to pronounce any definite judgment as to many of the speculations here propounded. Some, probably, may stand the test of the sharp criticism they are certain to receive, others will have to be modified or withdrawn. I will therefore confine myself to a comparison of Prof. Ridgeway's heresies with the orthodox doctrines, mentioning a few of the objections which he will have to answer.

In the earlier chapters he deals with ancient trade routes, the distribution of the precious metals, and the systems of barter among savage and semi-civilised peoples, which are mostly based on articles of ornament or use, such as cowries, beads, hoes, axes, needles, fish hooks, wire, metal rings, cloth, blankets, sheep, oxen, slaves, stock-fish, and tobacco, thus leading up to his main thesis, that among the more civilised peoples of antiquity the unit of barter was the ox, and that when the precious metals were discovered, a fixed weight of metal was substituted for the ox unit, as is indicated by the Latin word *pecunia* derived from *pecus*, and the English *fee* cognate with the German *vieh*. The light Babylonian shekel, the Persian daric, the Attic gold stater, all weighing from 130 to 133 grains, were, he considers,

bullion equivalents of the ox. He also maintains that the Homeric talent, consisting of 130 grains of gold, and independently derived from the ox-unit of barter, was the basis of all the Greek monetary standards.

Passing over for the present these speculations as to the ox unit and the Homeric talent, which, as we shall presently see, rest on somewhat insecure foundations, we come to Prof. Ridgeway's theory of the origin of the Greek silver standards. This is the portion of the book which will probably meet with the greatest amount of hostile criticism, but which, if it stands the test, will have an important bearing on metrological science. The new theory is ingenious and intrinsically probable, but whether it is capable of strict proof is another question. Probably the available materials do not suffice for either a demonstration or a refutation.

The chief silver standards whose origin has to be explained are the Phœcean stater of 260 grains, the Aeginetic of 194 grains, the Euboic, Attic, or Corinthian of 134 grains, and the Macedonian of 224 grains. These standards have hitherto been deduced by various devices and assumptions either from the Babylonian shekel of 130 grains, or from the Egyptian gold standard of about 200 grains. In lieu of all these elaborate explanations Prof. Ridgeway propounds one clear and simple principle. Rejecting the theory of a transmission of the Asiatic weight standards, he contends, as already stated, that the Greeks started with the supposed Homeric talent of 130 grains, which represented the ox as the unit of barter. This gold unit, he thinks, remained stable; but when silver became known the relative values of gold and silver constantly changed, and the successive silver standards arose from attempts to equate the ever varying ratios of the values of gold and silver. As he tersely puts his argument, "from first to last the Greek communities were engaged in an endless quest after bi-metallism."

It is impossible to do justice to this theory without testing it by special cases, and comparing the method by which Prof. Ridgeway explains the origin of the chief silver standards with the established or orthodox theories, which are all based on the probable hypothesis of the transmission of weight standards from the East and the very improbable assumption that the relative values of gold and silver remained constant for many centuries.

On certain bronze lion-weights and stone duck-weights found at Nineveh and elsewhere the values are inscribed, and hence we obtain authentic knowledge of the Babylonian and Assyrian weight standards. The most important of these weights are dated from the reigns of Tiglath Pileser in the eighth century B.C., of Shalmaneser in the ninth, of Irta Merodach in the eleventh, and of Dungi, who is assigned to the twenty-first. From these weights we obtain the value of the light mina of 7793.3 grains, one sixtieth of which is the light shekel of 129.89 grains (130 in round numbers), the heavy mina and the heavy shekel being exactly double these weights, and the talent being 60 minas.

From the oldest Greek tombs, and from Schliemann's excavations at Hissarlik and Mycenae, we learn that gold was known before silver. Hence we may assume that silver was at first scarcer, and therefore more valuable than gold. After the discovery of the silver mines of Cilicia, Spain, and Laurium, and the exhaustion of the gold in the river gravels of Lydia, silver became relatively cheaper—a grain of gold being worth at various times ten, eleven, thirteen, fifteen, or seventeen grains of silver; and, finally, when the gold mines of Thrace were worked by Philip of Macedon, and the hoarded gold of Darius had been put into circulation by Alexander, the ratio again fell. "All this," Prof. Ridgeway confesses, "is purely conjectural" (p. 291); but if we grant his premises, we obtain a very simple explanation of the perplexing variations of the Greek silver standards. The chief difficulty is Prof. Ridgeway's hypothetical Homeric ox-unit; but this can be jettisoned without damage by substituting for it the Persian gold daric, which circulated freely in Greece, and was of the exact weight required. The daric weighed 129.2 grains, and may be regarded as identical with the Babylonian gold shekel of 129.89 grains. There is no difficulty in regarding the Hebrew shekel of 253 grains, and the early Phœcean electron and silver staters of 254 grains, as degraded forms of the heavy Babylonian shekel of 260 grains.

Herodotus informs us that in the empire of Darius gold was 13 times as valuable as silver. The actual ratio, as deduced from coins, seems to have been 1 to 13.3. With this ratio the Babylonian silver shekel of 173 grains, 10 of which were equivalent to 1 gold shekel, is easily obtained from the gold shekel of 130 grains ( $130 \times 13.3 \div 10 = 172.9$ ). Taking the same ratio of gold to silver, the Phœnician silver standard of 225 grains (called by Brandis the 15 stater standard) has hitherto been derived from the heavy gold shekel of 260 grains, by dividing it into 15 silver shekels ( $260 \times 13.3 \div 15 = 230$ ). The normal Phœnician shekel is, however, not 230 grains but 225, but this difficulty is got over by the hypothesis of degradation. Phœnician shekels, minted at different periods, range in fact from 236 down to 220 grains. Prof. Ridgeway's first great heresy is his rejection of the famous 15 stater standard. He objects that the division into 15 shekels is purely conjectural, and he contends that the normal Phœnician silver standard was 220 grains, and he obtains it from the light gold shekel of 130 grains, by assuming that the value of gold to silver was 1 to 17 or thereabouts ( $130 \times 17 \div 10 = 221$ ). He considers that this low value of silver about 1000 B.C. was due to the discovery of the silver mines of Spain. In the time of Solomon we read that "silver was nothing accounted of in Jerusalem." We thus get rid of the anomalous 15 stater hypothesis, and are able to explain the variations in the weight of the Phœnician shekel.

This Phœnician silver standard (220—225 grains) has hitherto been believed to have been the source of the Macedonian standard of 224 grains, on which the enormous silver coinage of Philip of Macedon was struck.

Prof. Ridgeway contends that it was obtained independently from the 130 grain gold unit, and is to be explained by the depreciation of silver due to the abundant supply from the Bisaltian silver mines.

We now come to the crucial test of the new theory, the Aeginetic standard, the first on which coins were struck in any European mint. Normally it may have been as high as 196 grains, the actual coins which we possess weighing from 194 to 180 grains. The origin of this standard, which at one time extended to Sicily and Italy, and prevailed over the greater portion of the Greek world, has been the source of prolonged controversy. Brandis considered it to be the Babylonian silver standard of 173 grains, raised, for some mysterious reason, to 196 grains, a most improbable supposition. Mr. Head maintains that it was a degraded form of the Phœnician silver standard of 225 grains. Hultsch thinks that this 196 grain standard was a sort of compromise between the Babylonian standard of 173 grains and the Phœnician of 225. Mr. Petrie, with more probability, derives it from the Egyptian gold unit which he found in some XIIth Dynasty tombs at Illahun in the Fayum (*circa* 2400 B.C.), and which in the time of Amenhotep III. (*circa* 1500 B.C.) weighed 207 grains, but was afterwards degraded at Memphis to 201 and then to 196 grains, the precise Aeginetic weight. Prof. Ridgeway on the other hand derives it directly from the 130 grain gold standard, by supposing that in the eighth or seventh century B.C., when Pheidon of Argos first struck silver coins at Aegina, the value of gold to silver was as 1 : 15, and that, as usual, ten silver staters were equivalent to one gold stater ( $130 \times 15 \div 10 = 195$ ).

This perplexing Aeginetic standard affords the most favourable test that can be applied to Prof. Ridgeway's hypothesis. Of the five solutions proposed, those of Mr. Petrie and Prof. Ridgeway seem more probable than the hypotheses of Mr. Head, Brandis, or Hultsch, but are not without difficulties. Aegina was a place of considerable commerce; but it is doubtful whether, as early as the seventh century B.C., the commerce with Egypt was so considerable as to make it probable that the Greeks would have adopted an Egyptian standard as their own. On the other hand, Prof. Ridgeway has to assume that about the tenth century B.C., when, as he supposes, the Phœnician standard originated, the value of silver to gold was 17 : 1, that in the seventh century it was 15 : 1, in the fifth century, 13 : 1, and in the fourth century, 10 : 1; whereas his previous argument as to the value of what he calls the ox-unit depends on the assumption that gold and silver were originally at par, and that the disparity kept increasing instead of diminishing till the Macedonian epoch. If Prof. Ridgeway can answer this objection, his theory of the origin of the Aeginetic standard may be provisionally accepted as the best that has been yet propounded.

The next standard is the Euboic, Attic, or Corinthian, on which were struck those Athenian "owls" and Corinthian "colts" which ultimately superseded the Aeginetic



coins, and for many years formed the chief currency of the Mediterranean. The weight varies from 135 to 125 grains, the normal weight being probably 134. Three weights found by Schliemann at Hissarlik belong to this standard, ranging from 136.4 to 137.4 grains. The Euboic standard is usually explained by supposing that the Asiatic gold standard of 130 grains, having been transmitted from Samos to Euboea, was adopted for silver, and slightly raised. This Prof. Ridgeway will not admit. He believes that the Euboic standard was derived from the Homeric talent of 130 grains, founded on the ox-unit, which, he thinks, was used by the Greeks for weighing gold during the long period when they possessed no gold coinage of their own. We have already seen that the Persian gold daric circulated freely among the Greeks, constituting practically their gold currency. It is, therefore, needless to resort to a hypothetical Homeric talent of precisely the same weight, the very existence of which is doubtful, and whose transmission from Homeric to Macedonian times is more doubtful still.

We are therefore confronted with two important elements in the discussion—the general probability of the transmission of weight standards, and the existence of this Homeric talent or ox-unit of 130 grains of gold, on which so much of the theory is unnecessarily based. As we have seen, Prof. Ridgeway maintains that in Greece, Egypt, and Babylonia the ox was the primitive unit of barter, and that the value of the ox was everywhere 130 grains of gold, and also that the value of the ox as measured by gold remained stable while the relative value of silver continually varied. The existence of this Homeric talent of the value of an ox rests on very slender evidence. Practically we have nothing definite beyond the fact that in the footrace in the *Iliad* the second prize was a cow, and the third was half a talent of gold. This Prof. Ridgeway couples with the statement of an anonymous Alexandrine writer of unknown but late date, who tells us that the Homeric talent was of the same value as the Persian daric. This late Alexandrine writer, who must have written many centuries after the composition of the Homeric poems, could not have been in possession of any real evidence; and the deduction that the value of the ox was 130 grains of gold conflicts with other evidence of a surer kind. Thus Solon (*circa* 600 B.C.), when commuting into money fines Draco's fines of sheep and oxen, puts the value of the ox at five silver drachmas; and as the Euboic standard was then used at Athens, and as a Euboic drachma weighed 67.5 grains, the value of silver to gold being then probably as 13.3 to 1, this would give 25.3 grains of gold, instead of 130, for the value of the ox. Moreover, in a well-known passage Pollux tell us that the old Athenian didrachma was called the "ox" because it had an ox stamped upon it, and he goes on to say that at Delos the priests accepted an Attic didrachma in lieu of the offering of an ox. These didrachmas or staters must have been silver and not gold, as when gold drachmas are meant they are always design-

nated as such; and these ox coins to which Pollux refers have been identified with certain silver coins with a bull's head struck in Euboea which circulated in Attica, where chiefly they have been found, while no gold coins were struck in Euboea before the Roman conquest, and all Athenian gold coins have the owl and not the ox. We must therefore take the value of the ox in Delos at two silver drachmas; so that it would be worth little more than 10 grains of gold, instead of 130 as Prof. Ridgeway contends.

Again, the value of the ox in Egypt about 1000 B.C. was one *kat* of silver, or 140 grains. Prof. Ridgeway brings this statement into accordance with his theory, that the ox was everywhere worth 130 grains of gold, by assuming that in Egypt the value of silver was at first greater than that of gold, and that gradually gold became more valuable. This may be admitted; but the chronological difficulty is fatal to the theory, since, about 1000 B.C., silver was so plentiful in Jerusalem as to be of no account, and, as we have already seen, Prof. Ridgeway has himself estimated the ratio of gold to silver in Phoenicia at this very time as 1 to 17. It is impossible that at the same epoch gold and silver were nearly at par in Egypt, and at 1 to 17 in Palestine. Moreover, when the *Lex Tarpeia* was passed, the value of the cow at Rome was 100 *asses* or 10 *denarii*; and as the denarius contained 70 grains of silver, the value of the ox in gold would be from 46 to 54 grains of gold, according as we take the ratio of gold to silver as 1:15 or as 1:13.

The theory of a universal ox-unit of 130 grains of gold is therefore difficult to reconcile with such evidence as we possess. There are also grave reasons for doubting whether the gold value of the ox could have remained stationary for any considerable time. The relative value of gold and of cattle seems to be more liable to sudden fluctuations than the relative value of gold and silver; for, not to speak of the variable supply of gold, the price of cattle is extremely unstable, being affected by murrains and by the supply of fodder.

Thus, to take a modern example, the accounts of the Priory of Finchale show that in 1312 an ox cost 12s., in 1367 it cost 17s., in 1398 it cost 12s., in 1450 it cost 6s. 8d., in 1458 it cost 12s., in 1516 it cost 16s., in 1525 it cost 10s., and in 1528 it cost 20s. Before the Norman Conquest the value of the ox was between two and three shillings. The fluctuations prove that the values are not solely due to the depreciation of the silver coinage.

Prof. Ridgeway even contends that the weights of the earliest gold coins of the Gauls and Germans depended on the value of the ox. He argues that in Gaul and North of the Alps gold was scarcer and cattle more abundant than in Greece, and, therefore, the Gaulish and German coins were reduced from 130 to 120 grains. But these Gaulish and German coins were barbarous imitations of the Macedonian Philippi, which bore on the obverse the laurel crowned head of Apollo, and on the reverse a victory in a biga. Sir John Evans has shown that the Philippi were copied in Southern Gaul, and

that copies of these copies gradually spread from tribe to tribe to Northern Gaul, Britain, and Germany—"each copy in its turn served as the model from which other copies were made," each more barbarous in type than its predecessor, and of baser metal, gradually descending from 120 grains of gold in 300 B.C. to 84 grains in 20 B.C. Evidently the copies were made from worn coins, and there was a continual tendency to reduce the standard. This gradual reduction in weight depended on transmission and degradation, and not on the diminished value of the ox; in fact, the value of the ox continually increased, being valued at 96 grains of gold in the earliest German laws, and afterwards at 144 grains.

The same process of degradation took place in the opposite region. The Philippi were imitated in Bactria, but the standard steadily fell from 133 grains to 118, just as in Gaul, Germany, and Britain, the imitations of the Philippi fell from 133 to 120, and ultimately to 84 grains. The Italian soldo, the French sou, and the English shilling are descendants of the *solidus*, originally a gold coin heavier than a sovereign; its descendant is worth a halfpenny in France and a shilling in England. The English penny and the French denier were descended from the *denarius*; but the value of the penny was 24 times that of the denier. The English *denarius* or silver penny originally weighed 24 grains of silver; in the reign of Edward III. it had fallen to 18, in the reign of Edward IV. to 12, and in that of Edward VI. to 8 grains. Thus the law is transmission and degradation. The Indian coins were copied from those of Bactria, and the Bactrian from the Macedonian. The early coins of Arabia Felix were rude copies of the Athenian owls. The Anglo-Saxon *sceattas* are copies of Byzantine coins. The *dinars* and *dirhems* of the Caliphs were, as the names show, successors of the *denarius* and the *drachma*.

Since the Greek alphabet, and the Greek names of many musical instruments, of spices and precious stones, of gold and bronze, and, above all, of weights and coins, were of Semitic origin, it is difficult to believe that the weight standards were not themselves so derived, especially when we know that nothing passes more easily by commerce—witness our own weights and measures—Troy weight, Apothecaries weight, and Avoirdupois. Hence it is difficult to believe with Prof. Ridgeway that, when the Athenians in the fifth century B.C. first coined gold staters of 133 grains, the weight had no reference to the Persian darics of 130 grains, which had long circulated in Greece, a standard which goes back to the eleventh, and probably to the twenty-first century B.C. If the legendary Homeric talent was, as Prof. Ridgeway contends, 130 grains of gold, which is the more probable—that it was based on the ancient Asiatic standard of 130 grains, or that it persistently represented the value of the ox, which in Solon's time was worth only 25 grains and at Delos was worth 10?

This article has extended to such length that it is impossible to discuss the subject of the types of Greek coins. Prof. Ridgeway

way thinks that the symbols of the cow and the bull were placed on coins because the coins represented the ox-unit of barter, but the earliest coins on which these types occur are silver drachmas and half drachmas. Besides, these types are quite exceptional. Did the coins with lions and dolphins represent the value of these animals? On the oldest Athenian coins we have the types of the owl and the olive branch, which are usually regarded as symbols of the tutelary deity of Athens. Prof. Ridgeway maintains that olives and olive oil were units of value in Attica, a fact denoted by the olive branch on the coins. But how about the owl? Were owls also units of barter among the Athenians? The cuttlefish appears on the coins of Croton. Prof. Ridgeway thinks this was because they formed a staple article of diet. The tortoise is the type on the coins of Aegina. Prof. Ridgeway tells us that the Aeginetans must have had something to barter for other commodities. What did this barren island yield but tortoises? Hence the tortoise became the unit of barter, and was therefore chosen as the type on Aeginetan coins. The Boeotian type is a shield, usually supposed to be the shield of Hercules—but no, hides, and shields of hide formed the barter unit of Boeotian commerce. On early Lycian coins the type is the boar, which was adopted because, forsooth, the Lycians may have made good bacon and hams.

Though Prof. Ridgeway rides some of his hobbies too hard, it is impossible to deny the value of the book. Not only does it supply a very probable solution of the difficult problem of the Greek silver standards, but it abounds with incidental remarks which are valuable and suggestive.

ISAAC TAYLOR.

#### CORRESPONDENCE.

##### ÆGEAN POTTERY IN EGYPT.

London: Sept. 5, 1892.

Permit me to repair an omission in my letter of last week. Among the false-necked vases in the Fourth Egyptian Room at the British Museum, there is one with the number 22,821 upon its label. The vase is of Mycenaean ware, and decorated in Mycenaean style. The label says that it was found at Dér el-Bahari in the tomb of one of the grandsons of King Pinetchem.

Pinetchem reigned in the XXIst Dynasty, and was a grandson of King Herheru, the founder of that dynasty. According to the common system of chronology, the dynasty was founded about 1100 B.C. If so, the tomb of the founder's great-grandson can hardly date from before 1000 years B.C. Under the system of chronology adopted by Mr. Petrie, the date would be later still.

In his final letter Mr. Petrie said, "Whenever a single clear datum can be produced which stands outside of the propositions which I have laid down in my last letter, I shall be glad to consider it." The first of these propositions was, "That all the data yet found with the widely-spread examples [of Mycenaean pottery] in Greece and Egypt show a period of between 1450 B.C. and 1100 B.C. Well, here is a 'datum' which 'shows a period' of about 1000 years B.C.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON has just completed an important symbolical picture, entitled "De Profundis:—'Out of the depths have I cried unto Thee, O Lord; lead me to the rock that is higher than I.'" We see a female figure, which typifies the human soul, struggling up a steep, rocky way, from an unseen valley beneath, in which she has been wandering, lost and desolate, and whence dreary coils of thick, chilling mist are being driven upwards by the wind and cling around her feet. Her white garments, and the richly tinted wings that appear at her shoulders, are rent and stained; but a flash of glad surprise illumines her features, and passes into an expression of utter peace, as she recognises her Divine Helper in the figure who kneels to receive and embrace her, his pierced hands sustaining her worn and weary frame, and the hollow eyes and suffering face that appear from beneath the crown of thorns gazing into her human countenance with a look of ineffable love and compassion. Behind is visible a vista of quiet landscape, with a space of still waters and a stretch of folded hills lying "softer than sleep" in the misty atmosphere of the dawn, beneath a sky in which the morning star is still visible, but which is gathering colour from the sunrise, and is ready to pass into the perfect day. The picture shows all the learned and carefully finished execution that is characteristic of the painter, and is full of the reverent, solemnly ideal aim which has never been absent from his treatment of religious and symbolical subjects.

THIS year's number of *Yule Tide* will be illustrated almost entirely by Mr. Harry Furniss, who contributes four cartoons in colours and a number of other drawings to accompany the letterpress, which is entitled, "The Decline and Fall of the New Empire." The coloured plate will be from a painting called "Rose, Shamrock, and Thistle," by Mr. George Joy.

THE annual exhibition of paintings from the Paris Salons will open next week in the Continental Gallery, New Bond-street.

AT a recent meeting of the Académie des Inscriptions, M. Homolle, director of the French School at Athens, gave a report on the work done during the spring and summer of the present year. Three members have divided among themselves the exploration of the islands in the Egean. M. Homolle has himself undertaken to publish, in a series of monographs, the inscriptions from the islands. M. Chamenard is at present engaged upon the temple of Delos, where the inscriptions furnish detailed materials for a very exact description and restoration. M. Joubin has excavated the site of Stratos, of which M. Heuzey long ago pointed out the importance. He has laid bare the agora and the temple, and has collected a large number of terracottas, as well as interesting inscriptions.

WE have just received the last Part of the *American Journal of Archaeology* for 1891. The lateness of publication derives emphasis from the fact that about half the contents consist of news of discoveries, &c., which took place more than eight months ago. The Part opens with papers of the American School at Athens. Mr. John Pickard contributes a very careful study of the topography of ancient Eretria, based upon a survey made in the early spring of 1891. Mr. Henry S. describes the remains of an ancient temple, found at Plataia later in the same spring, which he shows reason for identifying with the famous Heraion, built by the Thebans in 426-5 B.C., after the destruction of an earlier temple on the same site. Next, we have the text of a long votive inscription,

also from Plataia, with a valuable comment by Mr. Rufus B. Richardson; while, lastly, Mr. F. B. Tarbell gives an account of a so-called "mensa ponderaria" from Assos. Passing from classical archaeology, we have an elaborate paper by Prof. Allan Marquand, illustrated with two plates, on an altarpiece in the Metropolitan Museum at New York, which he is able to assign to the hand of Andrea del Robbia. Prof. A. L. Frothingham continues his series on the introduction of Gothic architecture into Italy by French Cistercians, dealing this time with the little-known monastery of Arbona in the Abruzzi; and he finds himself compelled to protest against the discourteous treatment his work has received from a young French scholar. Among the minor items, we may mention a letter from Dr. J. P. Peters, giving a summary of the results of his recent expedition to Babylonia (see *ACADEMY*, September 5, 1891); and a detailed review of Paton and Hicks's "Inscriptions of Cos," by J. H. Wright.

MR. HENRY O'SHEA has just brought out in French a new guide to the collections of the Louvre (Paris: Dentu). Not a page is wasted in this closely-packed 18mo volume of 430 pages. It is neatly bound in cloth, and contains plans of the ground and first floor of the Louvre, with a history of the several collections, a chronology of the schools of painting, biographies of artists when first mentioned, and an appreciation of their chief pictures. Mr. H. O'Shea is no novice in art-criticism; he has studied the subject for more than thirty years. Those who are acquainted with the *Guide to Spain* which bears his name, will welcome this new volume, in which he has done for the *Musées du Louvre*, but on a larger scale, what he formerly did for the *Museo de Madrid*.

#### MUSIC.

##### THE GLOUCESTER MUSICAL FESTIVAL.

Gloucester: Sept. 7, 1892.

THE selection of music for the present Festival has justly given general satisfaction: the claims of both old and modern masters have been fully recognised, while four works, of greater or less importance, and all by English composers, supply the novelties without which no Festival scheme is now considered complete.

Mendelssohn's "Elijah" attracted an immense audience yesterday (Tuesday) morning; and until it shows signs of decline in popular favour, the promoters of the Festival, whose special object is to benefit charity, will continue to assign to it the place of honour. For Leeds, the argument assumes quite a different aspect: music there is the first consideration. The solo vocalists were Miss A. Williams, Miss Hilda Wilson, and Messrs. Lloyd and Santley, the last two specially distinguishing themselves. In the evening Gounod's "Redemption" was given, with the assistance of Mme. Nordica, Miss Jessie King, and Messrs. Houghton, Watkin Mills, and Plunket Greene. As only the Monday before the Festival is devoted to rehearsal of band and chorus, everything cannot be properly gone through, and some things, indeed, are left to take care of themselves. At the performances both yesterday and to-day there were moments of indecision, not to say confusion. It is easy to advise that more time should be spent upon rehearsal; but that means greater expense, and, consequently, less for the charity. In the long run, however, it might be found not only a wiser but also more profitable policy to present the works in as perfect a manner as possible.

The programme this morning was devoted to Handel and Bach, and to Dr. Bridge. The

oratorio of "Joshua" is almost a novelty; it was revived a few seasons ago by Mr. E. Prout at the Borough of Hackney Concerts, but, with that exception, we can recall no performance of it either in London or at a provincial festival. Of course, "Joshua," like many of Handel's oratorios, is far too long, and many numbers have to be cut. By this the work is indeed improved; for the composer in writing both his oratorios and his operas was not concerned so much about the unity of his work, as about keeping all his singers well employed. But why the "See the conquering hero comes" (so well known in connexion with "Judas Maccabaeus," to which it was transferred) was omitted in the performance here is a mystery. Was it considered too secular for the cathedral? Handel's work contains some splendid specimens of his genius, but there are also many passages in which the master's pen was moved by instinct rather than by inspiration. The juxtaposition of works by the two musical giants of the eighteenth century naturally led one to reflect on this picture and on this. Handel's music, for the most part, is objective, while that of Bach is subjective; and this difference caused the one to aim at simplicity, and drew the other into complexity. Over a mixed audience, Handel will, probably, always exert a more direct and more powerful influence; but Bach shows the full might of his genius only to those who study him until the complexity of detail no longer conceals the deep underlying thought and emotion. Bach's Cantata, "My spirit was in heaviness," contains some of his finest music, but the performance was by no means a satisfactory one. The soloists for "Joshua" were Miss A. Williams, Miss H. Wilson, and Messrs. Lloyd and Watkin Mills. The two ladies sang well, but the two gentlemen specially distinguished themselves. Mr. Lloyd was in splendid voice. In the Bach, Miss A. Williams and Messrs. Houghton and Plunket Greene were the soloists; and of these the last named seemed most in

sympathy with the music. The choral singing was at times very unsteady. Mr. C. Lee Williams is an able musician, and a good conductor; he certainly is inclined to drag the *tempi*, but, for want of proper time for rehearsal, his efforts should be judged with indulgence.

Dr. Bridge's setting of the Lord's Prayer, which was given under the composer's direction after the oratorio, is a very short composition, occupying only ten minutes in performance. He has used the English version by the Rev. E. H. Plumtre, late Dean of Wells, of the paraphrase of the Lord's Prayer in Dante's *Purgatorio*, Canto XI. Dr. Bridge has often proved his skill as a composer, and in this new work there are some effective passages. The opening phrase (which, by the way, faintly recalls Mozart's Ave Verum) is dignified; in the supplication for forgiveness there is fine cadence; and in the "But from his evil sting deliverance give"—the final section—there is some broad, effective (Gounod-like) writing. But somehow or other the composition sounds patchy, for there is no leading thought giving unity to the work. Then, again, the composer does not seem to us to have caught the colour of the context. The Lord's Prayer is uttered by souls in purgatory, who, no longer capable of sin, pray not for themselves, but for their brethren on earth. One would have expected music of a more mystic character.

In the evening there was a miscellaneous concert at the Shire Hall, at which was given Miss Ellicott's setting of Mr. Lewis Morris's poem entitled "The Birth of Song." There seems to us more thought than poetry in the "poem"; but, anyhow, it provided certain contrasts of mood of which Miss Ellicott has taken good advantage. Three years ago, this talented lady wrote a Cantata full of charm, entitled "Elysium," and in the present work she has again shown skill and refinement. Nevertheless, we are more favourably inclined towards the earlier work. "The Birth of Song" may be praised for the naturalness of the writing;

the composer always keeps within bounds, and expresses her thoughts in a clear, decisive manner. The music in its neat and melodious phrases often reminds one of Mendelssohn, while here and there are traces of acquaintance with Wagner's music-dramas. The opening of the Cantata is very fresh and pleasing. The tenor solo, "Shall he attune his voice," if it does not rise to a high level, is attractive. The chorus, "Nor 'mid the clang and rush of mightier thought," is not lacking in energy; but it has no real climax, and there is also a certain monotony of key in it. The chorus later on divides into six parts, and there is some effective writing. The scoring is good, but, on the whole, too heavy. The soli parts were taken by Mme. Nordica and Mr. Houghton; the former was not in good voice. The performance of the work was praiseworthy, but there was at times a lack of refinement: energy rather than sweetness was displayed in the choral singing. Miss Ellicott was summoned to the platform at the close of the performance and received with enthusiasm. Next came Mozart's immortal Jupiter Symphony, of which a very creditable performance was given under the direction of Mr. C. Lee Williams. The second part of the programme commenced with a very charming part-song, entitled "Song and Summer," by A. H. Brewer, sung *con amore* by the choir. The composer was recalled. The hall was crowded.

The chorus, supplied by Gloucester, Worcester, Hereford, Bristol, &c., was not reinforced this year by singers from Leeds. The voices are of good quality, and are well balanced: the basses seemed rather weak on Tuesday, but to-day they came out in full strength in the great closing chorus of Bach's Cantata.

Tomorrow the other two novelties—Dr. C. H. Parry's "Job" and Mr. C. L. Williams's "Gethsemane"—will be produced; but notice of these must wait until next week.

J. S. SHEDLOCK.

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## LITERATURE.

*Public Finance.* By C. F. Bastable, Professor of Political Economy, University of Dublin. (Macmillans.)

PROF. BASTABLE has written a book well worthy of his chair. He has treated, in its unity, as one large subject, a body of doctrines hitherto handled by English writers piecemeal and dispersedly—one part by the economists, another by the philosophers, a third by the lawyers, a fourth by the politicians. Yet he has not widened but narrowed the use of the term finance. He defines it, with the Germans, as relating to “the supply and application of state resources” (p. 1), not, with the English, as relating to monetary matters in general. The “state,” however, is a wide word; it includes not only the central government but also the subordinate governing bodies, down to county councils, towns, and parishes: in short, all bodies that have power to levy contributions for public purposes. In the introductory and early chapters, where also the different views of the scope and method of the subject are clearly stated and criticised, and the points of difference between private and public economy are well brought out, the remotely analogous difficulty of distinguishing local from imperial finance meets us early and recurs frequently. “Taxation,” says our author, “is always an attribute of sovereignty” (p. 370), and (the context shows) of sovereignty alone. Yet we are told (pp. 244, 354) that rating is undistinguishable from taxing; and are the rating bodies to be called sovereign? Mr. Bastable would reply by pointing to the control exercised by the central government over the rating powers and lending powers of the smaller bodies (p. 120). The question comes up in another form in Switzerland, where the cantons impose an income tax and the Federal government does not (p. 420), and in the United States, where (as Mr. Adams points out, *Public Debts*, p. 288) the separate States can independently contract loans and cannot by the central government be prevented from repudiating payment. Yet the Federal government is described by Prof. Bastable as the sovereign for purposes of taxation (p. 370). It is, perhaps, wise to follow the advice of Prof. Sidgwick (*Politics*, p. 611), and avoid absolute propositions in regard to the seat of sovereignty. Wherever the sovereignty may lie, public finance is both local and imperial. We may take a rapid view of Prof. Bastable’s six books on this large subject.

In the first of them (on public expenditure) he deals with questions fully treated

by economical writers before him, especially by Mill and Adam Smith. The latter (we are told) still retains his place as “the greatest of theorists on finance” (p. 24), though this proud position does not save him from very searching criticism (e.g., pp. 57, 81, 253, 373); and Prof. Bastable, writing at the end of the nineteenth century, is rightly guided by the work of his own contemporaries, especially Stourm, Beaulieu, Wagner, and (for an important part of the subject), Mr. H. C. Adams. The last writer might, perhaps, have been used even more freely. When we are told by Prof. Bastable (p. 51) that “state wants in their main features are permanent to a surprising degree,” and that it is “in the modes of supplying them that the most remarkable changes occur,” it seems hard to reconcile this with the strong tendency to enlarge the sphere of the state’s action (admitted on p. 52). Mr. Adams points out (*Public Debts*, p. 19) that the greatest addition to French expenditure since the war has been due not to military needs, but to “public works,” which would surely mean an enlargement of state wants. In practice Prof. Bastable seems to adopt this view, and gives us a very full account of the new wants in this first book. Defence and justice are old wants; but a multitude of requirements under the head of public works could hardly bear the description.

The second book (on the “Economic or Quasi-Private Revenue of the State”) contains much that will be fresh to English readers. The state as a “juristic person” may get a revenue, like an individual, from holding lands and forests, or from investments in funds and stocks (as in Suez Canal shares), or from actual industrial business (as in railways and Post-Office), and it may get not indeed revenue but “utility” from such forms of property as government buildings, public parks, museums, and libraries (pp. 151, 228). The *rationale* of penny postage is put very happily:—

“The reason is that the actual cost of carrying letters is small enough to be ignored. At the rate of one penny per ounce, a ton of letters all up to the full weight would produce almost £150, while the mere cost of conveyance would certainly not be £5 or one-thirtieth part of the receipts. The real charges are those of collection and distribution, and the maintenance of offices, the cost of which is equal on all letters. . . . It is in the extension of this principle to International Postage that the greatest advance in the future may be expected” (pp. 189, 190).

To most economical (as distinguished from strictly financial) writers in England, public finance has meant taxation and public debts. The third and fourth of Prof. Bastable’s books deal with taxation. A tax he defines as “a compulsory contribution from the wealth of a person or body of persons for the service of the public powers” (p. 243), stretching “wealth” to include personal services, as in the *corvée*, forced military service, and attendance on juries (p. 73). Our author contends strongly against the idea (found, for example, in Montesquieu, Adam Smith, Mirabeau, and the school of *laissez faire*) that taxes are a *quid pro quo*, the state giving protection and other

services, and the citizen giving a payment for them. He argues that

“there is no possibility of measuring precisely the most important of the benefits rendered by the state. Security against aggression is literally speaking an incalculable good. Social order cannot be sold by retail like tea and sugar, and so is it with the other state functions, even the purely economic ones. Indeed, it would be very near the truth to say that the difficulty of supplying the normal method of purchase makes a given form of activity suitable for state management; if defence and justice could be readily bought and paid for, we might trust to private enterprise for a sufficient supply” (pp. 246-7).

Even if (he continues) the services rendered by the state were definitely measurable, they could not be allotted to each individual in the exact proportion in which he was willing to pay for them (p. 39). This statement of the case is hardly fair to the older writers. They probably meant, for the most part, no more than Prof. Bastable means when he says (p. 247) that it is always well for the community as a whole to “consider whether the advantages of a government are a compensation for its cost. This test should be steadily applied in judging the merits of any proposed expenditure.” In regard to local finance, they could not go farther than Prof. Bastable, who concedes that taxation there should be in proportion to advantage received, and even political power should perhaps depend on the amount contributed (pp. 299, 356, 362, 364, 626). What is “medieval” and obsolete (see p. 276) would surely be not the retention of the idea of payment for service, but the attempt to make the terms of equivalence too precise to apply to benefits essentially broad, general, and (sometimes) intangible. The church, the press, the university, as well as the state, render benefits in return for an equivalent which leaves, in many cases, a large “consumer’s rent” to the beneficiary; but we do not deny that a “consumer” has paid for such services *quid pro quo*, even if he gains more than his neighbours by the bargain.

A passing protest must be made against Prof. Bastable’s endeavour to give “indirect” and “direct” taxation a new meaning which he himself allows to be less useful than the old (p. 251, cf. 317-8); and not less against his use of “repercussion” in place of the good English word “shifting” (pp. 294, 317, &c.), which Prof. Seligman wisely retains in a recent pamphlet on the subject. It is perhaps too late in the day to find fault with “budgetary legislation” and “juristic person.” As a rule, the language of our author is adequate to his thoughts; and the thoughts are always worth following—nowhere more so than in the books on taxation.

In regard to these particular financial questions which have lately come within the range of practical politics, Prof. Bastable has been cautious in drawing conclusions. He is favourable on the whole to the taxation of ground rents (p. 362); he sums up against a progressive income tax (pp. 284-292), against infringement of the Sinking Fund (pp. 618, 622), and against increase of the death-duties (p. 525); he leans to

bimetallism (p. 624). He shows perhaps less than his usual wisdom in desiring the restoration of duties on sugar (pp. 479, 497, 594.)

His fifth book (on the relation of expenditure and receipts) discusses public debts, and gives not only a survey of English national and local debt, but also a comparison with the debts of France, Italy, Germany, and the United States. Some account might be desired (in a new edition) of the situation of Russia, Austria, Holland, and the remaining states of the continent, in this particular; and, throughout the volume, India might be thought to get less than her due share of attention. French finance is treated very fully.

The sixth and last book (on Financial Administration and Control) is practically an account of the English Budget and the French in close comparison. This part of the work contains some skilful applications of recent economical theory. For example, in speaking of the justification of debts, our author writes:

"The productiveness of every separate tax has its limits, and so has that of the tax system taken as a whole. Each additional charge implies a more than proportional sacrifice by the contributors, and greater difficulty in getting in revenue on the part of the state. The existence of a law of 'diminishing returns' in public receipts is a valid ground for the employment of loans, when, all things considered, they will be less onerous than further taxation" (p. 593).

Another good example is the following on a kindred subject:

"If we hesitate to redeem debt on account of the badness of the necessary taxes, we must remember that we are thereby retaining worse taxes in the future than would otherwise be required. For let us suppose the several forms of contribution to be arranged in the order of their eligibility as follows: A, B, C, D, E, F. Then the surrender of F—the worst tax—in preference to paying off debt means the prolongation of E, which *ex hypothesi* is worse than D, since with the disappearance of the debt the taxes appropriated to its service would also disappear" (p. 615).

The following seems more vulnerable: "Limited as the gains of employers are by the competition of inferior rivals, the effect of a tax in driving out the weakest of those would help to shift a part at least of the weight from the survivors" (p. 348). But the meaning is that, as the competition has been lessened, prices can be raised, and the consumers will thus help to pay the tax.

Enough has been said to show that this book is a valuable addition to the literature of finance. Its usefulness would be increased by an index, the absence of which in a volume of this size and character is more than usually discreditable.

JAMES BONAR.

"THE MUSES LIBRARY."—*The Poems of Andrew Marvell. Satires of Andrew Marvell.* Edited by G. A. Aitken. In 2 vols. (Lawrence & Bullen.)

THE calling of the publisher, no longer merely a trade, begins to take place among the fine arts. Truly this is a thing to be thankful for, more than we are aware. The present book illustrates the blessings thereof.

For the better part of the century Marvell was attainable only in the imperfect editions of incapable and ignorant men. So that he was represented to the ordinary reader by selections; and in especial by two ill-understood stanzas of the Horatian Ode, wherein is set forth the theatrical bearing of Charles I., "the royal actor," upon his day of execution. About twenty years ago Marvell was edited—badly—by Dr. Grosart. Who, indeed, has escaped being edited—badly—by Dr. Grosart? And Dr. Grosart's edition is moreover a limited issue, a thing dear to the bibliophile, and unspeakably hateful to the lover of literature. But now at last come Messrs. Lawrence & Bullen, and give us a charming book in two volumes, delicately bound, beautifully printed on good paper, and at least adequately edited. For the historical side of his work, which must have meant considerable labour, and for the brief but perfectly sufficient biography, Mr. Aitken deserves great credit. His critical notes are not quite so happy, and at times he seems to have fallen into error by blindly borrowing from Dr. Grosart. And one would have been glad of some more elaborate attempt to appreciate the place of Marvell in English literature. That is a task which an editor has never a right to shirk; and in the present case it was more than usually necessary, for I cannot but think that these volumes will come as a discovery to many who did not quite know the greatness of this half-forgotten poet.

Marvell holds a unique place in the seventeenth century. He stands at the parting of the ways, between the extravagancies of the lyrical Jacobean on the one hand, and the new formalism initiated by Waller on the other. He is not unaffected by either influence. The modish handling of the decasyllable couplet is very marked here and there. You have it, for instance, in the poem on Blake:

"Bold Stayner leads; this fleet's designed by fate  
To give him laurel, as the last did plate."

And elsewhere, of course, he has conceits which cry aloud in their flagrancy. But his real affinities are with a greater than Waller or Suckling. Milton in those days "was like a star, and dwelt apart"; but of all who "called him friend," Marvell is the one who can claim the most of spiritual kinship. The very circumstances of their lives are curiously similar. Each left poetry for statecraft and polemic: for Milton the flowering time came late; for Marvell, never. And their poetic temper is one: it is the music of Puritanism,—the Puritanism of Spenser and Sidney, not uncultivated, not ungracious, not unsensuous even, but always with the same dominant note in it, of moral strength and moral purity. Marvell is a Puritan; but his spirit has not entered the prison-house, nor had the key turned on it there. He is a poet still, such as there have been few in any age. The lyric gift of Herrick he has not, nor Donne's incomparable subtlety and intensity of emotion; but for imaginative power, for decent melody, for that self-restraint of phrase which is the fair half of art, he must certainly hold high rank among his fellows. The clear sign of this self-restraint is his

mastery over the octosyllable couplet, a metre which in less skilful hands so readily becomes diffuse and wearisome.

Marvell writes love poems, but he is not essentially a love poet. He sings beautifully to Juliana and Chlora, but they themselves are only accidents in his song. His real passion—a most uncommon one in the seventeenth century—is for nature, exactly as we moderns mean nature, the great spiritual influence which deepens and widens life for us. How should the intoxication of meadow, and woodland, and garden, be better expressed than in these two lines—

"Stumbling on melons, as I pass,  
Insnares with flowers, I fall on grass."

unless indeed it be here—

"I am the mower Damon, known  
Through all the meadows I have mown,  
On me the morn her dew distills  
Before her darling daffodils;  
And if at noon my toil me heat,  
The sun himself licks off my sweat;  
While, going home, the evening sweet  
In cowlspit water bathes my feet."

These mower-idylls, never found in the anthologies, are among the most characteristic of Marvell's shorter poems. I cannot forbear to quote two stanzas from "The Mower to the Glowworms":

"Ye living lamps, by whose dear light  
The nightingale doth sit so late,  
And studying all the summer night,  
Her matchless songs doth meditate.

Ye country comets, that portend  
Nor war, nor prince's funeral,  
Shining unto no higher end  
Than to presage the grass's fall."

Observe how Marvell makes of the nightingale a conscious artist, a winged *diva*. Elsewhere he speaks of her as sitting among the "squatted thorns," in order "to sing the trials of her voice."

I must needs see in Marvell something of a nature-philosophy strangely anticipative of George Meredith. For the one, as for the other, complete absorption in nature, the unreserved abandonment of self to the skyey influences, is the really true and sanative wisdom. Marvell describes his soul, freed of the body's vesture, perched like a bird upon the garden boughs—

"Annihilating all that's made  
To a green thought in a green shade."

The same idea is to be found in the lines "Upon Appleton House," a poem which will repay careful study from all who wish to get at the secret of Marvell's genius. It shows him at his best—and at his worst, in the protracted conceit, whereby a garden, its flowers and its bees, are likened to a fort with a garrison. And here I am minded to enter a plea against the indiscriminate condemnation of conceits in poetry. After all, a conceit is only an analogy, a comparison, a revealing of likeness in things dissimilar, and therefore of the very essence of poetic imagination. Often it illumines, and where it fails it is not because it is a conceit, but because it is a bad conceit; because the thing compared is not beautiful in itself, or because the comparison is not flashed upon you, but worked out with such tedious elaboration as to be "merely fantastical." Many of Marvell's conceits are, in effect, bad; the well-known poem, "On a Drop of

Dew," redeemed though it is by the last line and a half, affords a terrible example. But others are shining successes. Here is one, set in a haunting melody, as of Browning:

"Gentler times for love are meant:  
Who for parting pleasures strain,  
Gather roses in the rain,  
Wet themselves and spoil their scent."

Next to green fields, Marvell is perhaps happiest in treating of death. His is the mixed mode of the Christian scholar, not all unpaganised, a lover of heaven, but a lover of the earthly life too. There is the epitaph on a nameless lady, with its splendid close:

"Modest as morn, as mid-day bright,  
Gentle as evening, cool as night:  
'Tis true: but all too weakly said;  
'Twas more significant. She's dead."

There is the outburst on the death of the poet's hero, the great Protector:

"O human glory vain! O Death! O wings!  
O worthless world! O transitory things!"

And to crown all, there are these lines, which remind me, for their felicities, their quaintness, and the organ-note in them, of the *Hydriotaphia*:

"But at my back I always hear  
Time's winged chariot hurrying near.  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
Thy long-preserved virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust:  
The grave's a fine and private place,  
But none, I think, do there embrace."

I have left myself no room to speak of the *Satires*. They are not a subject to dwell upon with pleasure. One sees that they were inevitable, that a man of Marvell's strenuous moral fibre, in all the corruption of the Restoration court, could not but break forth into savage invective; yet one regrets them, as one regrets the *Defensio* and *Eikonoklastes*. It may, however, be well to remind anyone, who is tempted by the beauty of Messrs. Lawrence and Bullen's book to buy it for a love-gift to his mistress, that the first volume, containing the *Poems*, is alone suitable to his purpose.

EDMUND K. CHAMBERS.

#### IRISH SAINTS IN ITALY.

*Six Months in the Apennines.* By Margaret Stokes. (Bell.)

THE authoress, who is well known as an antiquary on the other side of St. George's Channel, has given us here a series of studies on the Irish saints, who, from the sixth century onwards, were busy in founding houses of religion in Central and Southern Europe. The present volume—which, we understand, is only an instalment—is confined to those confessors who, though they laboured in more than one country, are chiefly remembered for what they did within the shadow of the Apennines. Thither Miss Stokes has gone in search of the reliquiae of her countrymen, examining their tombs, visiting their monasteries, and exploring their hermitages and caves.

Her present list of saints is an imposing one, and covers a considerable period, for it

includes the great Columban and Finnian, who "flourished" in the era of Gregory (590-604), when the world recognised as its lord the one Caesar at Byzantium, and goes down to Dungall and Donatus, Andrew and Brigid, subjects of the third and fourth generation of Carolingian emperors. A life of each saint precedes the account of the author's personal investigations, and makes us feel that these holy personages have been very fortunate in securing so laborious and sympathetic a biographer.

She seeks, however, to do more than revive these memories of Irish devotion. Her more important object is to find a clue to the origin of Irish art. The problem is as yet hardly worked out in detail, but on some points, at any rate, the ground has been cleared for future investigation. It had been supposed, for instance, that because the patterns of the interlacing designs, the stone basket and knot work, found in such places as Columban's crypt at Bobbio and Finnian's Church at Pisa, resemble those carved on the high crosses of Ireland, therefore the style must have been an Irish importation into Italy. Miss Stokes points out that the opposite inference is the right one. In Italy, stone carving identical in character with the so-called Irish work at Bobbio and Lucca is found in many places when it could not by any chance have been executed by an Irish hand, and it is some centuries earlier in date than the earliest work of the kind in Ireland. The stonework in question is readily identifiable, for it resembles Byzantine sculpture almost as closely as the architecture of San Vitale resembles that of St. Sophia. The only Italian art of the sixth century was in fact a paraphrase of the decadent Greek art on the Bosphorus, and this art, when it travelled to Ireland, was a copy of that paraphrase. It is true that in Ireland, subsequent to the seventh century, modifications of these Byzantine designs occur, which are, no doubt, distinctively Celtic. And this, too, is natural; for the Irish were in possession of models derived from their own prehistoric school of ornament, which dealt specially in spirals and trumpet patterns and the like, and which could hardly fail to suggest new possibilities of combination. But it is significant that the distinctively Irish varieties are not found on the tombs of Irish saints in Italy. It is clear, in short, that Irish art was not indigenous, but part of the Christian civilisation which came to Ireland from Italy and the East; and when in the ninth and tenth centuries it began to appear on the continent as an importation from Ireland, it was only a return wave moving to the land whence it had originally come, and where it had fallen into disuse. So also with regard to the customs of these early Christians, Miss Stokes asks:—

"Did the cave-dwellers and hermits on our Northern shores get their traditions of anchorite life direct from the Laura of Egypt or the deserts of Arabia and Syria, or can we find traces of similar customs all along the line from the Mediterranean, through Western Europe, to the island of Skellig-Michael off the coast of Kerry? Or if we do find traces of such hermitages on the sea-cliffs and mountain-tops in Italy and Gaul, were they never tenanted

save by these Irish fakirs, wanderers who brought their strange customs into Europe from the sixth to the twelfth century?"

The answer to these questions is plain enough to one who has seen the Rupe Cavo and the other caves of the anchorites on the mountains between Lucca and Pisa, they were just as remote from the haunts of men as are now the hermitages on the mountain-tops of Ireland or on the Islands of the Atlantic coast, and they were in use in Italy from the first and second centuries of the Christian era.

It is, of course, difficult to explain the extraordinary numbers of Irish saints who, in the dark age that followed the barbarian irruption into the Empire, visited France and Italy. The closing of Great Britain by the English Conquest may have determined the course which they had to steer, but affords no clue to the motive which led these first pious wanderers from their native land. They are somewhat loosely spoken of as missionaries; but Columban and his imitators were, as Dean Milman long ago pointed out, certainly not actuated by proselytising zeal. Later, no doubt, the conversion of the heathen grew to be something like a passion; but it may be doubted whether it animated any "pious wanderer" before Boniface, and the apostle of Germany comes on the scene in A.D. 716 or thereabouts, which is quite a century later than Columban. Miss Stokes's explanation is that they set forth originally as pilgrims, either to the Holy Land or to the tombs of the martyrs and apostles in Rome. Crossing the Continent on foot, they fell in with mountaineers and dwellers in the wilderness or in the forest, who either had never heard the name of Christ, or had relapsed into heathenism. Then the pilgrims, their pilgrimage ended, bethought them of the heathen they had seen, and returned to effect their conversion. "Thus," as she puts it, "the missionary system of the Celtic Church was a development of the pilgrimage customs of the early Christians." The history of Columban shows conclusively that he, at any rate, was no missionary. Starting from Bangor in the County Down, after various adventures, he settles down in Austrasia, where he finds favour with the sovereign. In the mountains of the Vosges he is allowed to found a religious house, and, subsequently, amid the ruins of Luxorium rises the monastery of Luxeuil. There are pagans in the vicinity and the crown of martyrdom across the Rhine. But Columban remains in the neighbourhood of the Christian court of the Burgundian Thierry and Brunehaut. He rebukes their vices, it is true, but his general tone is that of one demanding to be left alone. Later, he comes across some heathens on the frontier, and they are converted; but it is, so to speak, an accident. Miss Stokes, following his latest biographers, makes Columban visit Italy twice, although the contemporary chronicler, Jonas, is silent as to this second journey; but on no occasion, though he spends some time in denouncing heresy, does he show the least interest in the evangelisation of the heathen. So, after his expulsion from the Burgundian kingdom, and a most circuitous



wandering, in which he crosses Western Neustria (prematurely described as Normandy), when the saint finds himself on the shores of Zürich, surrounded by a heathen population, he leaves this promising field for another: he passes on into Italy, visits Rome, and founds, or perhaps only revisits, the monastery with which his name is associated.

The chapter on that famous place of religion, Bobio, as Miss Stokes, adopting the old and still phonetic spelling, prefers to write it, is one of the pleasantest in the book. It is surprising that it is not oftener visited; for, notwithstanding that it has been more or less ransacked ever since the sixteenth century, it still contains many curious historical relics. Here is the mazer or wooden porringer of Columban, which had the convenient faculty of bringing back water to a dried-up well, and the saint's little Irish bell, and the horn-handled knife which communicated virtue to what it cut. In this connexion Miss Stokes restores the text of the Bobbio MS. at Turin, which baffled the acumen of the Bishop of Salisbury. The knife is referred to as "*cultellus quo patris populo preciditur die ascensionis domini in monticulo qui dicitur crux vera.*" This Dr. Wordsworth amended by altering *populo* into *populus*, and translating as "the knife with which the poplar of the father is trimmed on ascension day on the Mount which is called the true cross," asking if it refers to a tree planted by the saint or one under which he sat. But why should Columban cut, or rather "top" his poplar on a particularly holy day in a place evidently of some sanctity? There is certainly a slip in the MS., but one which no less certainly can be put right by the substitution of *panis* for *patris*, as suggested by Prof. Mahaffy. This makes the passage read, "the knife with which the bread is cut for the people on the day of the Lord's ascension," referring to a practice continued doubtless long after Columban's death, and which explains the permanence of the tradition of the miraculous knife, and probably accounts for its actual survival.

REGINALD HUGHES.

"RULERS OF INDIA."—*Ranjit Singh*. By Sir Lepel Griffin. (Oxford: Clarendon Press.)

LET it be admitted, once for all, that this little book is likely to tax the resources of the most experienced critic. The matter is confusedly arranged, as if a collection of official reports tied up under one common docket. There is a chapter on the Sikhs, and another on the Sikh Theocracy, a third on the state of the Panjab at the time of the hero's birth. Not until p. 88 do we get to "The Maharaja"; and this chapter begins abruptly with a description of Ranjit's personal appearance at some unspecified period of his career, and is followed by an account of his court (chap. vi.), his army and administration (vii.), passing on to his early conquests (viii.), then diverging into an account of the relations of the government of British India with the territory south of the river Sutlej (ix.). Later conquests—mostly at the expense of the Afghans—form the subject

of chap. x., with which the work suddenly ends. Full of talent and boldness as it is, one can regard it neither as regular history nor as pure biography; and thus it may easily fail to attract the attention of that somewhat otiose being, the general reader, which would be his loss and a thousand pities; for—besides its manly originality—it contains in a small compass an immense quantity of most important information.

How many of us, for example, could tell what was the relation of Maharaja Dulip Singh to the old "Lion of the Punjab"; what is the exact meaning of the word "Sikh" as denoting a peculiar people; what are the numbers of that people, and whether the Sikhs form a majority of the population in the Punjab and are increasing in strength and distinctness or tending to merge in the general bulk of the Hindus. These things are all to be learned from the book before us; and from it we may also learn how Kashmir and the Peshawar Valley became part of the Punjab, and what are the feelings and attitude of the various classes of the province towards the British Government.

Dulip (or, as Sir Lepel, following the multitude, reads, "Dulip") was not the son of Ranjit Singh, as we are assured; nay, could not possibly have been. His mother was a dancing girl in the Maharaja's service, his putative father an enterprising waterman named Gulu. Further, the word "Sikh" means disciple, and has no ethnic significance; the Sikhs are not increasing, either in number or in polemical obstinacy. From the reports of the recent census it seems that Amritsir, the sacred capital, is the only city of India whose population shows a large decrease since 1881. While the general population of India has increased ten per cent. during the last decennial period, the total Sikh community throughout India has only increased three per cent., and is under two millions—the more 's the pity.

As for the origin of the Sikhs, Sir Lepel regards them as mainly, but not wholly, of Jat extraction; and the Jats he holds to be a sort of autochthonous Rajputs, coming from the more central parts of India. In some of these views he is opposed to the veteran archaeologist, General Sir A. Cunningham, in whose official reports (Part iv., p. 19) will be found arguments in favour of this race being regarded as a somewhat late wave of northern immigration. And it is also asserted by some authorities that the first Indian settlements of the Jats were in the valley of the Indus; Tamerlane met with them in Bhatiana, and they have never—in any considerable numbers—been settled much to the east of Agra and Bhurtপুর. But these are high points to be settled by the experts.

In the meantime our author's long and practical experience may, in any case, be safely trusted to pilot the inquirer through the intricate relations of the Sikhs among themselves. He traces the origin and exploits of the different *misls*, or confederations, and of their families; and he gives vivid pictures of the characters and careers of the warriors and statesmen by whom Ranjit was aided to obtain and preserve his great

but transitory sway. How after his death, in 1839, that power crumbled is also briefly shown. "When Ranjit Singh and his wisdom [or 'widow' as an up-country paper misprinted Dalhousie's proclamation] no longer guided the conduct of the State," the chiefs intrigued for the succession and the administration, while committees of the soldiers were formed to express the grievances of the army, and to foment the ambition of brave but unintelligent men. At last, by a combination of evil influences, the troops were dashed and broken against the rock of British discipline; and in that unpromising manner a foundation was commenced for that new rule in the Punjab which is so full of good augury for the future of the empire. Our author well advises that use should be constantly made of this precious war material, which he justly regards as one of the most valuable kind. The Sikhs fought us twice, boldly and on almost even terms; they helped greatly in the suppression of the mutiny and rebellion in Hindustan; and they are still ready to send their thousands against any possible new enemy.

It is a pity, however, that Sir Lepel, when dwelling so much upon the hatred of the Sikhs for the followers of the Prophet, should have omitted to notice how eclectic a faith Sikhism is, and how largely its inception was indebted to the inspiration of Islam. Judging from their names, Kabir and Shaikh Farid—whose mystical couplets are said to be the most effective parts of the Sikh Scriptures—must both have been Muhammadans; and a long article in this sense will be found under the head "Sikhism" in Hughes's *Dictionary of Islam*.

Discussions on such topics might perhaps be thought uncalled for in a biography of Ranjit. But when the writer judged it necessary to extend his view over the origin of the "Theocracy," it might have been expected that all salient points would have come under notice. Smaller omissions and errors might also be pointed out. But it would not be right to conclude without hearty and ungrudging acknowledgment of a book which, if sometimes careless, is full of instruction and a most valuable contribution to Indian history.

The transliteration should be revised in reproducing the work. The fatal aspirate of Anglo-Indians has been noticed in the name "Dulip"; it will also be observed in the word *mukt* (salvation), which is printed "*mukht*," at the very same time that it is—quite correctly—assigned as the etymological origin of the name of the place where the battle of Muktsar was fought: as it could not have been if the *k* were an aspirated letter.

H. G. KEENE.

A HISTORY OF COSTUME IN BOHEMIA.

*Dějiny Kroje v Zemích Českých od dob nejstarších až do války husitské.* Sepsal Dr. Cenek Zibrt. (Prague.)

THE subject of this book will be a novelty to most of our readers; but we can promise them abundance of curious information if they have only made themselves masters of

Bohemian. Unfortunately to many, owing to the little knowledge of the Slavonic languages among us, the interesting labours of Dr. Zíbrt must remain unknown.

We are struck with the great number of authorities on the subject of costume, which our author has consulted. No prominent work has been neglected, and the mere list extends over several pages, some English books appearing among the number. There are about 235 illustrations which have a special value as copies from monuments or illuminated MSS. How rich Bohemia is in such works could easily be learned from those which were shown at the Exhibition last year. How clearly it could be ascertained that the Bohemian language had occupied a proud position in old times, to which it has only been restored by patriots in the present century. Thus Dr. Zíbrt gives several illustrations from the fine MSS. of some of the writings of the scholastic divine Thomas Stitny, now preserved in the library of the University of Prague. These have always struck us as very characteristic. The discussions on the derivation of the names of the various articles of clothing are curious. Many of them are traced from mediæval Latin. Thus the Bohemian *kosile*, a shirt, comes from Latin *casula*; *kali holy*, boots, from *caligae*. The strange thing is that many Slavonic words got into Western vocabularies. Thus, a coarse woollen cloak was called in mediæval Latin *selavina*, and became in French *esclavine*; and the Slavonic *sukne* was spread, as Dr. Zíbrt shows, through Western Europe. In the *Roman de la Rose* we have

"Nul robe n'est si bele,  
Que sokquanie a demoisele."

Litré gives the word *souquenille*, which he also quotes in a Greek form, *σοκκάρια*, but declares the origin to be unknown. Our author also tells us something of the peaked shoes, or "cracowes," as they were called, which were worn in England in the time of Wycliffe. Of course a great number of the Magyar words for articles of dress are of Slavonic origin, as is the case with so much of their vocabulary relating to objects of culture.

Dr. Zíbrt begins from the earliest times, but first approaches historical ground in the tenth century. He describes the dress of the Bohemians from the record of the Arabian writer, Al Bekri, who travelled in Bohemia about 965, and speaks of Prague as being the most important Slavonic trading place. The elaborate head-dresses of the time are illustrated from the Vsehrad Codex and from ancient monuments (p. 56). The peasants, to judge from the picture on p. 58, wore hoods; they were probably clad in leather, as they were at the same time in England. The upper classes wore cloth tunics, and on their legs and feet they had *nohavice*, which are also illustrated from the Vysehrad Codex. Feminine dress naturally occupies a large part of the volume. The women's robes are handsomely embroidered; their shoes resemble those worn by men. The earrings anciently in use are illustrated (p. 98) from actual specimens found in tombs. There is also a picture (p. 101) from the Velislavov Bible representing Abraham's

servant bringing two golden earrings to Rebecca. Brooches and rings are illustrated by specimens which have been preserved. The next division of the book deals with the dress of the soldiers, especially their armour. This is seen on the seal of St. Wenceslaus (p. 112) and on coins, admirably figured (p. 116); from Bohemian pennies of the twelfth century. We can form a good idea of the array of the Bohemian knight of that period. A special section is given to the dress of the kings.

The second book opens with a discussion of the influence of knighthood upon the Bohemians. On p. 140 is the seal of the unfortunate Premysl Otakar II., who was destined to fall in battle with Rudolph of Habsburg. His horse has very gorgeous trappings; we see corresponding figures in illuminated French MSS. Gorgeous, also, is the seal (p. 168) of King John of Luxemburg, who is familiar to us as the blind hero of the battle of Crecy. He somewhat resembles the figure of Robert Bruce on one of his seals. Two very strange helmets are figured on p. 170. The warrior's shield was naturally an important part of his equipment, and many illustrations are given to show the elaborate horse-trappings.

The third book deals with dress in Bohemia in the second half of the thirteenth century till the arrival of Charles, the son of John, and his wife Blanche. The first chapter tells us of the favourite colours in dress; that worn as mourning was white (p. 210). The countries from which the raw materials came are enumerated; Flanders and Italy naturally had a pre-eminence. Pages 221-226 contain a list of words applied to peculiar kinds of cloth and other materials, the derivations of which Dr. Zíbrt traces. Here Flanders is very conspicuous; thus we have *pannos de Bruzle* (Brussels), *pannos de Gent*, *pannos de Ypra* (Ypres), whence our "diaper," *duo stamina de Louven*. To those may be added Mechelen, called by us Malines; Poperinghe, a name which, as our readers will remember, occurs in Chaucer's "Rime of Sir Thopas"; and, lastly, *unum pannum de Dorn* (Flemish Doornik, our Tournay), a word which we believe survives among us only in "dornicks," a coarse kind of gloves. The form *dornex* will be found in Halliwell. The word for "silk" in Bohemian, *hedvab*, Polish *jedwab*, is very difficult to explain. Miklosich was inclined to think it of German origin. In this period the head-dresses of the men, as figured on p. 232, have become more varied. The picture of a man with a girdle (p. 251), from the Kunhutin Passional, is very quaint. The Jews also had their peculiar dress, and wore, as quoted from a document on p. 255, *cornutum pileum*.

The fourth book describes Bohemian dress from the time of Charles IV. to the Hussite War. Our author is as copious as ever in the passages which he brings to bear on the illustration of the subject, and naturally gives quotations from that strange old Bohemian writer, Smil Flaska, of Pardubice (p. 280). Many of the plates in this part of the work are truly excellent. The MSS. of Stitny, as usual, furnish some. Curious is that representing the publication

of the Golden Bull preserved in the Hofbibliothek at Vienna (p. 311), which is used to illustrate the *kabatek* or short jacket then in use. On page 341 we have a picture of the girdle (*pas*) worn by Eliska, the wife of Charles IV., so dear to the memory of Bohemians. This is now preserved in the museum of Königgratz. It has on it an inscription in Chekh. Many curious passages are collected from old Bohemian chroniclers to illustrate the dress of the lower orders of society, who are not often represented in the MSS. which were illuminated, we must remember, for knights and their aristocratic retinues. A special chapter, copiously illustrated, is devoted to the dresses of the Bohemian kings and queens at their coronation.

Lastly, the fifth book describes the ecclesiastical dress till the beginning of the fifteenth century. The whole work ends with a copious index.

Unquestionably Dr. Zíbrt has collected a mass of curious information upon the subject about which he writes, and the reader is helped to follow his remarks by the excellent illustrations. Many of his descriptions of course apply equally to other countries of Europe; and this strikes us especially as the case when we are dealing with the Luxemburg kings, for at that time Prague was one of the most important centres of European knighthood. In this and his other books Dr. Zíbrt has shown himself fully possessed of the antiquarian spirit. We hope that the second part of his valuable work will soon appear.

W. R. MORFILL.

#### NEW NOVELS

*The Heritage of the Kurts.* By Björnstjerne Björnson. (Heinemann.)

*For His Sake.* By Mrs. Alexander. In 3 vols. (White.)

*The General's Daughter.* By the author of "A Russian Priest." (Fisher Unwin.)

*A Highland Chronicle.* By S. Bayard Dod. (Hutchinson.)

*In the Tilt-yard of Life.* By Henry Newill. (Ward & Downey.)

*True to the Prince.* A Tale of the Sixteenth Century. By Gertrude Bell. (Digby, Long & Co.)

*Had I But Known.* By Ella Fordyce. (Sonnenschein.)

*Eleanor's Discipline.* By Janet Brown. (Oliphant, Anderson & Ferrier.)

MR. HEINEMANN has added to his International Library Björnson's novel *Det flager i Byen og paa Havnene* ("Flags are Flying in Town and Harbour") which is presented to English readers under the much more accurately descriptive title, *The Heritage of the Kurts*. The book "naturally divides itself"—as preachers used to say of their texts—into two parts, the stormy chronicle of the wild Kurts through four generations, and the story of the great scheme of Tomas Kurt (otherwise Rendalen) to divert for his little world the current of heredity, and stem the force of the evil traditions of thought and action which have left him

with such a terrible inheritance of tendency and environment. The first part has an unintermittent imaginative intensity, a Rembrandt-like breadth of literary chiaroscuro, and a vigorous realism of that relentless kind which of late has exercised such a fascination over both writers and readers; and it leaves the impression of immense creative energy revelling in its own activity. In the remainder of the book this creative energy is put into harness and made to drag a heavy chariot, or rather a prosaic cart, filled with theories—theories of education, of heredity, and sexual morals, the result being that its paces are subdued to a spiritless amble which is unspeakably depressing. Imagination, in fact, ceases to be itself, for the condition of its life is a condition of free, instructive action: it becomes mere construction—the building up of character and incident, with a view to certain controversial ends. With regard to the matter of didacticism in fiction, it is specially needful that we should clear our minds from cant. There is a sense in which fiction must be didactic, because life itself (of which it is an eclectic presentment) is didactic to any man who sees it steadily and sees it whole. But the teaching, ethical or otherwise, of life is suggested, not formulated; it is a thing of principles, not of theories, and therefore a rendering of life which commits it to a theory, even to a demonstrably true theory, must needs be distorted, untrue, inartistic. Now, life in the latter half of Björnson's book—the half for the sake of which the book exists—is thus committed to theory, and the consequence is that it is arid, doctrinaire, unimaginative. It lacks the fine unexpectedness of growth: it has in the main the rigidity of manufacture. In the Kurts of Tomas's ancestry there is a rich warmth of baleful vitality; we feel the palpitation of their wild hearts; and their story may be fitly described as a Norse *Wuthering Heights*. Had the writer continued to work the imaginative vein struck in the opening chapter, *The Heritage of the Kurts* would have been a romance of sombre power; as it stands, it is ineffective, with that kind of ineffectiveness which must be found wherever creation is dominated by polemics.

Anthony Trollope would probably have made a readable novel even out of the very thin story told in *For His Sake*; but, then, Anthony Trollope could do various things which may not, with wisdom, be attempted by novelists in general or even by Mrs. Alexander in particular. Sybil Carew seems to have been a fascinating young lady, only, unfortunately, she bears so strong a resemblance to a thousand other fascinating young ladies of fiction that she inspires a very tepid interest. We are not greatly moved even by her embarrassment on finding herself in love with one man a few months after she has fervidly engaged herself to another. We are pretty sure that Sybil will not break her vow to the impecunious Dick, because in a novel no real heroine ever jilts a man who is poor, even when she has transferred her affections to somebody else; but we know also that the course of

true love must finally run smooth, and that therefore Dick is destined to a premature decease, that room may be made for the high-minded supplanter, Brian Rashleigh. It is not a story which it can have been very easy to spread over three volumes, and even Mrs. Alexander's skill in the dextrous use of padding does not suffice to save the book from something like dullness.

*The General's Daughter* is a grim and gloomy study of a strong, unbalanced character, seen first in dull repose and afterwards in the feverish energy roused by sudden subjection to an overmastering and, finally, disintegrating moral stimulus. The woman who gives a title to the book enters into it only as a shadowy influence, for she has died before the action begins; and yet the story, like the play of "Julius Caesar," is well named. Claudia Antonovna, through the manuscript autobiography which she has left behind her, dominates the storm-tossed life of Mária Vladimirovna, who has succeeded her in the little Russian village schoolhouse, and is the true heroine of the book, living again a vicarious second life of struggling foiled aspiration in the body and spirit of the girl who has found a mist of possible salvation in the story of a victory that may be hers. *The General's Daughter* is a spiritual tragedy, the motive of which is the discovery by Mária Vladimirovna that she lacks the strength to realise the ideal which in the hour of suddenly awakened moral enthusiasm she has made her own, and that the energy of life is exhausted while the goal is still hopelessly ahead. It is a depressing book, because it is the story of a moral failure; it is a pessimistic book, because the failure is represented as inevitable—the struggle of an aspiring soul against moral barriers as insurmountable as the barriers of physical law; but it is a strong book, with that impressive kind of strength that is displayed by a close imaginative grip of certain central facts of human experience.

Two or three orthographies in *A Highland Chronicle* seem to indicate its American authorship; but be Mr. Dod's nationality what it may, the important fact is that he has written a capital story—certainly one of the best stories of its kind that we have had since Dr. Conan Doyle gave us his delightful *Micah Clarke*. The period is the latter half of the eighteenth century, and we have a glimpse of Prince Charlie and of the battle of Culloden; but they come in by the way, and the body of the narrative deals in a most fresh and charming way with the ordinary aspects of Highland life and character a century ago. The story is too full of incident to admit much elaboration of portraiture, but Mr. Dod's men and women are broadly individualised and unmistakably alive. The Scotch of the dialogue is not overdone, the writer in this matter following the example of Sir Walter rather than that of some later novelists. Surely, however, he makes a slip in giving "my laird" as a style of address to an untitled Scots' squire. "Laird," doubtless; but the "my" is a solecism.

In *The Tilt-yard of Life* is the meaningless title of a collection of short tales with

no unity either of matter or manner. The last story in the book—"A Jew in Moscow"—is not destitute of power, and "Elizabeth's Confession" has a certain measure of crude cleverness, which unfortunately throws into relief one or two glaring offences against good taste. There is a passage about a kiss, on page 67, which is positively sickening, and in other portions of the story Mr. Newill's attempts at "realism" are the reverse of admirable. The greater number of the tales are fair magazine padding, but little, if anything, more.

Miss Gertrude Bell is far from being the first writer who has found in Motley's *Rise of the Dutch Republic* the materials for a stirring historical story. *True to the Prince* covers the period between the execution of Egmont and the relief of Leyden, and the incidents are well chosen and handled with a good deal of spirit. There is nothing specially striking in the story, but it justifies the pains which have evidently been spent upon it; and young people, who are nowadays the principal patrons of historical fiction, will find it decidedly enjoyable.

The prefatory commendation by Edna Lyall of the short and slight story, *Had I But Known*, rouses expectations which the book itself miserably fails to satisfy. When we are told that a story is "strange and weird," and that it "bases its claim to be read on the fact that it is strictly true," we naturally look for something out of the common in the way of incident, and we are rather irritated when we reach the last page and find that we have looked in vain. There is certainly a fulfilment of a gipsy's prophecy which, if true, is rather curious; but this is the only item in the tale which is not utterly commonplace, with the kind of conventional commonplaceness that belongs to the average circulating library novel. Edna Lyall must not follow Mr. Gladstone's example by scattering her commendations broadcast.

*Eleanor's Discipline* is a short story of rural life in Scotland. It has no conspicuous faults; and though fairly well written, it has no conspicuous merits. All that needs to be said of it is that it is a creditable but entirely unarresting performance.

JAMES ASHCROFT NOBLE.

#### SOME THEOLOGICAL SERIES.

"THE EXPOSITOR'S BIBLE."—*The Acts of the Apostles*. By G. T. Stokes, D.D. (Hodder & Stoughton.) Dr. Stokes's exposition of the Acts of the Apostles "down to, but not including, the conversion of St. Paul and the baptism of Cornelius," will at once arrest the attention of readers. It impresses us as less conventional than any other volume of the series in which it appears. The writer makes a special and a successful effort to make his history live for his readers by illustrations taken from all sources, usual and unusual, and by a discussion and analysis of his text, which is sometimes commonplace but always vivacious. The danger of Dr. Stokes's method is that his accumulation of illustration is apt to bewilder, while his comments and digressions cannot always be said to be relevant. He prevents his readers from obtaining a clear and logical conception of the facts related in the first eight chapters of the Acts, by overlaying

them with a mass of interesting but confusing comment. Occasionally when he should be lengthy he is disappointingly short. He seriously maintains the view, which to our mind makes nonsense of the whole history of the Acts, that the Apostles habitually enjoyed the power of speaking the languages of the countries they visited. He insists that the gift of tongues as exercised at Corinth was nothing but this power of speaking foreign languages, giving as his reason that otherwise the gift was a "mere uttering of gibberish unworthy of apostolical notice." Dr. Stokes ignores the fact that many students understand St. Paul to describe quite plainly just this "mere uttering of gibberish"—if such a question-begging description must be used. St. Paul, in these critics' view, is flatly contradicted, merely because Dr. Stokes neither understands nor approves a practice of primitive Christians readily recognised as natural by students of oriental races. There are many other comments on minor points which we should like to make. To suppose that, because Pliny and Martial testify to the use of a kind of shorthand by the Romans, it was therefore employed by the fishermen of Galilee, or even by the scribes of Jerusalem, seems rash. We should like to know why three of the seven deacons "were probably Hebrew Christians." But our space will not admit of detailed comment. Serious students of the Acts will be able to pick out of Dr. Stokes's volume many original illustrations and useful suggestions, but will not find fresh light thrown upon any acknowledged difficulties.

"THE EXPOSITOR'S BIBLE."—*The Epistles to the Thessalonians*. By the Rev. James Denney. (Hodder & Stoughton.) It is unfortunate that we should be called upon to read Mr. Denney's expositions of 1 and 2 Thessalonians in connexion with the English translation of Prof. Sabatier's book. The Epistles to the Thessalonians contain signs of immaturity which even the unlearned reader is occasionally conscious of. Mr. Denney's attitude towards "those who wish to trace the spiritual development of St. Paul" is not sympathetic; he makes, indeed, no serious attempt to consider his Epistles from their point of view. Then, again, his work is diffuse: we feel that Prof. Sabatier, in twenty pages, tells us more about the Epistles than Mr. Denney in four hundred. Judged as discourses intended for an ordinary English congregation, Mr. Denney's chapters are much above the average: although somewhat commonplace, they are vigorous and sensible; but considered as contributions to an "Expositor's Bible," they contain too much that is obvious—or, rather, the obvious comment is not stated with the freshness and compression without which obvious comment is unreadable. We are glad to note that Mr. Denney recognises "the obvious fact that Paul was mistaken as to the nearness of the Second Advent," but we are sorry that he should think it necessary to speak of critics who find the Apostle ambitious as "devil's advocates."

"PREACHERS OF THE AGE."—*Living Theology*. By the Archbishop of Canterbury. (Sampson Low.) The Archbishop of Canterbury is fitly chosen as the author of the first of a series of volumes intended to be specimens of the style and power of the most eminent living preachers. His thirteen sermons are divided into two books. The first and larger contains sermons specially-archiepiscopal, dealing with questions such as the relations of rich to poor, of religion to science, of the Church to dissent, of the Church in England to the Church in America and the Colonies. The five sermons of the second book occupy themselves with the spiritual life of the individual, and are examples of the Archbishop's powers as bishop

of souls rather than as a bishop of a diocese. The sermons of the second book will be preferred by many readers to those of the first, because they deal with some familiar topics of the pulpit in a style both fresh and earnest; but the first book is nevertheless the more important section of the volume. It is an excellent sign of the times that the Archbishop of Canterbury should feel it his duty to preach sermons on social questions. Bishops, in their published sermons, are too much inclined to compete with the parish priest, and to forget that their position challenges them to form opinions and to teach them upon many subjects which very directly and vitally affect dioceses, while they can only be said to affect parishes indirectly. We have only space to note here the large-minded enthusiasm of the sermon on "The Spirit of Inquiry," with its clear recognition of the value of that spirit, not only in itself, but as "a specific solvent for false forms of Christianity"; and the clearness with which the social duties of Christians are insisted on in the striking sermon on "Powerful Rich and Powerful Poor," and in the definition of the work of the Church, which admits that

"we have to make the responsibility of wage-giving felt by those who hold certain classes of the poor in their grasp; to make fuller provision for the childhood, the old age, and the fresh start in life of the very poor; . . . to protect uncivilised continents against civilised vice."

The Archbishop's style continually arrests our attention by freshness of phrase or word. Occasionally such a combination as "marrowless yieldingness to pressure" obviously misses the mark; but failures are rare, while fine phrases and original thoughts happily expressed continually occur in the volume.

"PREACHERS OF THE AGE."—*Verbum Crucis*. By the Lord Bishop of Derry. (Sampson Low.) It will be sufficient to say of these sermons that they are characteristic of the preacher—characteristically earnest, scholarly, and beautiful. The first ten are "on the mystery and the words of the Cross," the remaining four have been preached on public occasions of interest. They are introduced by a short but charming preface, in which the preacher confesses that "the truth is that for many years he has never but twice or thrice written an entire sermon." He takes a "complete skeleton," with "a few entire leading sentences" into the pulpit, but "often gets away from this mooring into another track." This little fragment of autobiography is followed by an earnest declaration that the writer, "as the evening of his life closes in . . . has no wish to be numbered among the combative preachers of the Church militant." These combative preachers he is wont to reduce to three classes. "There are those who, with many professions of affection and declarations of real unity, deftly drive their epigrams into the heart of him whom they affect to salute. So 'Joab took Amasa by the beard to kiss him,' after saying, 'Art thou in health, my brother?' But 'he smote him in the fifth rib, and he died.'" Such controversialists the bishop would call "Joabites." "Gileadites" are those who invite the unfortunate Ephraimite "just to 'say Shibboleth,' and smite him if he 'cannot frame to pronounce it right'; and finally, 'combative theologians of causes long popular, but about to fall, may be called 'Ephesian' controversialists, whose argument is an assumption, and their stock-in-trade a cry." Among these the bishop hopes never to be numbered, desiring only to help "reflective people who, in an age of perplexity, desire to reconcile that in them which feels and prays with that which thinks."

"PREACHERS OF THE AGE."—*Ethical Christianity*. By the Rev. Hugh Price Hughes.

(Sampson Low.) Mr. Hughes explains that his sermons are entitled "Ethical Christianity" because they endeavour to describe "the particular kind of life upon earth" which the Christian should live. He is careful to premise that the Christian life can be lived adequately only by the help of that "union with God in Christ," which he holds that Christ has made possible for us; and in the thirteenth sermon on "the decisive evidence of Christianity," he defines very carefully what a "positive consciousness of fellowship with Christ" ought to be. But the sermons as a whole deal with the activities spiritual, mental, and practical of the converted Christian, and endeavour to stir them up. The sermons are very different from those of the Archbishop of Canterbury and the Bishop of Derry. They do not appeal to the saint or the student: they are indeed somewhat commonplace in style and thought; but they get very close to the ordinary citizen: they are intensely full of energy. The preacher makes a sustained, almost painful, effort to raise the sluggish wills of his hearers above themselves. When we read the sermons one upon the other, we are filled with admiration of the preacher's faithful obstinacy—his continued insistence on his message—his persistent endeavour to hold before his brethren the highest standard of Christian perfection. Mr. Hughes has the defects of his qualities. An occasional note of exaggeration reminds us that the preacher has to wind himself up as well as his audience. He is not sufficiently on his guard against superlatives. His earnestness, as for instance in the opening sentences of the sermon on evil, is sometimes almost ludicrously dogmatic. But the critic is ashamed to criticise such honest and eager discourses as these, and cares only to respectfully acknowledge the unselfish effort they display. Even when they do not convince either our hearts or our heads, they yet contrive to convey into us some share of the preacher's strenuousness, and give our spiritual energies fresh power.

"PREACHERS OF THE AGE."—*The Knowledge of God and Other Sermons*. By the Bishop of Wakefield. (Sampson Low.) This collection of sermons is more heterogeneous than any of the three already noticed, and, as being less written for the occasion, perhaps less remarkable. They are pleasant, not because their arguments are novel, or their style eloquent, but because they bring us very close to a singularly frank and kindly personality. Few Christian preachers succeed in retaining the grace of humility as unaffectedly and genuinely as the Bishop of Wakefield; and even fewer, in dealing with social questions and the relations of rich and poor, are as careful to speak from the firm ground of personal experience and knowledge. We care more for the sermons on social and moral subjects than for those addressed to the agnostic and sceptic, but these last have the rare merit of entire kindness and courtesy of tone. The volume contains seventeen sermons, all of them characteristic, and none of them feeble or careless.

We note as an excellent feature of the whole series, a short bibliography of each preacher at the end of his volume.

"ENGLISH LEADERS OF RELIGION."—*Charles Simeon*. By the Rev. H. C. G. Moule. (Methuen.) In each of the many series of popular biographies that have been published of late years, the critic can usually select one or two of unusual merit, which are real additions to the literature of the subject with which they deal. Mr. Moule has produced such a biography of Charles Simeon. He is in complete sympathy with his hero, and therefore without any strain or affectation can use his enthusiasm in describing his life and character as vividly and fully as his space



permits; and, moreover, he is careful and thorough. There are several volumes of memoirs and recollections of Simeon of more than average merit, but Mr. Moule has so exhaustively studied his materials and used them so judiciously that his biography is at once the most concise and the most complete account that has appeared. It will not easily be superseded.

"ENGLISH LEADERS OF RELIGION."—*Bishop Wilberforce*. By the Rev. G. W. Daniell. (Methuen.) It is more difficult to write a life of Bishop Wilberforce than of Charles Simeon. It is impossible to give to the character of the Bishop quite the same quality of enthusiastic reverence which many Christians instinctively feel towards Simeon; and in sketching the various controversies in which as a bishop Wilberforce took a leading part, it is difficult to avoid obscurity on the one hand, and tiresome accumulation of detail on the other. Mr. Daniell has not completely triumphed over his difficulties, but he has produced an interesting book. A reader who has not sufficient time or patience to read the three volumes of the standard Life will gain from Mr. Daniell's two hundred pages a very fair idea of what those three volumes contain. We think that Mr. Daniell might more boldly and decidedly admire the Bishop's conduct in the Hampden case, while we cannot in the least share his appreciation of Wilberforce's review of *The Origin of Species*, and his attitude towards Colenso. But on the whole Mr. Daniell has performed a difficult task well.

#### NOTES AND NEWS.

JUDGE O'CONNOR MORRIS is engaged upon a biographical and critical sketch of Count von Moltke, which will be published by Messrs. Ward & Downey.

MR. EDWARD NORTH BUXTON has written an account of his adventures in pursuit of large game in various parts of the world, which will shortly be published by Mr. Stanford under the title of *Short Stalks; or Hunting Camps*, North, East, South, and West, accompanied by a number of original illustrations.

AMONG Mr. David Nutt's immediately forthcoming publications is the first volume of the Rev. W. E. Addis's new translation of the documents of the Hexateuch chronologically arranged. This will comprise the documents commonly known as Iahvistic and Elohist, the combination of which forms the oldest book of Hebrew history. The second volume, to appear, it is hoped, next year, will comprise the Deuteronomist and the Priestly Writer. Prof. Kuno Meyer's edition of the Vision of MacConglinne is also ready for issue. The two versions of the Irish text are printed for the first time; Hennessy's translation has been thoroughly revised and corrected, and the philological importance of the twelfth-century text is brought out by elaborate notes and glossary. Prof. W. Wollner, of Leipzig, contributes an introduction, dealing with the composition, origin, and authorship of the tale.

TWO new volumes of *The Poets and Poetry of the Century*, edited by Mr. Alfred H. Miles, will shortly be issued. Among the contributors are Dr. Furnivall, who writes on Robert Browning; Mr. Joseph Knight, on William Bell Scott; Mr. Austin Dobson, on Frederick Locker-Lampson; Mr. Ashcroft Noble, on George Meredith and Arthur Hugh Clough; Dr. Garnett, on Coventry Patmore and Sydney Dobell; Dr. Japp, on Lord Tennyson, Frederick Tennyson, and several other poets; Mr. Hall Caine, on Dante Rossetti; and Mr. Mackenzie Bell, on Aubrey de Vere and Sir Edwin Arnold.

MR. T. FISHER UNWIN will publish next week, in the "Cameo Series," *The Love-Songs of Robert Burns*, edited by Sir George Douglas, Bart. A frontispiece portrait will accompany the volume, which will also have an introduction by the editor.

A TRANSLATION into English of Dr. Theodor Posewitz's work, *Borneo: its Geology and Mineral Resources*, has been made by Dr. Hatch, of the Geological Survey, and will shortly be issued by Mr. Stanford. The translator has added a number of references and notes, and four new maps accompany the translation.

UNDER the title of *Castorologia*; or, *The Traditions of a Canadian Beaver*, Mr. Horace T. Martin, of Montreal, has prepared a monograph on the little creature which played such an important part in the rise and prosperity of the Dominion. The work will be a handsome octavo, with a number of maps and illustrations. It will be published by Mr. Stanford.

THE same publisher hopes to issue in November the volume on *The Partition of Africa*, by Mr. J. Scott Keltie, secretary to the Royal Geographical Society. It will be brought well up to date and supplied with an apparatus of maps.

*Missing Friends*; or, *the Adventures of a Danish Emigrant in Queensland*, is the title of the new "Adventure" volume to be published next week by Mr. T. Fisher Unwin. It is not a reprint, but a narrative of fact, which has hitherto existed only in MS.

A NEW novel, by Mrs. Alexander, will be published next week by Messrs. Cassell & Co., under the title of *The Snare of the Fowler*.

THE new volume of the "Whitefriars Library of Wit and Humour" will consist of short stories by Mr. Walter Herries Pollock, under the title of *King Zub*, and will be published simultaneously in England and America.

MR. WILLIAM HEINEMANN announces for immediate publication a new book of adventure by Mr. Bertram Mitford, entitled *'Tween Snow and Fire: a Tale of the Last Kafir War*. The same publisher will issue, in a few days, a new and enlarged edition of Mr. Whistler's *The Gentle Art of Making Enemies*.

MESSRS. OSGOOD, MCLIVINE & Co. will publish immediately a translation of M. Paul Bourget's recent book, *Nouveaux Pastels*. The translator is Mr. John Gray; and the title chosen for the English volume, after the leading story, is "A Saint and Others."

THE next volume in the Scott Library will be *Selections from Sydney Smith*, with an introduction by Mr. Ernest Rhys.

*Household Nursing: a Text-book for the Family*, by Dr. Ogle Tunstall, will be issued next week by Mr. T. Fisher Unwin. The author has had considerable experience as senior resident medical officer of the Birmingham Infirmary.

THE Folklore Society will publish through Mr. Nutt as their extra volume for 1891 the first instalment of Dr. Hardy's new and enlarged edition of the Denham Tracts. The papers and translations of the Second International Folklore Congress will be issued to members in October.

MESSRS. SWAN SONNENSCHNEIN & Co. announce a new edition of the translation, by George Eliot, of Strauss's *Leben Jesus*, with an introduction by Prof. Otto Pfeleiderer, of Berlin.

AMONG new editions Mr. Stanford has in preparation a second edition of Captain Hore's *Tanganyika: Eleven Years in Central Africa*; a sixth edition, revised by Mr. W. Topley, of

the late Sir Andrew Ramsay's *Physical Geology and Geography of Great Britain*; a third edition of Prof. James Geikie's *Great Ice Age*, thoroughly revised; also a third edition of the late Sir Charles Anderson's *Lincoln Guide*, revised by the Rev. A. R. Maddison, librarian and successor of Lincoln Cathedral.

AT the annual meeting of the Library Association of the United Kingdom, now being held at Paris, a resolution was passed to compile a catalogue of Early English printed books down to 1640, as a supplement to that of the British Museum.

M. AL. BELJAME, professor at the Faculté des Lettres de Paris—who has already published an admirable essay on the Augustan age of English literature, as well as translations of *Robinson Crusoe*, *The Vicar of Wakefield*, &c.—has now issued (Paris: Hachette) two little books on *Enoch Arden*, which we cannot praise too highly. One consists of a translation into limpid French prose, with the English original on the opposite side of the page; the other is an annotated edition, with preliminary matter. We have here a brief but sufficient life of the poet, which concludes with a just estimate of his position; an analysis of the story, with mention of its literary analogues, and a bibliography. From this we learn that *Enoch Arden* has been translated six times into German, five times into French, twice into Italian and Dutch, and once into Spanish, Norwegian, and Dutch. Then follow some remarks upon the orthography; and finally there is an elaborate dissertation on the versification, extending to more than thirty pages. On one or two minor points it might be possible to differ with the author; but on matters of opinion rather than of fact. But, taking the work as a whole, it is our pleasant duty to say that we know no more scholarly and adequate edition of a modern classic.

#### THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *Economic Journal* will contain an article by Mr. Robert Giffen, entitled "Fancy Monetary Standards," to which is appended a paper of the late Walter Bagehot reprinted from the *Economist*; also the Rev. Dr. Cunningham's paper on "The Perversion of Economic History," followed by a reply from Prof. Alfred Marshall.

IN the October number of the *Cosmopolitan* will appear an article on "A Cosmopolitan Language: its Prospects and Practicability," by Mr. Maltus Q. Holyoake, containing the opinions on the subject expressed to the author by Mr. Gladstone, John Bright, Prof. Max Müller, Matthew Arnold, and others.

THE first number of *The Young Woman*, which is to be published on September 23, will contain serial stories by L. T. Meade and Evelyn Everett Green; articles on "The Women of France," by Mrs. Crawford; "Young Women and Journalism," by W. T. Stead; "The Choice of a Husband," by the author of "How to be Happy though Married"; and "Physical Exercises for Women," by Dr. B. W. Richardson. Mrs. Mayo contributes a character sketch of the Countess of Aberdeen, with a portrait; and Archdeacon Farrar, with a paper on "Ruth," opens a series of articles on "Young Women of the Bible."

A NEW series of *Cassell's Saturday Journal* will be begun next week, enlarged and issued in a coloured wrapper. The first number will contain the commencement of a serial story entitled "Witness to the Deed," by Mr. Manville Fenn, and pages of amusing illustrations will in future appear in each issue. Among the new features will be a weekly page of personal paragraphs and anecdotes.

## ORIGINAL VERSE.

## LOVE IN THE WATER-MEADOWS.\*

WHAT mad embrace is here! In a green mead  
Thick with lush grass and nodding poppy-heads,  
Under a smouldering western sun there spreads  
A clinging mist of evening; young lambs feed  
Or lag behind their dams, or crop the weed  
And cool thick herbage. Eagerly he treads—  
Among the dewy grasses and the sedge—  
The brown-limbed herd-boy, lithe and sinewy-kneed.  
His round cheek, and his the ruddy hair;  
The maiden bosom, milk-white, azure-veined,  
The willowy fresh limbs of the peasant lass.  
His playfellow. Panting he seized her there  
And crushed her soft white body as he strained  
Towards her, passionate, kissing, in the grass.

MAURICE HEWLETT.

## OBITUARY.

## WHITTIER AND CURTIS

THE death of George William Curtis took place at New York on Wednesday, August 31; and exactly one week later, namely, on September 7, John Greenleaf Whittier died at Hampton Falls (N.H.). Thus America loses at the same time two of her leading men of letters—a brilliant prose writer, and a famous poet.

Curtis and Whittier were not men of letters only. Both of them at one time or another had taken an active part in public affairs. Whittier in his youth and manhood was a strenuous worker for negro emancipation. Curtis, coming later, did his share also, not only for the liberation of the slaves, but for the cause of righteous government. It is noteworthy that, with few exceptions, the men who gave being to American literature were actively engaged in public affairs. Almost the only exception to this rule, among writers of the first rank, is Dr. Oliver Wendell Holmes. Science and literature have occupied him amid all the troubles through which his country has passed during the last sixty years. Nearly every one of his literary contemporaries turned aside, for a while at least, from the ordinary task of the student to say something, to do something, in connexion with the emancipation movement, or the war which followed, or the struggle to bring order out of chaos which came after the war. It was an old charge against America that she had no literature of her own, but supplied her mental needs from England, either at first hand or by imitation. Some few critics try to maintain it still, but it has lost the force it once had. Even then, however, it was an unworthy charge, for the time for a national literature had not arrived. A nation in the making cannot be expected to have a literature of its own. Government must become settled, and commerce must be sufficiently organised to yield the necessities of living, first of all. As soon as these things seemed fairly secured in America, literature did begin to spring up. But there came an unexpected check. The settlement of the nation proved to have been more apparent than real. Agitation arose so violent as almost to break the nation to pieces. Thus it was that men of letters found their interest divided between building up literature and helping to save the State. In the long run American literature will be all the better because her pioneers were good citizens as well as scholars. As to American public life, it is not perhaps so noble as it might be, but it is better than it would have been if the scholars had not shared in it. It is better for the service of the two men whose death we now record.

\* Suggested by Maurice Greiffenhagen's picture, "An Idyl," in the recent Guildhall Exhibition, and now at Liverpool.

Whittier was born in 1807, the year of Longfellow's birth. William Cullen Bryant, so long the recognised American veteran poet, was then thirteen years old. Bryant was a nature-lover, sensitive to natural beauty. He wrote of trees and flowers and sea and sky. As a poet he was not interested in man. Whittier was quite the reverse. While Bryant was reposeful, he was fervent. His eyes were open to human grief and joy. His sympathies were early enlisted in the cause of the negro slave. William Lloyd Garrison, two years his senior, was his friend and fellow-worker. *Legends of New England in Prose and Verse*, was his first book. It was about this time (1831) that he definitely threw in his lot with Garrison and the *Liberator*. As a consequence, his interest in the struggle for freedom in the past was merged in his greater interest in the struggle then going on before his eyes. The halo of romance is dear to most poets, and, in the living things of to-day, it is not present, or it is not visible to them. Time gives it, making coarse and common things seem glorious and worthy of the poet's attention. How beautiful the old times seem when Tennyson sings of them. One man running away with another's wife told in the *Idylls*, is a totally different thing from a similar occurrence in the police reports. Perhaps at the time, to the persons concerned, it seemed less lovely. But the poet's gift is great enough to transmute greedy robbers and fornicators into chivalrous knights. Hereafter some poet will arise to commemorate our own century; and, where we see on one side the capitalist grasping all he can, and, on the other, the worker grasping all he can, that poet will discern, and tell in graceful numbers, of armies of swarthy workers wrestling with nature for the fruits of the earth, and fed, and clothed, and housed by noble captains of industry. Whittier was not a poet of this type. While Tennyson was singing of ancient virtues, he was singing of modern wrongs. To him, an apostle of freedom, the desperate struggle for freedom was a worthy subject. The pieces which make up the volume of *Voices of Freedom*, published in 1849, were written during the years from 1833 to 1848. There, and elsewhere, he made visible the wrongs of the slave, and helped to arouse the moral sentiment which should abolish those wrongs. Whether in this Whittier kept within the legitimate functions of the poet need not be discussed here. It may be that the poet, like the critic, should refuse "to lend himself to the point of view of the practical man." Probably Whittier's best poetry is to be found elsewhere than in his slave pieces. Be this as it may, he served humanity more and poetry not less than do those writers who pass as poets, whose poetry springs from no depth of character or earnestness of purpose, but is for the most part a chronicle of bar-parlour amours and the equally unedifying reflections of the next morning, given in the shape of sonnet, triolet, or rhymed epigram.

Not the slave alone, but the victim of any form of oppression, had a claim on Whittier's sympathy. He was a member of the Society of Friends, and his family for generations had been Friends. He loved freedom as a principle, as the Friends mostly do; not as a mere possession, like the Puritans. If the Puritans had loved freedom as a principle, negro slavery could never have become an established institution among their descendants; and the United States to-day would not be dominated by King Majority and Mrs. Grundy. The *Mayflower* is immortalised because it carried the Pilgrim Fathers; but on its next voyage it was engaged in the slave trade. In like manner, the Pilgrim Fathers, as soon as they were free themselves, began to establish over others a tyranny at least as harsh as any they had

escaped from. Whittier's regard for freedom was not of this selfish type. He asked for it less for himself than for others. The spirit in which he regarded it, and in which he worked for it, is expressed in his own verse:

"O Freedom! if to me belong  
Nor mighty Milton's gift divine,  
Nor Marvell's wit and graceful song,  
Still with a love as deep and strong  
As theirs, I lay, like them, my best gifts on thy shrine."

Quick as Whittier was to see and sympathise with those who were wronged, he was far from being a melancholy or despairing poet. He had faith that there was an overruling providence which could and would evolve good even out of seeming evil. He trusted, he said, that Providence,

"How dark soe'er it seems, may tend  
By rays I cannot comprehend  
To some unguessed benignant end;

"That every loss and lapse may gain  
The clear-aided heights by steps of pain  
And never cross is borne in vain."

His tone, generally, is energetic and hopeful. It is distinctly less melancholy than that of Longfellow. Which of these was the greater poet is a point upon which opinions may differ. Longfellow, however, had the advantage in graceful and befitting phrase. Compare, for example, his poems on "Channing" and "Bayard Taylor" with Whittier's, or his "Building of the Ship" with Whittier's "The Ship Builders."

Curtis, like Whittier, was a power for good in American politics. His attitude was, however, less that of an advocate and more that of a critic. A year ago, on the occasion of the death of James Russell Lowell, I referred to Lowell and Curtis as two leading members of a small body of men who, not standing apart from politics and not wholly from political parties, were yet bound by no fast ties to any party or section, but held themselves always free to act as, in the interests of justice, the occasion may require. I said that these men had been for a number of years the conscience of the political life of the United States. Curtis was always in the front of any movement against corrupt government. Naturally, at the time of the Civil War, his sympathies were with the Republican party. *Harper's Weekly*, of which he was the editor, was strongly Republican. Nevertheless he never supported his party in the base tactics to which, like most political parties, they resorted from time to time. He supported General Grant for the first and second term, but opposed him when he offered himself for a third term. As a determined advocate of Civil Service Reform it was natural that he should prefer Cleveland, the Democrat, to Blaine the Republican in 1884; and the action of himself and the other "Independents" who worked with him secured Cleveland's election. Four years later, Cleveland, having partly forfeited the confidence of this section, was defeated. Here the influence of Curtis and his friends is plainly visible, but it was not confined to such leading events as presidential elections. It was exercised for good in the inner workings of the political life of the time. Curtis published few books; fewer than many authors who are successful writers but not men of letters. He was a man of letters of the first rank who valued literature too highly to publish over much. He did a great quantity of journalistic work. He was a contributor to the *Harbinger* in the days of Brook Farm; later, he wrote for the *New York Tribune*. *Harper's Weekly* was founded in 1857, and he was its editor from its outset or soon afterwards. The "Easy Chair" of *Harper's Monthly* has long been occupied by him. His earliest books were two volumes of travel,

*Nile Notes of a Howadji* (1850), and *The Howadji in Syria* (1852). *Lotus Eating* appeared in 1852; *The Poliphar Papers*—bright critical social studies—in 1853; *Homes of American Authors*, in 1854; *Prue and I*, in 1856; and *Trumps*, in 1862. His literary work is characterised by keen critical insight, wit, and occasional sarcasm, with, however, never failing courtesy. He could not say a coarse or offensive thing.

Mr. Lowell, in his "Epistle," addressed him as—

"Curtis whose wit, with fancy arm in arm,  
Masks half its muscle in its skill to charm,  
And who so gently can the wrong expose  
As sometimes to make converts, never foes."

And he proceeds, as he says, to "vex his ears" with praise which is ardent but fully deserved. Lowell's estimate, written in 1874, stands good to-day:

"Curtis, skilled equally with voice and pen  
To stir the hearts or mould the minds of men—  
That voice whose music, for I've heard you sing,  
Sweet as Casella, can with passion ring,  
That pen whose rapid ease ne'er trips with haste,  
Nor scrapes, nor sputters, pointed with good taste,  
First Steele's, then Goldsmith's, next it came to you,

Whom Thackeray rated best of all our crew—  
Had letters kept you, every wreath were yours;  
Had the world tempted, all his chariest doors  
Had swung on flattered hinges to admit  
Such high-bred manners, such good-natured wit;

At courts, in senates, who so fit to serve?  
And both invited, but you would not swerve,  
All meaner prizes waiving that you might  
In civic duty spend your heat and light,  
Unpaid, untrammelled, with a sweet disdain  
Refusing posts men grovel to attain.

Good Man all own you; what is left me, then,  
To heighten praise with but Good Citizen."

Anyone who is unfamiliar with Mr. Curtis's literary work should procure *Prue and I*, in the series published by Mr. David Douglas. It is an exquisite idyll in prose.

Whittier died at the ripe age of eighty-five, in the fulness of time, his work well done. Curtis was sixty-eight, and we had hoped there were years of continued usefulness before him. American politics and American literature can ill afford to lose him now.

WALTER LEWIN.

#### MAGAZINES AND REVIEWS.

THE August number of *L'Art et l'Idée* is the least interesting that has yet appeared, a fact to be explained, if not excused, by the holiday season. The only illustration is much more commonplace than M. Uzanne has accustomed us to; and the literary articles—a renewal of his own remarks on the unhealthy state of the Paris book-market, an essay on "Les écrivains de main," and another on the obsolescence of those of yesterday—have little attraction, while M. Gausseron is in a state of bricks without straw for his chronicle. However, it is unfair to expect every day to be a feast, and no doubt M. Uzanne will "disdamage" us shortly.

#### THE COMING PUBLISHING SEASON.

##### THE CAMBRIDGE UNIVERSITY PRESS LIST.

*Theology*.—"The Old Testament in Greek according to the Septuagint," edited by Prof. Swete, Vol. III., completing the edition; "The Philocalia of Origen," the Greek text edited from the MSS., with Critical Apparatus and Indexes, and an introduction on the sources of the text, by J. Armitage Robinson; "The New Testament in the Original Greek," according to the text followed in the Authorised

Version, together with the variations adopted in the Revised Version, edited for the Syndics of the Cambridge University Press, by the late F. H. A. Scrivener, new and cheaper edition; "Adversaria Critica Sacra," by the late F. H. A. Scrivener.

*Texts and Studies: Contributions to Biblical and Patristic Literature*, edited by J. Armitage Robinson:—Vol. I., No. 1, "The Apology of Aristides on behalf of the Christians," second edition; Vol. II., No. 2, "The Testament of Abraham," by M. R. James, with an appendix containing translations from the Arabic of the Testaments of Abraham, Isaac, and Jacob, by W. E. Barnes; No. 3, "The Rules of Tyconius, freshly edited from the MSS., with an examination of his witness to the Old Latin Version, by F. C. Burkitt; No. 4, "Apocrypha Anecdota," containing the Latin Version of the Apocalypse of Paul, the Apocalypses of the Virgin, of Sedrach, of Zosimas, &c., by M. R. James; No. 5, "The Homeric Centones," by J. Rendel Harris.

*The Cambridge Bible for Schools and Colleges*.—"The Books of Ezra and Nehemiah," by Prof. Ryle; "The Epistles to the Colossians and Philemon," by the Rev. H. C. G. Moule; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys; "The Book of Judges," by J. S. Black; "The Book of Revelation," by the late W. H. Simcox.

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edited, with introduction and notes, by J. H. Haydon; "Cicero: Ad Atticum," Book IV., a translation, with test papers, by J. H. Haydon; "Demosthenes: Adversus Lepidem," a translation, with test papers, by F. E. A. Traves; "Euripides: Hercules Furens," a translation, by R. M. Thomas; "Herodotus," Book VIII., edited by J. Thompson and R. M. Thomas; "Horace: Epistles," edited by F. G. Plaistowe and W. F. Masom; "Ovid: Tristia," Books I. and III., edited by A. H. Allcroft and B. J. Hayes; "Sallust: Catiline," edited by A. H. Allcroft and W. F. Masom; "Tacitus: Histories," Book I., edited by F. G. Plaistowe and H. J. Maidment; "Terence: Phormio," a translation, with test papers, by F. G. Plaistowe; "Xenophon: Hellenica," Book III., edited by A. H. Allcroft and F. L. D. Richardson; "The Tutorial French Accidence," by H. E. Just; "The Preliminary French Grammar"; "The Tutorial French Syntax," by H. E. Just; "History of England, 1485 to 1603," by C. S. Fearenside; "History of English Literature, 1485 to 1620," with test papers on the period 1558-1603, by W. H. Low; "The Tutorial History of England," by C. S. Fearenside and W. F. Masom; "History of Greece, B.C. 404-323," by A. H. Allcroft and W. F. Masom; "History of Rome, B.C. 78-31," by A. H. Allcroft and W. F. Masom; "An Elementary Text-Book of Hydrostatics," by William Briggs and G. H. Bryan; "Intermediate English, 1894," questions on all the pass and honours subjects set, with advice on text-books; "The Preliminary Latin Grammar"; "The Tutorial Latin Reader"; "Examples in Magnetism and Electricity," by R. W. Stewart; "Magnetism and Electricity," first stage; "Mensuration of the Simpler figures"; "Text-Book of Sound," by R. W. Stewart; "Sound, Light, and Heat," first stage; "The Geometrical Properties of the Sphere"; "The Elements of Trigonometry."

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##### GENERAL LITERATURE.

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LHOMME, F. Les Artistes célèbres: Charlet. Paris: Lib. de l'Art. 4 fr.  
MARICOURT, le Baron de. Casquettes blanches et Croix-Rouge: Souvenirs de 1870. Paris: Firmin-Didot. 3 fr. 50 c.  
MURR, J. Die Gottheit der Griechen als Naturmacht. Innsbruck: Wagner. 2 M.  
SAMMLUNG holländischer Meister d. 17. Jahrh. in der Kunsthalle zu Hamburg. 1. Sammlg. München: Verlagsanstalt f. Kunst. 75 M.  
SCHLEICHTA-WSEITZ, O. Frh. v. Moral-Philosophie d. Morgenlandes, aus pers. Dichtern erläutert. Leipzig: Haessel. 3 M.  
SCHROEDER, L. v. Worte der Wahrheit—Dhammapadam. Eine zum buddhist. Canon gehör. Spruchsammlg. in deutscher Uebersetzg. Leipzig: Haessel. 3 M.

##### THEOLOGY.

SCHÄCHTER, A. Der Commentar zu Eze u. Nehemia v. Josaja di Trani, nach Handschriften der Angelica in Rom u. der Bodlejana in Oxford hrg. 1. Thl. Königsberg-I.-Pr.: Koch. 1 M.

##### HISTORY, ETC.

BÖHMER, J. F. Regesta imperii. V. 1198-1272. 5. Lfg. Innsbruck: Wagner. 7 M. 80 Pf.  
CASSI, le Baron A. du. La Crinée et Sebastopol de 1855 à 1856. Paris: Charles-Lavauzelle. 2 fr.  
CORNIL, Dr. Un Patriote savoisien pendant la Révolution française: biographie de C. J. Caffé. Paris: Ducloz. 7 fr. 50 c.  
EPHREMUS epigraphica. Vol. VIII. Fasc. 2. Berlin: Reimer. 6 M.  
GUIRAUD, J. Les Registres de Grégoire X. (1271-1276). 1er Fasc. Paris: Thorin. 8 fr. 40 c.  
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MOLLAT, G. Quellenbuch zur Geschichte der deutschen Politik im 19. Jahrh. Leipzig: Haessel. 3 M.  
REINHARD, S. Antiquités du Hosphore cimierien (1854), rééditées. Paris: Firmin-Didot. 30 fr.  
SANDER, H. Beiträge zur Geschichte d. vorarlbergischen Gerichtes. Tannberg. 2. Hft. Innsbruck: Wagner. 1 M. 60 Pf.

SYLLOGE epigraphica orbis romani. Vol. II. Inscriptiones Italiae, edidit D. Vaglieri. Fasc. 1. Rome: Loescher. 1 fr. 50 c.  
URKUNDEN zur Geschichte d. Kurfürsten Friedrich Wilhelm v. Brandenburg. 12. Bd. Politische Verhandlg. VIII. Hrg. v. F. Hirsch. Berlin: Reimer. 25 M.

##### PHYSICAL SCIENCE.

CROOK, A. R. Ueb. einige fossile Knochenfische aus der mittleren Kreide v. Kansas. Stuttgart: Schweizerbart. 10 M.  
ENGLER, A. Die systematische Anordnung der monokotyledonen Angiospermen. Berlin: Reimer. 2 M. 50 Pf.  
ROTHPLETZ, A. Die Perm-, Trias- u. Jura-Formation auf Timor u. Rotti im indischen Archipel. Stuttgart: Schweizerbart. 16 M.

##### PHILOLOGY, ETC.

MÜLLEN, H. In commentarium de bello africano quaestiones criticae. Leipzig: Fock. 2 M.

#### CORRESPONDENCE.

##### THE NEWTON STONE.

Aberdeen: Sept. 3, 1892.

As I have had the advantage of the company and criticism of Lord Southesk and Mr. W. R. Paton at the Newton Stone, it may be worth while to send a few notes on the difficulties of the two texts. Let me first say that it would be fortunate if all our ancient monuments were so well taken care of as is the Newton Stone by Mr. Gordon of Newton.

In regard to the script, Dr. Stokes used my copy, which differed from all others known to me in one important part, at the end of the second line. I see no reason to alter my reading in any point, though I quite admit that the text is very difficult at that place. The clue to the difficulty seems to me to be given by a perfectly correct observation made by Lord Southesk. The last four letters of the second line are, as he has stated, added as an afterthought, when the inscription had been completed. I think they may possibly, or even probably, be by the same hand; but they are not so deeply and firmly cut, and the hand of the engraver has (if my judgment is correct) slipped three times, causing three small notches at the right side of three letters. The first two of these notches run into the succeeding letter on the right, but the last is attached to the right side of the last letter. The first of these notches is between the letters which I, like Dr. Stokes, interpret as V and A; and I quite acknowledge that the notch might very naturally be taken as forming part of the letter on the right, and as transforming the A into a different symbol, which occurs nowhere else on the stone. The difficulty is increased by the fact that a small natural fissure in the stone runs athwart the right limb of the V and divides it into two distinct parts. While I frankly acknowledge these difficulties, I must say that I cannot doubt about the reading; the general character of the handwriting and the run of the letters speak clearly to me. This however is a subjective impression; and better scholars than I am have differed from my reading, though I retain the belief that if they had worked for twelve years at rock inscriptions, as I have done, they would agree with me on this point.

These four final letters, which alone in the whole script are on a different face of the stone, must I think be interpreted as a separate word added as an afterthought; Lord Southesk's acute remark favours Dr. Stokes's interpretation of the four letters as an epithet of the preceding name.

The first letter of the third line consists of a C, followed by a very doubtful mark. In my first copy this mark is indicated by an uncertain and almost shapeless arrangement of dots. I think this is correct, and that the mark is natural. The first three letters of this line then would be equivalent to S U O. But of this I am very far from confident; and

Lord Southesk considers the first letter to be C followed by a vertical stroke extending below the line.

Except in these two cases, there was little or no difference of opinion between Lord Southesk and myself about the forms of the symbols; they are clear, bold, and deep, and the only difficulty is with regard to their interpretation. In regard to the first symbol of the fifth line, he pointed out to me that the form is even more distinctly indicated than is represented in my original copy; but, like me, he has interpreted it as M, with which Dr. Stokes agrees. He is disposed to think that there are two separate letters, where Dr. Stokes and I see only one—viz., V or U. My first inclination, when I saw the stone in March, was to the same view; but I concluded that the varieties shade off into each other by such slight gradations of form that they should be interpreted as varying forms of one letter.

I now come to the Ogams, which are much more difficult, and in which objective certainty cannot be attained. Subjective estimate of the artist's intention must come into play. In the first half there is no distinct stem line. Its place is filled by the edge between two faces of the stone; but, as the faces are very irregular and the edge is nowhere very well marked, and is often hardly possible to be distinguished, it is sometimes very difficult to decide whether the marks are intended to be cross lines or side lines.

Lord Southesk agreed with me that the group representing I is probably the first symbol. A little above it, where a symbol might be looked for, there is a cross line; but it is longer both to right and left than the Ogams are, and is, in all probability, a purely natural fissure. We agreed that there was no absolute impossibility in the supposition that a symbol was here intended, but that as a fissure existed here, the engraver would be likely to choose a smooth surface for his first letter. After I follow D D A. The next group is doubtful; it consists of five cross lines, which are distinctly sloped. The first impression then is that they represent R. But, as Lord Southesk rightly says, the engraver was very arbitrary in respect of slope in many other cases. There can be no doubt that the lowest line of the group is less sloped than the uppermost line, and is nearly horizontal. They are all decidedly shorter than the lines of any certain R. Accordingly, I change my opinion about this group, and think that Lord Southesk may be right in considering it as I; but certainty is unattainable.

In regard to the next group, there is a doubt whether it consists of a single line right or cross with a group of four beneath, or is a single group of five lines right; there are thus three possibilities. It is undeniable that the single line is slightly more distant from the one beneath it than the four lines of the group are from one another; and that the single line is very slightly longer than the four. But it is also undeniable that the general impression (to which I trust greatly) is of a single group of five lines right, separated by bold intervals from I (or R) above and N below. According to the general impression, then, the symbol is Q; but here, again, certainty cannot be reached. If Q before N is an impossible interpretation, we must then fall back on the division into two groups. The lower group is C, and the upper line must, I think, be taken as H rather than as A; though the line is longer than those below, yet it can hardly be called a cross line. (Lord Southesk does not agree that this alternative is possible. I think it is.)

Then follow three groups, all indubitably N. I have from the first thought that this was due to an error of the scribe, who cut wrongly the central vowel; but here, again, subjective opinion comes in.

The next five groups are certainly those interpreted as V (or F) O R R E.

The next two groups are the same; each of five long lines, left, yet sloping in a very marked way. They are unusually far to the left of the apparent edge of the stone. If we regard the position left of the stem line, they are N N: if we regard the slope (as Lord Southesk does), they are R R. Then follows certainly I, and after that an  $\times$  crossing the stem line, commonly interpreted as P.

Below this there is great difficulty; the lines are faint. First probably comes a group of three cross lines, U (but two cross lines O seemed to me not absolutely impossible). Next comes a single cross line A. Opposite this begins the artificial stem line which turns away upwards. Below this artificial stem line there are a number of cross lines; it is not possible to be certain how many there are, but perhaps seven, a group of five, and one of two, i.e., I O, can be distinguished.

On the artificial stem line, the symbols are probably those indicating I O S I R. The lines in the last group are slightly more sloped than those of the second last group; but the difference in this respect is not very marked, and considering how variable the engraver is in respect of slope, it could not be asserted positively that the last group represents R, not I. As to S, the question comes in as to what is right and what is left. The stem line is now running upwards—in the first half it ran downwards; direction is now reversed, and the question might arise whether our ideas of right and left ought also to be reversed or not? This is a question which only those practised in Ogams can determine by analogy of other cases.

It is possible, but (in my opinion) not probable, that the symbol H occurs as first on the artificial stem line. There is a slight mark, but I incline to believe it to be a natural fissure; for it is at too acute an angle with the stem line, it is very short, and is also very thick and irregular.

One more question remains as to the Ogams: why are they continued below the departure of the artificial stem line? Assuming the correctness of the very uncertain reading given above, we see two possible alternatives. (1) The engraver found towards the foot of the stone that the unevenness of the surface, with a deep vertical fissure about the place where the edge ought to be, made the two lowest groups I O very uncertain. He therefore began an artificial line opposite the next symbol above—viz., A, and repeated I O on the new stem. (2) The engraver, having two pairs of groups, closely resembling each other, omitted one pair, and afterwards, noticing the omission, added it below the junction of the two lines.

There is no doubt that the surface of the stone was almost exactly in its present state when the two inscriptions were engraved. The fissures now visible were all there; and no attempt was made to prepare the surface for the inscriptions.

Lord Southesk, who has seen these notes, asks me to add that, when he in a letter to the ACADEMY denied the existence of scores below the beginning of the artificial stem line, he was misinterpreting his own notes made ten years previously. His notes were intended to signify that he did not consider the marks to rank among the symbols of the inscription, and he afterwards wrongly understood them to mean that there were no marks at all.

I have now stated the facts as fairly as I can, and I need only add my acknowledgment of the kind terms in which both Dr. Stokes and Lord Southesk in their published letters have referred to myself.

W. M. RAMSAY.

## SCIENCE.

*A Cyclopaedic Dictionary of the Mang'anja Language, spoken in British Central Africa.* By the Rev. David Clement Scott, Church of Scotland, Blantyre. (Edinburgh: Foreign Mission Committee of the Church of Scotland.)

THE study of the Bantu languages of Central and Southern Africa has considerably advanced of late years. A large number of more or less comprehensive vocabularies of new dialects spoken in the Congo basin or around the central lakes have appeared at various mission presses, all of which tend to show the curious homogeneity of this wide-spread group of tongues. Father Torrend, of the Jesuit Mission, and the Rev. F. W. Kolbe, and others, have attempted to survey it as a whole, from the standpoint of the comparative philologist; but for this, the materials on hand are as yet scarcely sufficient. We want a few more works on the scale and of the stamp of Bishop Colenso's Zulu Dictionary—to go back to one of the pioneers in this field—the Rev. Holman Bentley's Dictionary of the Kongo Languages, and the one under review.

Language in Africa—at any rate in Bantu-speaking Africa, which is really Africa proper—is seen, as it were, in the making. A fuller knowledge will probably throw much light on linguistic science, and modify if not wholly set aside the professedly tentative theories hitherto current. Mr. Scott avows his belief that “language is the poetic or creative attempt of a people to incarnate will and spirit in sound and word, and that it is neither a copy of nature nor unconscious reproduction of it, nor spasmodic sound.” Whether this is so or not, we certainly come into close contact with those simple sounds expressing general ideas generally called “roots,” and existing in the Aryan languages as a kind of legal fiction, and represented by supposed Sanskrit formulae, such as  $\sqrt{AR}$  and  $\sqrt{PAD}$ . The essential characteristic of the Bantu speech, is—to quote Mr. Scott again—“its living touch with its root ideas.” Moreover—and this may sound strange to some people—there is no language which comes near it for expressing abstractions. It is very flexible, and has a power of marking minute distinctions possessed by no “Aryan” tongue.

Whatever may be thought of Mr. Scott's philological theories, there is no denying that this dictionary, unlike most dictionaries, is very interesting reading. Nearly every word is illustrated by sentences taken from actual native speech; and these are so arranged as to give at the same time glimpses into Mang'anja life and customs. Sometimes a word serves to introduce a complete story. Thus, under “Nadzikambe,” the chameleon, is given the myth of the chameleon and the lizard, sent by the Creator, with the messages of life and death. It is point for point the same as the Zulu legend, with this addition, in the Mang'anja version: “When people see the chameleon now they put tobacco into its paunchy mouth that the chameleon may die, because, say they, you delayed by the road when

you should have arrived quickly; it were better that we return than that we should pass clean away; it is because of you and your habit of swinging your leg backwards and forwards before putting it down." The Zulus are either too much afraid of the uncanny creature's ill-luck, or too economical to waste good tobacco on so evil a beast. The story is also a good example of an "ætiological myth"—for Mr. Scott derives "nadzikambe" from *na-dzi-kimbe-nkano*—"he did not deliver himself of his message," which etymology looks as if it had suggested the story. The words *magewera* (a game), *msimu* (a spirit), *mulungu* (god), and *kachisi* (temple, or "hut of sacrifice") have valuable notes—almost reaching the dimensions of little articles—appended to them.

The affinities of the Mang'anja language, according to Mr. Scott, are rather with the Zulu and Congo than the Swahili. But that there is a great similarity between all four is apparent from the following table. Where a blank occurs, the word used in that language is one which apparently has no connexion with the corresponding word in the others. This, of course, need not tell against the relationship; it is merely that one language has preferred a derivation from a different root to express the same idea; while cognate words are sometimes used in other senses. The same thing occurs over and over again in European languages. There is not the slightest similarity between the Spanish *comer* and the Italian *mangiare*, and philologists need not waste their time trying to find any: it is merely that the Spaniards preferred the Latin *comedere* for expressing the idea of eating, while the Italians used the less literary, if equally ancient, *manducare*. Again, *finestra* and *fenêtre* are direct derivatives from a Latin original which has nothing to do with the Spanish *ventana* and the Portuguese *janella* (= *dianella*). The origin of these preferences would be an interesting subject of speculation. Why did the Spaniards specially connect the idea of air with a window (we have the same thing, quite independently, in our English word) and the Portuguese that of daylight? Is it that the latter have an insurmountable objection to fresh air? But to return to our table. Here it is:—

English.	Mang'anja.	Swahili.	Congo.	Zulu.
Fire	moto	moto	—	—
Hand	dzanja	[mkono]	koko	(is)andhla.*
House	nyumba	nyumba	nzo	(in)hlu.
Child	mwana	mwana	mwana	(um)twana.
Man	muntu	mtu	muntu	(u)muntu.
	pl. antu	wantu	wantu	(aba)ntu.
Elephant	njobvu	ndovu	nzuu	(in)dhlovu.
Fowl	nkuku	kuku	nusu	(in)kuku.
Bird	—	nyuni	nuni	(in)yonu.
To go	-enda	-enda	-enda	—

The verb -enda is used by Zulus in a special and restricted sense. The usual word for "go" is *namba*.

One	-modzi	{ (moja)	-moeti	-sye.
Two	-wiri	-moeli	-wote	-bili.
		(mbili)	(-ole)	
Three	-tatu	-tatu	-tatu	-tatu.
Four	-ya	-nne	-ya	-ne.
Five	(zi)sanu	-tanu	-tanu	-hlanu.

(The numerals are given without prefixes.)

\* It will be notice that the highly developed Zulu gutturals are not found in the parallel languages. They appear to be represented by nd, ny, nj, dz, &c.

After five the numbers vary in a curious way. The Congo has distinct words up to ten (*-kumi* in all except Zulu, which has *ishumi*). The Swahili has borrowed the Arabic numerals for six and seven (*sita* and *saba*); eight is *-nane* (= *nne* + *nne* = 4 + 4; and nine *kenda*, which does not seem to be paralleled in the others. The Mang'anja express 6 by 5+1 (*zisannndichimodzi*) and so on (7=5+2) up to *kumi*. In Zulu, we have *tatisitupa*, 6, and *kombisa*, 7, but for 8, "leave out 2 [from 10]" (*ishiyangalombite*) and for 9, "leave out one."

Mr. Scott has not attempted to give an English-Mang'anja section to his dictionary, further than by appending a short vocabulary at the end, which serves as a guide in finding words. This makes it a difficult book to use in acquiring the language, except by M. Gouin's process (we mean one of his unsuccessful ones) of learning it straight off from the beginning. But, as it stands, it is a notable achievement, especially when we consider that the language which supplies it with 682 pages of words has only been written down within the last seventeen years—the time the Blantyre Mission has been in existence. Mr. Scott, we believe, has been connected with it since 1881; and to him the largest share of this linguistic work is certainly due.

A short summary of the grammar and an excellent table, showing at a glance the structure of the language, are prefixed to the dictionary. A table of the numerals would be a most desirable addition. At present, they can only be found by looking them up singly in the English-Mang'anja section at the end, where they are not all given—e.g., we arrived at the Mang'anja for 5 by the following process: "five" was not to be found in the vocabulary, so we looked for "six," and, by great good luck, finding it to be (as already stated) *zisannndichimodzi*, we obeyed a happy inspiration, and looked up "zisanu" in the first part. This defect should be easily remedied. The second part, while the language is, as far as we *azungu* are concerned, yet in the making, cannot be of equal importance with the first, and its extension must necessarily be a work of time; still we hope to see it accomplished in due course.

A. WERNER.

### THE ORKHON INSCRIPTIONS.

We quote from the *Times* the following report of two papers read before the Oriental Congress, in the section of China and the Far East:

"A paper was contributed by Mr. E. Delmar Morgan on 'The Results of the Russian Archaeological Researches in the Basin of the Orkhon in Mongolia.' Mr. Morgan drew attention to a splendid atlas of plates presented to the Congress by Dr. Radlof, of St. Petersburg, containing photographs and facsimiles of inscriptions copied by the members of the archaeological expedition sent by the Imperial Academy of Sciences to investigate the ruins on the Orkhon. These ruins comprise (1) the remains of an ancient Uighur town west of the Orkhon, (2) the ruins of a Mongol palace to the east of that river, and a large granite monument shattered into pieces. Excavations were also made of the burial places of the Khans of the Tuki or Turks inhabiting this part of Asia previously to the Uighurs, who drove

them out. The earliest inscription dates from 732 A.D., and refers to a brother of the Khan of the Tuki mentioned in Chinese history. Additional interest attaches to these inscriptions owing to the fact that some of the characters are identical with those discovered on the Yenisei. The expedition to which the paper referred visited the monastery of Erdenitsau, and found there a number of stones with inscriptions in Mongol, Tibetan, and Persian, brought from the ruins of a town not far off. These ruins have been identified with Karakoram, the capital city of the first Khans of the dynasty of Jenghiz Khan.

"Prof. Donner wished to present to the Congress a publication by the Société Finno-Ougrienne at Helsingfors, containing inscriptions from the valley of the Orkhon, brought home by the Finnish Expedition in 1890. There are three large monuments, the first erected 732 A.D., by order of the Chinese Emperor in honour of Kiueh-Jeghin, younger brother of the Khan of the Tuki (Turks). On the west side it has an inscription in Chinese, speaking of the relations between the Tuki and Chinese. The Tartar historian, Ye-lu-chi, of the thirteenth century, saw it and gave some phrases from the front of it. On all the other sides is a long inscription of 70 lines in runic characters, which cannot be a mere translation of the Chinese because it numbers about 1400 words, while the Chinese inscription contains only about 800. The other monument has also a Chinese inscription on one side, but greatly (faded). On the other sides are runic inscriptions in 77 lines at least. This monument was erected, by order of the Chinese Emperor, in honour of Meklikn (Mogulen), Khan of the Tuki, who died 733 A.D. About two-thirds of its runic inscription nearly line for line contains the same as the first monument, a circumstance of importance for the true reading of the text. The third monument, which has been the largest one, was destroyed by lightning and shattered into about fifty fragments. It is trilingual—viz., Chinese, Uighur, and runic or Yenisei characters. On comparing the texts they are found to contain many identical words and forms, proving that the languages were nearly identical. M. Devéria thinks that this is the memorial stone which the Uighur Khan, 784 A.D., placed at the gateway of his palace to record the benefits the Uighurs had done to the Chinese Empire. Concerning the characters of these inscriptions they show small modifications. The tomb inscriptions at Yenisei seem to be the more original; some characters have been altered in the Tuki alphabet and also in the third monument, representing in that way the three several nations—the Tuki, the Uighurs, who followed them, and the Hakas, or Khirgiz, at Yenisei. A comparison of the characters themselves with the alphabets in Asia Minor shows that about three-fourths of them are identical with the characters of the Ionian, Phrygian, and Syrian [?]. The other part has resemblances with the graphic systems of India and Central Asia. We can now expect that the deciphering of these interesting inscriptions will soon give us reliable specimens of the oldest Turk dialects."

### CORRESPONDENCE.

NOTES ON SOME JAINA-PRĀKRIT AND PĀLI WORDS.

Harold Wood, Essex.

#### 2. Samiti, Samita = sati, sata.

In "Pāli Miscellany," p. 58, Trenckner has pointed out that in Milinda-Pañha (p. 3), the Pāli *sati* (Skt. *smṛiti*) has been replaced by *sammuti* (Skt. *sammāti*). Something like this seems to have taken place in Jaina texts. In them we never find *sai* (= *smṛiti*) or *sau* (= *smṛita*)\* employed in a technical sense, as in Buddhist phraseology. In their place we find *samiti*, *samiyi*, or *samiti*, and *samita*, *samiya*, or *samita*.

The Jaina *samiti* is referred by the Petersburg Dictionary to the root *i*, as if it were the ordinary classical Sanskrit *samiti* = "union," &c. *Samita* is usually derived from the causative

\* We do not meet with *satimam* = Pāli *satimā* in Jaina texts.

of *cam* or *çam*. In the scholiast's explanations, *saṃiti* and *saṃita* are connected as regards their meaning, but disconnected as to their etymology; but they ought, strictly speaking, to come from the same root, just as Pāli *sati* and *sata* are from the radicle *smri*.

In meaning Pāli *sati* answers to Jaina *saṃiti*, and *sata* to *saṃita*; just as from *smri* we get the Prakrit *samarati*, so *smriti* could become *sumiti* or *samiti*, and from *smrita* would arise *sumita* or *samita*. In Setu. ix. 87 we find *vi-samia* referred by the Commentators to *vismrita*, as well as to *visamita* and *viçrāmīta*. According to the scholiasts, the Jaina *saṃita* ought to mean "restrained," "calm"; but the exact sense required is "circumspect." The Commentators are often in doubt as to the etymology of *saṃia*; sometimes it is connected with *saṃatā*, and even with *samyak*.

If we examine a few passages where *saṃia* = *saṃita* occurs in Jaina texts, we shall clearly see that it answers in meaning to Skt. *smriti* (cf. Pāli *sato sampajāno*), and not to *saṃita* or *çrāmīta*:

"Jae nam samane bhagavam Mahāvire anagāre jae iriyā-samie bhāsa-samie esavā-samie āyāna-bhanda-matta-nikkhevanā-samie uccārapāsavana-khela-singhāna-jalla-parithāvanīyā-samie mana-samie vāya-samie kāya-samie (Kalpasūtra, Jin., § 118; see also Sāmācārī, § 53-4).

The scholiast explains here, as elsewhere, *saṃie* by *samyak pravṛitta* (see Praṇavāyākaraṇa, p. 338).

The following is, with some slight alteration, Prof. Jacobi's translation of the foregoing extract:

"Henceforth the venerable Mahāvira was houseless, (1) *circumspect* (*saṃita*) in his walking, (2) *circumspect* in his speaking, (3) *circumspect* in his begging, (4) *circumspect* in his accepting anything, in the carrying of his outfit and drinking-vessel; (5) *circumspect* in relieving himself; *circumspect*\* in his thoughts, words, and acts" (see Sūyagadāṅga-sutta ii. 2.23, p. 704; ii. 2.73, p. 758).

Compare the following passage from the Mahā-parinibbāna-sutta, pp. 18 and 19:

"Idha . . . bhikkhu abhikkante paṭikkante sampajānā-kāri hoti, ālokithe vilokite s. h., samminjite pasārite s. h., saṅghātipattacivaradhāraṇe s. h., asite pite khāyite s. h., uccārapassāvakamme s. h., gate thite nisinne sutte jāgarite bhāsīte tunhibhāve s. h., evam eva kho . . . bhikkhu sampajāno hoti."

"He (a mendicant) acts . . . in full presence of mind, whatever he may have to do, in going out and coming in, in looking and watching, in bending in his arm or stretching it forth, in wearing his robes or carrying his bowl, in eating and drinking, in consuming or tasting, in walking or standing or sitting, in sleeping or waking, in talking and in being silent" (Buddhist Suttas, p. 29).

"Tam ca bhikkhu parinnāya subbathe saṃite care" (Sūy. i. 3, § 1, p. 214). "Suvrataḥ çobhana vrata-yuktaiḥ saṃitaiḥ pañca-samitibhiçcāret samyamānusthānam kuryāt" (Com.).

"Pañcamahāvayajutto pañcasamio tiguttigutto ya" (Uttarādhyaṇa xix. 19, p. 606). "Mrigā-putro pañcamahā vrata-yuktāḥ Mrigaputra pañcamahāvratā sahita pañca-samiti saṃitaiḥ trigupta-guptāḥ" (Com.).

"Je khalu bho virā saṃitā sahita sayā jayā saṅghadadamsino āvaraya ahataḥ logam uvehamaṇā . . . iti saccamsi parivicchinne" (Āyār. i. 4.4, § 1-4).—

"There are those who have established themselves in the truth . . . heroes endowed with knowledge, always exerting themselves, full of equanimity, valuing the world (as it deserves)."

Here *saṃitā* is left untranslated; *sahitā* = "wise"; *jayā* = "restrained." *Saṅghadadamsino* can scarcely mean "full of equanimity" (*nirantaradārṇaḥ çubhāçubhāya*), but prob-

\* Sometimes *saṃita* is rendered "guarded" (see Āyār. i. 3.2.1; i. 4.4.1).

ably signifies "having a right view of matter" and the impermanency of its form, whether beautiful or otherwise (see Jaina Sūtras i. p. 41).

*Saṅghadā* I take to be an error for *saṃkhaya*, i.e. *saṃkhūda*, Skt. *saṃskṛita*, Pāli *saṃkhata* (see Sūyagadāṅgasutta i. 2.10, p. 150). As Pāyālacchi has *saṅghayana*\*, "body," which Prof. Bühler refers to Skt. *saṅghatana*, there may have been a Pkt. *saṅghadā* or *saṅghata*, the body, as an assemblage of various constituents, like Pāli *saṃussaya*; if so, this only strengthens the view I take with regard to the meaning of "*saṅghadadamsino*."

We must now return to *saṃiti*. We have seen that in the phrase *pañca saṃiti saṃita* the scholiasts connect *saṃita* with the five *saṃitis* mentioned in the quotation from the Kalpa-sūtra. According to Mādhyama's Sarvadarṇa-saṅgraha, *saṃiti* is one of the divisions of *saṃvara* (the stopping of the ācraṇas), and signifies "the acting so as to avoid injury to all living beings,"† or "the keeping the attention properly alive" (so as to see immediately if an insect is in the way).‡

This "keeping the attention alive" is not the true meaning of the Skt. *saṃiti*, but of *smṛiti*; while "circumspect" demands that *saṃita* should be referred to *smṛita*, and not to *çamita* or *çrāmīta*. The Jains were fond of the number five, and had five *saṃitis*, whereas the Buddhist had only four *saṃipathānas*. The technical term *smṛityupasthāna* seems to have been occasionally turned by the Jains into "*saṃti-paithāna*" = "*çrānti-pratiṣṭhāna*"!

R. MORRIS.

#### "TEL" OR "TELL."

Christ's College, Cambridge: Sept. 12, 1892.

I note with some amusement that in the last two numbers of the ACADEMY Prof. Sayce and Mr. H. Rassam find fault with the authorities of the British Museum for writing "Tell el-Amarna" with a double *l* in the first word. In point of fact, *tell* is the only correct transcription, the double letter being invariably used by accurate European scholars where the Arabs write a letter with *tashdīd*. As regards the pronunciation, a correct speaker of modern Arabic actually sounds the *l* twice, except at the end of a sentence; thus in our name he would say Tel-lel-Amarna. According to Prof. Sayce "the final consonant is never doubled before a vowel in the pronunciation of Upper Egypt, and to write 'Tell' transports us out of Egypt into Syria." About Upper Egypt I cannot speak, but in Lower Egypt the *l* is certainly doubled before a vowel. Such is my own recollection and that of several eminent Arabists whom I have been able to consult during the meetings of the Oriental Congress. Moreover, the careful Spitta, who has called special attention to cases of lost doublings, writes our word with two *ls* in his phonetic transcriptions. Thus the words "out of Egypt into Syria" are nonsense; and in any case a local slovenly pronunciation of the vulgar ought not to govern a scholarly transcription. Will Prof. Sayce affirm that to write "Waterloo Place" instead of "Waterloo Plice" (as Mr. Punch sometimes has it) transports us out of London into Edinburgh?

W. ROBERTSON SMITH.

Matlock: Sept. 10, 1892.

I note that Mr. Rassam in the ACADEMY of September 10 corroborates Prof. Sayce's correction of the spelling Tell el-Amarna—employed by the British Museum.

\* In H.D. we find *saṅghayana* with the v.l. *saṃkhānaya* for *saṃkhayana* = *saṃkhātana*.

† Colebrooke's *Essays*, i. p. 449.

‡ Wilson's *Essays on the Religion of the Hindus*, i. p. 311.

I would beg with all deference to so great an authority to differ from Prof. Sayce as to the propriety of omitting the second *l* in Tell. It is undoubtedly an Arabic word, or at least a word brought into Arabic, and liable to all the rules of trilateral roots. Its plural is *Tulūl* (or in Upper Egypt more often *Tilūl*). The two *ls* become visible in Arabic writing in the plural, and hence it cannot properly drop an *l* even though it may be somewhat loosely pronounced before the article. From my own observation I think that it is the *l* of the article which is more or less elided, as in the case of El Ahāiwah, a village about fifteen kilometres to the south of Sahag. The villagers call it practically "Lahāiwah," and this spelling has been adopted in the English nomenclature of its canal. The *el* is of course generally dropped when canals or police posts, &c., are referred to in European writings and speech. In the case of Tall Basta (Bubastis) the double *l* of the Tall is heard quite distinctly, and the Fathah has its true sound as of *u* in the English word "but." The whole of the Indian races and English races pronounce this sound naturally; but to the French, Turks, Greeks, &c., it is apparently a most difficult one, and they try to indicate it on paper by short *e*, and the result is that these, and other kindred words like *Kelb*, *Mektūb*, are sounded quite differently from the Arabian pronunciation of them.

In conclusion, I do not see the necessity of representing a doubtful phonetic local peculiarity of Upper Egypt, where the peculiarity probably arises from the excess of *ls* so near each other. If this principle is admitted, we would have to write Cairene words without the Qāf, as it certainly requires a very delicate ear to hear its sound in a Cairene's mouth. We would thus have to write Alyūb and ullaḥ for Qalyub, the town, and Qullaḥ a goblet of water.

I would like to know if any of your readers have observed that the words *tall* a hillock, and *kōm* a heap, are used for artificial and natural mounds respectively in the Delta.

J. C. ROSS, Lt.-Col.

Late Inspector-General of Irrigation, Egypt.

#### PHILOLOGY NOTES.

Two works upon which Prof. Terrien de Lacouperie has been engaged for some time will be published immediately by Mr. Nutt. In *The Beginnings of Writing in Tibet* the author examines the existing systems of writing in Central Asia, and shows how they are connected through China with the cuneiform writing of the Euphrates valley. In his *Yi-King* he further develops and defends his well-known views respecting the nature and origin of this ancient Chinese classic.

MESSRS. LUZAC & Co. are the publishers of the address delivered by Prof. Max Müller at the opening of the recent Oriental Congress, and also of the presidential address of Mr. Gladstone in the section of Archaic Greece and the East.

M. VICTOR CHAUVIN, professor of oriental history and literature at the University of Liège, has for some years past devoted himself to the compilation of an Arabic Bibliography, in continuation of that of Schnurrer; and he has just issued a specimen volume (Liège: Vaillant-Carmanne). This consists of: (1) a preface of nearly forty pages, in which he expounds most enlightened views about bibliography in general, and about Arabic bibliography in particular; (2) an alphabetic index of the names of authors, &c., in Schnurrer, whose arrangement was only chronological; and (3) a specimen of his own work, dealing with proverbs. The period he proposes to cover is from 1810, the year before the publication of the second edition of Schnurrer's



*Bibliotheca Arabica* (1811), down to 1885, when the task is taken over by Friederici's *Bibliotheca Orientalis* and the *Orientalische Bibliographie*, edited by Prof. August Müller of Halle. The subject is limited to works published in Christian Europe, thus excluding the numerous lithographed texts which are always appearing in the East; but it will comprise the most insignificant pamphlet or paper in a Review, and will also give full details about each piece. The order of publication will be according to subject matter, and the whole will fill from fifteen to twenty volumes. The price of subscription is fixed at fifty centimes for a sheet of sixteen pages, but the author promises to reserve twenty copies for free distribution among young students. The work of compilation is entirely finished, and it will be sent to press as subscriptions come in. Prof. Chauvin incidentally mentions that the library of Schnurrer was purchased by All Souls College, Oxford.

MR. VINCENT A. SMITH has contributed to the *Journal of the Asiatic Society of Bengal* a second paper upon "Graeco-Roman Influence on the Civilisation of Ancient India," in continuation of a former one, which was noticed at length in the *ACADEMY* of September 5, 1891. On the present occasion he is chiefly concerned with summarising articles on the subject by two foreign scholars, M. Senart and Prof. Weber. The former, while dealing primarily with inscriptions written in what is now called the Gandharian script, treats also of the sculptures associated with those inscriptions, which he is disposed to assign to the first half of the second century A.D. The latter devotes himself almost exclusively to the literary monuments of ancient Indian civilisation, pointing out in detail the correspondences in Greek literature. He mentions Sanskrit names for "pen," "ink," and "book," derived from the Greek μέλαν, κλάμος, and συγρόν; and finds traces of Homer in both the Mahābhārata and the Rāmāyana. He goes on to suggest that the Aesopian fable was borrowed by the Buddhists from Greece, and even that the triple doctrine of *dharma*, *artha*, and *kāma* was possibly derived from τὰ καλὰ, ἀφέλεια, ἡδέα of Plato. Finally, he deals briefly with the resemblances in doctrine, legend, and ritual between Buddhism and Christianity, not hesitating to say that each has borrowed from the other in some particulars. For example, "rosary" is apparently a mistranslation of *japamālā* = "prayer-necklace," *japā* meaning also the China rose. Mr. Vincent Smith's summary of these two papers is rendered more valuable by a running commentary of his own.

THE August number of the *Indian Antiquary*—which is now appearing with commendable regularity—contains an article on the Bharaut inscriptions, by Dr. E. Hultzsch, of Bangalore. The inscriptions on the Buddhist Stupa of Bharaut were discovered and copied by Sir A. Cunningham in 1873; and most of them were removed by him, for safe preservation, to the Indian Museum at Calcutta. The present article is based upon mechanical impressions of them, made in 1885, and published at the time by Dr. Hultzsch in German. Only one of them supplies a date, which falls within the second or first century B.C. Their main interest consists in the fact that the inscriptions describe the sculptures connected with them, which themselves represent scenes in the life of Buddha. Most of these scenes can be identified in the Pali collection of Jatakas; and one of the inscriptions actually includes an almost literal translation of a verse in the Jataka Book. Dr. Hultzsch's article gives the text and translation of no less than 160 short inscriptions, together with a Prakrit and Sanskrit index. We may add that the *Indian Antiquary* is

publishing a translation, by Mr. G. A. Grierson, of M. Senart's important work on the inscriptions of Piyadasi or Asoka; and that the present instalment deals with the relation of the Gatha or mixed Sanskrit of some of these inscriptions to the normal classical Sanskrit.

MR. CHARLES JOHNSTON, of the Bengal Civil Service, has published a cloth-bound pamphlet entitled *Useful Sanskrit Nouns and Verbs* (Luzac). He here prints, in Roman characters, as an introduction to Sanskrit grammar, paradigms of the simple declensions and conjugations, in a form in which they may most easily be learnt by heart.

THERE has lately been appearing in *Science* (New York) a series of papers upon the Maya hieroglyphs. Prof. Cyrus Thomas, of the Bureau of Ethnology—who has already published a study of the Troano MS.—claims to have discovered a key to their decipherment, based upon the statements of Bishop Landa. While admitting that there may be a certain number of ideographs or conventional symbols, he contends that the great majority of the characters are truly phonetic. His theory seems to have won the approval of other American scholars; but it is strongly contested by Dr. Ed. Seler, of Steglitz, who has long studied the subject. His position is the converse of that of Prof. Thomas, namely that, though "there existed in the Maya language compound hieroglyphs giving the name of a deity, a person, or a locality, whose elements united on the phonetic principle," yet "great part of the hieroglyphs were conventional symbols, built up on the ideographic principle." Prof. Thomas further claims to have found in the Palenque Tablet that the days of the month are reckoned, as in the Dresden Codex, not from the first of the given month, but from the last day of the preceding month.

## FINE ART.

### HISTORICAL TOWERS OF BELGIUM.

*Tours et Tourelles Historiques de la Belgique.*  
(Brussels: Claesen.)

WE owe to the enterprise of M. Lyon Claesen, the Brussels publisher of the true *livre de luxe* (whose London agency, it is worth mentioning, is at Mr. Hugo Cassires, 13, Paternoster-row), that book of art and elegance, of antiquarian interest and picturesque charm, *Tours et Tourelles Historiques de la Belgique*. The book, or the portfolio rather—to which attention has hitherto been but insufficiently drawn—consists of fifty chromo-lithographs executed in the finest, because the broadest, manner, after the water-colour sketches of M. Jean Baes. M. Jean Baes, who obtained an important decoration in virtue of the ten of these drawings which were first completed and exhibited, holds an official appointment at Brussels, but is yet more distinguished by his own manly and complete talent, by his individuality as a draughtsman of architecture, who never sacrifices picturesqueness to accuracy, nor accuracy to picturesqueness. And these drawings of his—the fifty towers and turrets of church and town-hall, from the simplicity of Blakenberg to the elaborate grace of Antwerp and Brussels—are reproduced with a success that almost creates an illusion by the dexterous chromo-lithographers who have grappled with the business of translating to perfection the work of M. Baes's hand. And M.

Baes—who is as fitted to deal with the themes he has chosen as was our English architectural draughtsman, Mr. John Fulleylove, when he ventured on the depicting of that which was most exquisite in Oxford and Cambridge—has, from the first to the last, from the earliest group of drawing down to the design which completed the admirable collection, contrived to impart an unusual variety to a theme in itself considerably varied. For in the course of inspecting all these towers and turrets, domes, roofs, spires, façades, and gable-ends, we pass, inevitably, from sacred work to secular, from a pure to a mixed style, from florid Gothic to severe Renaissance, or to that which is still more characteristic of the church and municipal as indeed of the domestic buildings of Belgium—a very free Classic, a Renaissance *voyant*, bizarre, at times fantastic and whimsical. It was justly said by a professor of the architectural art in London that it were well for practical students—he might have included also students theoretic and historic—to learn a good deal to begin with of the Gothic in France and England and of the Classic and Renaissance in Italy before knowing anything of those treasures of architectural art in Belgium which lack severity and, above all, purity, but which yet, when taken at the right place and moment, are delights as legitimate as they are fascinating. And when the student has earned the right to enjoy these things and to enter into them, he will find no guide so agreeable, no cicerone so convincing, as these chromos from the drawings of M. Jean Baes. We spoke of their variety, and of a variety of treatment excelling even that which is the natural privilege of a theme in which we pass from the lace-like tower of Antwerp to the crown-capped steeple at Audenarde, from the belfry of the ruined church at Heyst-sur-mer, swept by the wind and with the sea grasses greenish grey at the tower's base, to the oriental-like, pagoda-like steeple of the church at Léau, and, at Bruges, from the Chapelle du Saint Sang to the for-once-elegant massiveness of the great square tower of St. Sauveur. This variety of treatment M. Baes has obtained in part by a due recognition—admirable indeed but unusual in an architectural draughtsman—of the effects, not precisely of atmosphere, but of illumination and weather, which give the interest of change to things beheld on successive days or in different hours. There is in the drawings abundance of local colour, apart from that which is supplied by stones, grey and yellow, by slate roofs, by timber platforms and galleries, but to anyone who is acquainted with the conditions of art it will be evident that mere atmospheric effects must in such drawings as M. Baes's be put into the second place. For where the artist is occupied very visibly with atmosphere he must cease to be occupied seriously with form—definiteness departs from his vision of the subject; pure form (which is the very business of M. Baes and of his fellows) eludes him. Now in *Tours et Tourelles* form has never eluded M. Baes. It is seized boldly and scientifically, and it is conveyed with decisiveness and with agreeable picturesque-

ness and breadth. We ought earlier to have called attention to a work so authoritative and so genuinely artistic.

FREDERICK WEDMORE.

### THE ART MAGAZINES.

It is not often that a poetical dream finds such adequate illustration as has been the fortune of Maurice de Guérin's "Centaur," in the *Magazine of Art* for September. Those, however, who have noted Mr. Arthur Lemon's pictures of Centaur-life will not be surprised at the spirit and poetry with which he has accomplished his congenial task. Mr. Charles Wibley's translation is also very good. This, with Mr. C. Rickett's charming illustration of Sir Thomas Wyatt's sonnet to "Mistress Anne Bullen," would entitle this number of the magazine to special notice; but the rest of it is well filled with an article by Mme. Villari on the late Italian painter Barabino, Mr. Harry Tilly's notes on Burmese Art, Mr. Claude Phillips's review of the Sculpture of the Year, and an enthusiastic note by Mr. James Orrock on David Cox's famous "Vale of Clwyd." The reputation of the magazine for wood engraving is well sustained by Prof. Berthold's admirable rendering of Lord Sackville's celebrated group of Eliza Anne Linley (Mrs. Sheridan) and her brother.

EQUALLY good, according to the special standard which the *Portfolio* has adhered to quietly through many years, is this month's number of that periodical. Two photogravures, at once interesting, unhackneyed, and fine, give us nearly all that black and white can give, of Moretto's grand figure of Santa Giustina, one of the glories of the Imperial Picture Gallery at Vienna, and of that forcible picture of St. Victor, a Donor (ascribed to Van der Goes) which was one of the principal attractions of the late exhibition of Netherlandish Painters at the Burlington Fine Arts Club. The former illustrates Mr. Claude Phillips's valuable paper on the Brescian Master, the latter Mr. Walter Armstrong's learned article on the exhibition in Savile-row. A short paper on Mr. William Sandby's recently published book about his ancestors, "Thomas and Paul Sandby," by Mr. Cosmo Monkhouse, a note by the editor on Mr. D. Y. Cameron's very skilful etchings of the Clyde, one of which is given, and a continuation of Mr. Loftie's pleasant gossip about "The Inns of Court," complete a notable number of this magazine.

IN the *Art Journal* we meet again the ubiquitous Mr. Claude Phillips in an article on the Salon of the Champs de Mars; but in spite of this the number is not very lively. The united energies of the editor and Mr. Percy Robinson fail to render their "Rambles in the Isle of Wight" more than tolerably entertaining; nor can Mr. W. W. Fenn's tragical story of "A Painter I knew," be regarded as a great success. Mr. Aymer Vallance's paper on "Knives, Spoons, and Forks," Mr. Herbert Cundall's on the Museums at Sheffield and Wolverhampton, and Mr. Carter's accounts of the Art Sales of 1892, though good of their kind, scarcely relieve the general flatness which prevails over both letterpress and illustrations.

### CORRESPONDENCE.

#### "THE ORIGIN OF METALLIC CURRENCY."

Fen Ditton, Cambridge: Sept. 12, 1892.

May I make one or two short remarks on Canon Taylor's kind and sympathetic review of my *Origin of Metallic Currency*? I shall only refer to questions of fact about which he has made slips.

He speaks of a Phœcean silver standard of 260 grs. What is his authority for this? Certainly Dr. Head, in his latest splendid volume, the *Catalogue of Coins of Ionia* (p. xxxvii.), seems to know nothing of it.

Dealing with my Homeric ox-talent, Canon Taylor says it may be jetisoned, and its place supplied by the Daric. Is Canon Taylor going to assign an earlier date than 520 B.C. to the oldest Darics?

Canon Taylor thinks the true value of the old Greek ox is got from Solon's commutation of the ox-fine into five silver drachms. But he overlooks the statement of Plutarch (who is our informant) that it was owing to the great scarcity of coin that Solon so acted. This therefore cannot be taken as normal price in early times.

He thinks the *βούρ* at Delos was only worth two silver drachms, because if they had been gold drachms Pollux would have said they were gold. But if Pollux had meant a silver coin, he would have said *didrachm*, as he does just above, and would not have specified two Attic drachms—the very expression used by the anonymous metrologist when describing the gold Daric.

Canon Taylor gets a low gold value for the old Roman ox by a dreadful slip. He says, "When the *Lex Tarpeia* was passed, the value of the cow at Rome was 100 asses, or ten denarii; and as the denarius contained seventy grains of silver, the value of the ox in gold would be from forty-six to fifty-four grs. of gold," &c. The *Lex Tarpeia*, passed in 451 B.C., deals with asses *librali*. Canon Taylor speaks as if there were silver denarii issued at the same time. Surely he forgets that the earliest Roman silver coinage only begins in 268 B.C. This slip of his lands him in the difficulty of having silver to copper as 700:1.

Canon Taylor finds a difficulty owing to variation in price of oxen in mediæval times; he will find my answer to that on p. 153. In dealing with the price of the Egyptian ox, if he looks again at the passage he will find that my discussion makes it not so much the worse for my theory, but for Brugsch's date of 1000 B.C.

Canon Taylor asks pleasantly, "Were owls articles of barter among the Athenians?" He will find my answer to this on pp. 314 and 315.

Canon Taylor speaks of the law of progressive degradation as if it were fully established. Yet he himself does not hesitate to violate it when he makes the Daric the source of all Greek gold coins. The Daric was about 130 grs., the Attic and Macedonian staters 135 grs. Is this degradation, or is it not elevation?

WILLIAM RIDGEWAY.

### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: Sept. 14, 1892.

Perhaps Mr. Torr will be able to ascertain somewhat more about the vase 22,821 in the British Museum, which he quotes; for unhappily it is not difficult to point out erroneous labels and misplaced objects in that department. No label therefore is scientific evidence, let alone that strict legal evidence otherwise required by Mr. Torr.

When we know (1) who brought the vase to England; (2) who took it out of the tomb; (3) whether the tomb was intact, or had been entered by others; (4) who "the grandson of Pinetern" was; and (5) what other objects were found with it, and where they now are, we shall be in a position to consider the evidence.

It may, perhaps, be proved that one vase was buried at a date four centuries later than

the dating found with hundreds of others; but until we know more of its history, an anonymous label is no proof.

W. M. FLINDERS PETRIE.

### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. GEORGE BELL & SONS will publish in October *Edward Burne-Jones*; a Record and Review, from the pen of Mr. Malcolm Bell. This work will be illustrated with about one hundred reproductions, photogravures, and process blocks, from the most representative works of the artist, including many not hitherto published. Among these latter are: a photogravure of "King Cophetua and the Beggar Maid" from the original in the possession of Lord Wharnclyffe, and another of a portrait of a young lady, the daughter of a well-known American scholar, with many facsimile engravings of studies and early pen-drawings unknown to the general public. The tall-paper edition with Japanese vellum proofs is limited to twenty-five copies, while of the ordinary edition 385 will be for sale in this country.

THE Christmas number of the *Art Journal*, known as the Art Annual, will be devoted to a memoir of Prof. Herkomer, by Mr. W. L. Courtney. The illustrations will include an original etching by Prof. Herkomer, a photogravure plate of "The Last Muster," and forty specially prepared illustrations of the artist's principal pictures and drawings.

THE paper by Major R. Hanbury Brown, on "The Fayum and Lake Morris," communicated to the recent Oriental Congress, will shortly be issued in book form, with photographs by the author, diagrams, and a new map. Mr. Stanford is the publisher.

A SECOND and revised edition of *Coins and Medals: their place in History and Art*, by Mr. Stanley Lane Poole, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. LANG, NEIL & Co. will open at Brighton, in October, an exhibition of pictures and other objects connected with Palestine, to illustrate a diorama and lectures.

THE first summer exhibition of pictures at St. Helens, under the auspices of the corporation, has recently closed. The total number of visitors during three months was 18,000, and the receipts were practically equal to the expenses.

THE *Times* of Friday last (September 9) devotes a special article to the casts from sculptures at Persepolis, which Mr. Cecil Smith has been able to obtain for the British Museum through the munificence of Lord Savile, whose interest in archaeology is evidently not confined to ancient Italy. A duplicate set of the casts is to be sent to the Metropolitan Museum at New York, the committee of which contributed towards the expense. Mr. H. Weld Blundell gave an account of the expedition to the recent Oriental Congress.

At a recent meeting of the Académie des Inscriptions, Prof. Maspero communicated the result of the excavations carried out on the site of Memphis by M. de Morgan, who has just been confirmed in the appointment of director of excavations in Egypt. He has discovered among the ruins of the temple of Ptah a number of monuments of considerable importance. First, a large boat of granite, similar to that in the museum at Turin, on which the figures are destroyed; next, several fragmentary colossi of Rameses II., and in particular two gigantic upright figures, dedicated by this king, of Ptah, the god of Memphis, enshrouded in mummy-wrappings and holding a sceptre in both hands; lastly, some isolated figures, arranged in a court or a chamber. The importance of this

discovery, said Prof. Maspero, will be realised when we bear in mind that we possess no divine image of large size, and that the very existence of statues of gods in Egyptian temples has sometimes been denied.

## MUSIC.

### THE GLOUCESTER MUSICAL FESTIVAL.

LAST week no comment was made on the performance of Handel's fine Concerto in F for organ and orchestra on the Wednesday morning: the solo part was most effectively rendered by Mr. Sinclair, organist of Hereford Cathedral. The additional accompaniments of Mr. E. Prout to Handel's "Joshua" were also left unnoticed. The term "additional" is a misleading one; they are merely accompaniments to replace others not preserved in writing. Mr. Prout's skill in orchestration and knowledge of Handel mark him out as one of the best men to restore the old master.

On Thursday morning Dr. Parry's "Job" was produced under the composer's direction. On the music it is called an Oratorio, on the festival programme a Cantata; of the two titles the latter is certainly much more appropriate. It is somewhat late to congratulate the composer upon the success of his new work. By success we mean artistic success, for in the Cathedral there was naturally no demonstration of opinion either during or at the close of the performance. It is often said, and truly, that a bad book will kill the best music; but on the other hand, a composer runs no little danger in selecting such poetry as that contained in the Book of Job: if the one drag a composer down, the other may leave him far behind. It would be mere flattery to say that Dr. Parry has risen to the full height of the great argument, but from first note to last he has kept at a very high level. There is boldness and breadth in the music. He is particularly happy in his employment of chromatic notes and chords: they are never introduced so as to monopolise attention, or to obscure the general design of a passage, but rather to colour and strengthen. Indeed, if in respect to the general character of his music he has caught the spirit of Wagner, in his part-writing he has taken as his guide the master of masters, Bach. What higher, what better influences could a composer desire? But Dr. Parry never becomes a mere imitator. The work is divided into four scenes. In the first, after the enunciation of a dignified theme by the orchestra, the Narrator (baritone) tells of Job's prosperity, and then follows the dialogue in heaven. Here Dr. Parry holds great command over himself, and he appears to stretch rather than to paint the scene. The composer, who prepared his own book, has introduced a shepherd boy, who sings of his master's flocks. This soprano song is quaint and simple, and has evidently been inserted for the purpose of contrast. The chorus of the Sabeen horde is a graphic piece of writing, and the dramatic energy in Satan's invocation to the "wind of the sea" is intense. After another effective chorus comes the "Lamentation of Job," a bass solo. It lasts over a quarter of an hour, and yet it does not appear long, for the composer has endless variety of melody and rhythm, throughout following closely the spirit of the words. There are some moments in this solo in which he soars very high; from the *Lento espressivo* to the end there is displayed something more than talent. The chorus, "Who is this that darkeneth counsel by words without knowledge," is remarkable for sustained power and dignity. The closing words of the

Narrator announcing the return of prosperity at last to Job seem an anti-climax—but thus ends the old story. The performance of "Job" under the composer's direction was excellent. The choir was heard at its best. Mr. Plunket Greene added to his reputation by his expressive delivery of the "Lamentation." Mr. E. Lloyd sang the part of Satan, and Mr. Watkin Mills was the Narrator. The programme also included Beethoven's Symphony in C minor, of which a very good performance was given, and Spohr's "Fall of Babylon."

In the evening Mr. C. Lee Williams's Church Cantata, "Gethsemane," was given under the composer's direction. This work must not be judged from a purely musical standard. It is really written for church use. The book was prepared by Mr. J. Bennett, who has woven together Gospel narrative and lyrics of his own. All through the work Mr. Williams aims at simplicity, and he has the happy art of being simple and yet not commonplace. Moreover, there are some clever "effects" without any special sense of labour. The Cantata is indeed admirably suited for use in church, and there is little doubt but that it will meet with a success equal to that obtained by his "Bethany." The reverent attention during the performance at Gloucester (which was exceedingly good) showed that it was fully appreciated. It was followed by the "Hymn of Praise."

The "Messiah" on Friday, and a "Special Nave Service" in the evening, brought the Festival to a conclusion. The production of Dr. Parry's "Job" was the special feature of the week; and it is a work that will undoubtedly influence—and for good—the form and character of oratorio in the immediate future.

J. S. SHEDLOCK.

### MUSICAL PUBLICATIONS.

*Songs and Romances.* By Pietro Mascagni. (Bosworth.) Anyone acquainted with the composer's two operas will peruse these songs with considerable curiosity. Here again we meet with the "Volklied" element in the melodies, while in the accompaniments the rhythms and harmonies bear traces of art as opposed to nature. No 1, "Thy Star," is quiet and pleasing. No 2, "Penalty of Love," is fresh, and has a clever coda. No 3, "He loves me—loves me not," is the gem of the collection. It is but a trifle, and yet how wonderfully effective! The little "Gipsy" opening symphony, the quaint harmonies, the changes of tempo, the "precipitando" coda—everything shows the hand of a master. No 4, "The Rose," has an element of weirdness about it; the tremolo passage is quite original. No 5, "To the Moon," is full of rhythmical life. The Italian poems by various writers are presented in English. Some of the lines are excellent; but No 1 has uncomfortable syllables for the singer, and at times word and musical accent do not well agree.

*The Organist's Quarterly Journal.* Parts 94 and 95. (London Music Publishing Company). A March in G by E. Boggetti arranged by Dr. Spark is not very exciting; the music is, in fact, plain. Mr. Hamilton Clark's "Dirge" is rather interesting, but on the whole patchy and vague. A Fugue in F by R. W. Bexfield is, as one might expect, Handelian in character. But why style this short piece a Fugue? It is barely a Fughetta. There are some good points about Mr. E. Hake's "Slow Movement," though it is spun out to too great a length. Mr. Walter Wesche's "Adagio" from a Sonata is a thoughtful movement, but there is something uncomfortable both in rhythm and harmony

about the opening theme. Part 95 opens with a vigorous Toccata and Fugue, by Frank J. Sawyer; the music is clever, but dry. Mr. Barry M. Gilholy's "Andante" is graceful, though sentimental. The "Solemn March by M. Philip de Soyres is plain and straightforward. The Trio consists of a flowing theme. We cannot find anything particularly "solemn" in this March.

### MUSIC NOTES.

A COMMITTEE has been formed at Palestrina to celebrate the tercentenary of the death of Giovanni Pierluigi da Palestrina, "il principe della musica," which took place on February 4, 1594. It is proposed to erect a statue at Palestrina; to finish the decoration of the apse in the cathedral, in which the composer was baptised; and to have commemorative musical performances, both at Palestrina and at Rome, during the year 1894.

THE Crystal Palace Saturday Concerts recommence on October 15. There will be, as usual, ten concerts before, and ten after, Christmas. The following novelties are announced:—Ballade for orchestra (Op. 7), after Doré's picture, "A Day Dream," by Mr. C. A. Lidgley; Mr. Cliffe's Symphony, composed for the Leeds Festival; Ballade for orchestra, "The Passing of Beatrice," by W. Wallace; a violin Concerto, by Tschaiakowsky. For the anniversary of Liszt's birthday (October 22) the programme contains some of the composer's best music, including the Symphonic Poem "Tasso." Franz Schubert has a whole programme devoted to him on November 19, the anniversary of his death. The grand Symphony in C is no longer announced as No. 10. Has Sir George Grove abandoned all hope of finding the "Gastein"? M. Vladimir de Pachmann makes his first appearance (October 15) at the Palace since 1886.

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## LITERATURE.

*Life and Times of Sir George Grey, K.C.B.*  
By William Lee Rees and L. Rees. In 2 vols. (Hutchinson).

It is perhaps too late to protest with any effect against the growing practice of writing biographies during the lifetime of their subjects. How can one fairly judge of a man's career till it is closed? Sir George Grey, happily, "lives, a prosperous gentleman." He is nearly three years younger than Mr. Gladstone, whom he resembles in activity, versatility, and mental vigour; perhaps when he attains the age of the present prime minister he may renew his political life in New Zealand, and there may be more to be recorded of him and added to his already brilliant career. Another serious objection to the practice is the impossibility of writing the life of a living man with impartiality. For the most part these biographies abound in panegyric, and this is the case with the present work. Must we believe that Sir George Grey was invariably in the right, and the able and eminent men with whom he differed always and of necessity in the wrong? Nevertheless, the authors have produced an interesting and, after making due allowance for partiality, an instructive work. They are both ardent admirers of Sir George Grey; they have had the advantage of access to his private papers, and have evidently learned much from personal intercourse with him.

It was in 1837 that George Grey, then a lieutenant in the 83rd regiment of foot, started on his expedition of Australian discovery. Among the many great qualities displayed by him at this time none was more conspicuous than his humanity and tenderness of human life; even when in danger from the blacks, he was ever unwilling to proceed to extreme measures. So favourable was the opinion formed of his ability and energy by Lord John Russell, then Colonial Secretary, that in 1841, when only twenty-eight years of age, Grey was appointed governor of South Australia. It was during his tenure of the government of South Australia, which he held until 1845, that he was first brought into conflict with the Wakefield system of colonisation, which he opposed both in that colony and afterwards in New Zealand. We cannot agree with the harsh and almost unjustifiable strictures of the authors on Mr. Wakefield and his plan of colonisation, a plan which was approved by many of the wisest and best informed men of the time. In 1845, George Grey received the

great compliment of being ordered to take over the government of New Zealand, then distracted by a Maori war. He left South Australia in a very different condition from that in which he found it: he had found discontent, mutiny, want, and despair; his four years of careful management changed those for contentment, industry, and prosperity. Grey's first government of New Zealand, which extended from 1845 to 1854, was perhaps the most brilliant period of his long career. The war was speedily brought to an end.

"The prestige of the European was again established; terms of peace, neither derogatory to the crown nor to the natives, were agreed upon; while the strength and weight of the new governor's hand was felt and acknowledged by all the tribes. They believed, also, that while it was the hand of a strong ruler, it was the hand of a faithful friend."

The following anecdote illustrates his happy method of dealing with the Maoris.

"Nor did he confine himself to general principles of action. The peculiar characteristics of individual chiefs, and the circumstances of different tribes, gave to him opportunities, which were never neglected, of strengthening his government. One great chief refused to allow roads to be made in his territory. To a young and favourite wife of this stubborn Maori the governor presented a horse and carriage, at the same time conveying, with assurances of his friendship, the intimation that the use of the carriage would add both to the health and comfort of his dusky bride. Without hesitation, the husband entered upon the making of roads, which, as a chief, he had absolutely refused to sanction. To utilise the present made by the governor, and to please his young wife, the old Maori warrior made a passable road through country before inaccessible."

The best testimony to the merit of Sir George Grey's rule in New Zealand is that of Earl Grey, who writes:

"It is to the governor, Sir George Grey, that New Zealand is mainly indebted for the happy alteration in its condition and prospects. Nothing but the singular ability and judgment displayed by him during the whole of his administration, and especially in its commencement, could have arrested a war between the European and native inhabitants of those islands." . . . "The war, which had already begun when Sir George Grey reached New Zealand, and in which, at that time, all the advantage had been with our adversaries, would have been converted into a mortal struggle between the European and Maori races by the slightest error of judgment on his part, and by his failing to unite with the most cautious prudence, equal firmness and decision. Such a struggle, once commenced, could hardly have been closed except by our abandonment of the islands in disgrace, or the extermination of the aboriginal inhabitants." . . . "His previous administration of South Australia under difficulties of another kind, but hardly less formidable than those he had to encounter in New Zealand, and the justness of all his views with regard to the latter as explained in his dispatches, entitled him to our unreserved confidence. This being the case, I am persuaded that we adopted the only course likely to lead to a happy result in resolving to embarrass him by few positive and no minute instructions, but to leave it almost entirely to his own judgment to determine upon the measures to be taken by him, and to be guided mainly by his advice in what

we were ourselves called upon to do. This was the principle upon which we acted." . . . "As I have expressed so strongly the admiration I feel for Sir George Grey, I ought, perhaps, to say that my opinion has not been influenced by any private feelings of partiality. Notwithstanding the name he bears there is no relationship between Sir George Grey and myself, nor have I the advantage of any personal acquaintance with him; I never had the pleasure of seeing him, and know him only by his conduct and my correspondence with him in the public service."

"In short," he adds, "the contrast between the state of things at the end of 1850 and that which the present governor found existing on his arrival at the end of the year 1845, is so marked and so gratifying that it is difficult to believe that so great a change should have been accomplished in the short space of five years."

All this being admitted, the authors could have afforded to treat Sir G. Grey's opponents with some moderation; but in their estimation everyone who disagreed with him was not only mistaken, but morally wrong. Thus the New Zealand Company's plans are "nefarious"; it is guilty of "cupidity and selfishness." Sir George Grey was opposed to the endowment of the Church, which is therefore described as "oppressive." We are told that as soon as his back was turned his intentions were frustrated and his wishes neglected. What is this but saying that he was always to have his own way and never to be opposed; and it is said of those who had the misfortune to differ from him that through selfishness they desired to use political power for their own advantage.

The next governorship held by Sir George Grey was that of Cape Colony. He arrived in time to frustrate the astounding scheme, which had been approved by the preceding governor, Sir Benjamin Pine, in favour of Sir Theophilus, then Mr. Shepstone, and which is thus described by Sir George Grey:—

"The proposition, therefore, is nothing else than that Great Britain should establish a new kingdom in South Africa (it is so termed in letters I have seen); make Mr. Shepstone the king of that country; guarantee him the security and integrity of his dominions; give him a pension of £500 a year; and agree that he is to have despotic powers in governing the country, in raising its revenues, in expending them. No guarantees are exacted from him. It is not pretended that so princely a grant is to be bestowed on him in reward of past public services which entitle him to it. No condition is imposed on him precedent to his receiving this noble gift."

We agree with the authors that it is difficult to understand how such an outrageous proposal could ever have been entertained. And their censure of Sir Theophilus Shepstone is not too severe when they write of him:

"That no man has been more potent than he in wielding influences which have exposed the populations of South Africa to great disasters. History must declare that the astuteness displayed by him was singularly disastrous in its effects alike on friends and enemies."

The Indian Mutiny broke out while Sir G. Grey was governor of Cape Colony; and an opportunity was afforded him, which he seized with his accustomed readiness and vigour, of rendering a great service to the



empire. When he heard the news from Lord Elphinstone, there was in Table Bay a man-of-war and two or three ships available for transport. The nearest troops with two batteries of artillery were embarked, horses, ammunition, and military stores were shipped; and within three days of the receipt of Lord Elphinstone's dispatch the man-of-war and transports sailed, and a commencement had been made towards the assistance of India which proved invaluable. A few days later a portion of the army then being sent to Lord Elgin in China arrived in Simons Bay. Sir George took upon himself to divert the course of this expedition, and directed the colonel, Adrian Hope, to proceed to Calcutta. These were the troops which arrived in India in time to enable Sir Colin Campbell to relieve Havelock at Lucknow. In 1859 Sir George Grey was recalled by Sir Edward Bulwer Lytton, the Secretary for the Colonies; but on his arrival in England the first news that greeted him was that he had been re-appointed to the governorship of Cape Colony by the Duke of Newcastle, who had, in the meantime, replaced Sir E. Bulwer Lytton at the Colonial Office. This may be taken as the culminating point in Sir George Grey's career. His second governorship of Cape Colony did not afford the same grounds for action as his first, and his second governorship of New Zealand, which followed, was distinctly unsuccessful. New Zealand had received a constitution, and the powers of the governor were much limited. Sir George was always a Liberal in politics, yet in action he was somewhat despotic; anyhow, he found the trammels of the ministry of New Zealand galling, and, in the end, he was superseded by the government at home.

On leaving New Zealand Sir George plunged into English politics, and it would have been better for his reputation had he not done so. He stood for Newark in opposition to Mr. Gladstone's candidate, and adopted Home Rule policy for Ireland in 1869. It is a pity that the authors, in their admiration for Sir George, should have thought it advisable to reprint from a pamphlet published by him in that year a draft of an Act to grant a provincial parliament to the kingdom of Ireland. Anything more crude and impracticable could not be imagined. In 1874 Sir George became a member of the House of Representatives of New Zealand, a singular step to be taken by one who had for many years been governor of the colony. His object in taking it was a laudable one—to do all he could to resist the measures of the doctrinaires who, in his opinion and in that of many other good judges, were doing their best to ruin the colony. This was the conclusion of his public career—a career to the greater part of which he may look back with justifiable pride and satisfaction.

Certainly in New Zealand and at the Cape the name of Sir George Grey can never be forgotten. If he had done nothing else for these colonies, the gift to each of a superb library would alone be enough to keep his name in lasting honour. It is a marvel that a man so constantly employed as he was, and almost always far from home,

should have had the power of accumulating such large collections of books, and books of such special rarity and value. The authors delight to enlarge on the varied treasures of the Grey Library at Capetown, of its Caxtons, its first folio of Shakspeare, its chap books and other curiosities, its ethnological and philological collections. The library at Auckland contains the most complete collection of Bibles in the world; and both are rich in valuable manuscripts and autographs. What knowledge, what cultivation, and what taste must he not have been possessed of who formed these libraries! and how fine is the generosity that prompted him to part with collections of such pecuniary value in his life time!

WM. WICKHAM.

*Fate in Arcadia, and other Poems.* By Edwin J. Ellis. (Ward & Downey.)

WHEN Mr. Quaritch selected Mr. Ellis as one of the editors of his forthcoming edition of Blake's Prophetic Books, he made a happy choice, as this volume of poems proves. If Blake's hieroglyphs are to be deciphered at all, if his very complex mystical system is to be made intelligible, here is the man to find the method of his madness. Mr. Ellis is not quite a mystic himself, but he is in sympathy with the mystical method. His imagination superficially resembles Blake's in its symbolizing tendency; but, unlike Blake's, it is held in leash by a singularly subtle and self-conscious intellect. Hence it creates allegories rather than true myths. It habitually clothes intellectual abstractions in symbolic form, and it habitually extends its symbolism beyond the range of metaphor into the sphere of allegory. Mr. Ellis is never tired of telling us of the life and adventures of Love, Fate, Life, Death, Time, Hope, Despair, Sorrow, and Silence, in the world of ideas; and in some of the poems he succeeds in making these adventures interesting, in verse in which ingenuity of intellectual invention is vitalised by poetical imagination. His poetry is distinctly a criticism upon life, often tantalising by the fantastic subtlety of its thought, but just as often fascinating by the beauty of its poetic form. There is, indeed, enough of the stuff of thought in this volume to furnish forth many of our contemporary poets; though it is too often expressed in a form which is puzzling rather than illuminating, even to the careful reader.

The book opens with a charming preface in verse, which, with the omission of two stanzas, is as follows:—

"Here kneels my word, that may not say,  
Even to the inward ear of night,  
More than the laughter of the day,  
Or the soft weeping of twilight.

"No waking hours, no sleep shall find  
The world's continual dream revealed.  
The living Word is silent mind,  
And every book is closed and sealed.

"Our Mother Earth for daily things  
Has given the daily mother-tongue;  
But the mute wonder that she brings  
All lips have kissed, no voice has sung.

"Thus every song is free from blame,  
Though silence veil her inmost part,  
Like the dark centre of the flame  
Or the hot patience of the heart."

There is much of this "hot patience of the heart" beneath intellectual subtlety of Mr. Ellis's verses all through the volume.

The principal poem, "Fate in Arcadia," is a pastoral in rhymed decasyllabic couplets, which contains passages of great beauty. The scene is laid in Arcadia, a very modern Arcadia, and the poem is an allegory of the struggles of Love to pass from the sphere of dreams to its incarnation in the actual world. The personages are a knight and a maiden, an old woodcutter and a fairy. There are six scenes. In the first the knight comes at dawn to the borders of Arcadia, where he meets the woodman, who tells him that this is indeed Arcadia.

"But men here labour as elsewhere,  
And maids here suffer."

And he complains that

"Less love is here since first I went a-Maying,  
The world is old, and easily made wroth."

Arcadia has become old in immortal youth. Life and love have become more complex in modern times, and the old ideals seem withering in the winter that has invaded the Arcadian summer. The knight, however, is in pursuit of a maid:

"You are a woodman? What must be the maids?  
Have they white arms, and bashful hair in braids,  
And lips that seem to dream the use they know  
not,  
And feet that pause in pretty fear, but go not,  
And wisdom their hearts' quiet to defend,  
Till Fate the master comes, and Love, the  
friend?"

He resolves to become an Arcadian, in spite of the woodman's warning that love in Arcadia means immortal youth.

In the second scene, the maid rejoicing in the dawn meets the fairy who proclaims the coming of day. The maid mourns over the dawn, and blames the sun for killing it.

"He kills the wonder of his welcoming.  
How did the pretty herald harm the King?"

The fairy, who is an emanation from the knight's heart, the harbinger of the masculine element in love, rebukes her want of wisdom. Her maidenhood is

"Cold without beauty, meagre without grace."

Now that the sun has come, the maid must change to a woman, and is in process of changing. She needs love, but fears it:

"Fairy: You and your pretty sister of the sky  
Both need the god of day: the dawn goes by,  
Being finished by his coming. If he stay,  
Doubt not he is a god, and fear and pray.

"Maid: Must I for ever fear?"

"Fairy: . . . Love feeds on fear.

"Maid: Love never comes to me.

"Fairy: . . . Love is now here,  
And being come, may go; but come and gone  
Leaves not the sweet clear solitude of dawn,  
But only death, fair mortal. Live your day  
And keep through noon what dew of dawn you  
may.

"Maid: Truth is the pearl for ever: dawn is  
none.

"Fairy: Only beware, the red cloud draws the  
sun,  
But what the sun desires, he ends. Farewell!"

The fairy then goes out, and the knight enters and kisses the maid, who confesses

that she loved him, knowing not. But now, unlike wholesome old-fashioned Arcadians, these introspective creatures begin to invent modesty, as Taine says Milton's Adam and Eve would have done, even if they had never sinned. The maid is shamed by her frank confession, and thinks that no man can love her now; the knight is abashed by the liberty he has taken, and puzzled:

"Man's wit has not the grace to understand,  
Even in Arcadia so strange a thing  
As this they call a maid."

Being modern, they seek to understand the alienation caused by their different needs in love, which as yet neither can supply. They part company, the knight to seek the woodman, the maid the fairy. The knight is oppressed with a sense of his own unworthiness:

"Woodman: They say Fate is a woman.  
Knight: . . . They say well,  
For woman is all Heaven, and Earth, and Hell,  
Our hope, our harvest, and our long despair.  
Woodman, I cannot breathe Arcadian air,  
A man has leisure to be mad here."

He has done nothing as yet:

"I wander aimless where the wild-fowl whir,  
A bare-heeled Knight, and in my heart the spur."

He is not pure enough for the joy of love:

"The great summer lily's noon-day height  
Rebukes all hearts that kneel not to her white,  
Nor bring as tribute given in laughter's place,  
Seven silences as candles round her face."

But he is killed by her coldness. He cannot be content if she yields herself as a grace, and so excites gratitude, not love, in return. Passion must answer passion:

"I should have loved her and not thanked."

Meanwhile the fairy tells the maid that

"He came for love, and found a scentless flower."

So the pretty little drama goes on to its fitting close—the reconciliation of the masculine and feminine ideals of love. But love still lives on fear.

The poem ends thus:

"Knight: Yet surely I will swear that if I may  
I will become a lover most untrue.  
If I can meet upon my wandering way  
One heart that is more raised above the few,  
That rise above the many, than this day  
Your heart has risen, I'll be false to you.  
But since I may not find what does not live,  
And since I hold already my own friend,  
And since my heart's a casket, not a sieve,  
And since I shall not otherwise offend,  
Save that I cannot alter love—forgive!

"Maid: That will I. Forth to fortune. Strike  
and roam,  
Be you my victory, I will be your home."

The above extracts will give some idea of the easy grace of Mr. Ellis's verse.

There are many other interesting poems in the book, which will repay careful reading. "To Earth, Mother of All," begins with this fine stanza:

"O Mother of the hills, forgive our towers!  
O Mother of the clouds, forgive our dreams!  
O Mother Earth, forgive; thy dreams are flowers.  
O pity, Mother Earth; thy tears are streams!"

There is fine imaginative quality in the poem on "Night" and the masque of shadows called "Twelfth Night," in which the forms of Silence, Memory, and Love, pass before the dreamer's eyes. But on

almost every page there are passages which show that Mr. Ellis has the art of clothing his thoughts and fancies in stately pageantries of words. There are some curious poems on Christ as Man and Logos, and one on Christ and Judas, which in the quaintness of its thought recalls some of Blake's utterances. It begins thus:

"This is the tree where Judas died,  
And this where Christ was crucified;  
And there's but little difference in,  
Save here one died for his own sin,  
That which the Other did for his,  
For his and ours; and thus it is  
That though the Church but little dreamed,  
Judas, it seems was twice redeemed,  
If there be power in sacrifice,  
To get men safe to Paradise."

Here, finally, is a complete poem on "Summer":

"Now Time is moving slowly; heavy bees  
Are warm upon his wing, and peace begins,  
As though Forgiveness upon last year's sins  
Had breathed, and they were lost in the blue seas.

"The farmer stands half idle and half praying;  
God has released his fellow of the plough.  
Labour can do no more, and wondering now  
Bids the heart ponder what the corn is saying.

"Time trembles as the madness of the rose,  
And kneels down silent to the lily's power;  
While, in the sudden hush, like one more flower  
The secrets of Eternity unclose."

JOHN TODHUNTER.

*Visitations and Memorials of Southwell Minster.* Edited by Arthur Francis Leach. (Printed for the Camden Society.)

THE Camden Society were well advised in admitting to a place among their valuable chronicles this account of the pre-Reformation registers of the old collegiate church of Southwell. Mr. Leach, while discharging his duty as an assistant Charity Commissioner in connexion with Southwell Collegiate Grammar School, found it necessary to ascertain precisely the position which the school used to hold with regard to the collegiate church. Their old registers demanded his attention; and the interest of the light they threw on the ecclesiastical life of the church and of the community at large in the century immediately before the Reformation became so absorbing, that it resulted in the reproduction of nearly the whole of the most interesting of these registers, together with abundant glosses, and a painstaking introduction of one hundred pages.

Southwell, which was never in its earliest days of monastic foundation, became one of the most important of the great collegiate churches of England. It was the cathedral church of the northern primate for the county of Nottingham; and before Lincoln was cut off after the Conquest, it probably occupied that position for the whole of the Southumbrian portion of the great diocese of York. Mr. Leach brings out very clearly, by quotations from Bishop Stubbs and as the result of his own investigations, the difference between a monastery of monks and a minster of secular priests or canons. The former were bound by the threefold vow of poverty, chastity, and obedience, as well as by the specific statutes of their own rule, and were not necessarily in holy orders;

the latter were ordinary clergy, bound by no other vows than those of their ordination, but living together on common estates, serving a common church, and under common local statutes. Mr. Leach is undoubtedly right in saying that the origin of the secular canons was that of missionary priests having a common centre, and serving neighbouring mission stations, while at the same time they were attendants on the services of the mother church. This can be most interestingly followed up in Derbyshire, in which small county there were in the early days of Mercian Christianity at least five small minster or common churches, — Ashbourne, Bakewell, Chesterfield, Derby, and Wirksworth—round each of which the mission stations have gradually changed, by a process occupying sometimes many centuries, into independent parishes, with their own beneficed priest.

The original number of canons at Southwell was probably the number of perfection, seven, as was the case at York, Beverley, Ripon, Lichfield, and elsewhere. Other prebends were founded by successive Archbishops of York, until, in 1291, Southwell stood complete with sixteen canons, whilst Ripon remained at seven, and Beverley had only increased to nine. This exceptional state of things seems to have been due "to Southwell being the most southern, and therefore the safest, pleasantest, and most fashionable manor and residence of the archbishops." Southwell as the great church of Nottinghamshire attained to rare privileges. In spiritual matters she was free from all episcopal jurisdiction, save by way of appeal, and she possessed all episcopal functions except ordination. Her rights and privileges were based on those of York, save in one or two important respects, the most striking of which was that the college of canons had no head. In this it was almost unique, differing from every other collegiate church in the land save that of Ripon. Indeed Southwell was absolutely unique, for at Ripon a recognised supremacy was attached to a special prebendary; it was in fact "a republic among surrounding monarchies." The archbishop became only a nominal suzerain; and the position, as Mr. Leach well puts it, was exactly like that of Florence or Hamburg under the nominal sovereignty of the emperor, an independent self-governing republic. The chapter was its own "ordinary"; it alone visited and furnished the inferior ministers of the church and the prebends. It would be contrary to human nature to expect that such a system would work well, especially in lax times.

The register of the Acts of Chapter from 1469 to 1542, much of which is given *in extenso*, in these pages, tells, indeed, a sorry tale, so far as the triennial visitations of the vicars and chanting priests are concerned. The visitations, as a rule, were held by only one of the canons residentiary.

"The oddest farrago of offences," says Mr. Leach, "is presented to us in these visitations. Crimes of the darkest complexions are mixed up with the most trivial delinquencies. Leaving the church door open, sleeping at matins, talking and laughing during service, spitting and blowing your nose in the choir, are jumbled up higgledy-piggledy with stabbing and fight-

ing, stealing and adultery; and it is hard to say whether either the witnesses or the judges really think there is much difference between them."

There is a good deal more of this smart writing in the Introduction as to the mixture of offences, but it is illogical and unworthy of an historian. If diverse offences come under the cognisance of a court how can they escape being recorded? The same kind of satire might be exercised with regard to modern assizes, or even a day at a police court. In ecclesiastical courts this medley of offences could not, moreover, possibly be avoided; and the contrast is perhaps greater, because they rightly dealt with irreverence as well as with defamation or immorality. We are thoroughly conversant with a number of unpublished parochial Visitations of the thirteenth and fourteenth centuries, as well as with others of the first half of the seventeenth century, and just the same features are there noticeable. In those of the latter date the gravest acts of immorality are interlarded with such offences as removing a pulpit cushion, violently shaking an hour glass, and throwing a ball on the church roof. As to the assumption made by Mr. Leach, that neither witnesses nor judge seemed to think there was any difference in the sins, such an assumption can only be made, when the brevity of the records is considered, out of arrant wantonness. Had Mr. Leach made a study of the course of procedure in ecclesiastical courts, other satirical paragraphs would not have been printed; for however lax may have been the discipline at Southwell, the warning (*monitio*), or "don't do it again on pain of punishment," as he likes to term it, was often a necessity, and in accordance with the usual rule even if the judge had been of the severest mould. The fact that such offences as gabbling the psalms, shirking choir, muttering the offices, lolling on the seats, celebrating mass in their gowns or with torn and dirty vestments, not lighting the lamps, and flinging down their choral habits, were brought before the court at all is not a proof to any reasonable man that such customs were general, but rather that there was at all events a prevalent feeling that such things were sins if done by the ministers of a church, and required checking. However, after making all these allowances, there can be no doubt that the revelations made by these Visitations with regard to the immoral and generally irregular life of not a few of the inferior clergy of Southwell in the century before the Reformation are painful and surprising. Mr. Leach, as though he held a brief to blacken the later mediæval clergy, labours hard to prove that this condition of things was in no wise exceptional; but having a somewhat exceptionally wide knowledge of both published and unpublished Visitations, we have no hesitation in saying that these revelations are exceptionally bad. Southwell having a specially inadequate form of government for correction, suffered in a peculiar degree from the comparative laxity and freedom that were the natural results.

The mistakes, too, that Mr. Leach makes are all on the side of his assumption of the

general vileness of the English clergy. For instance, he tells us positively that all the vicars of collegiate or minster churches were invariably in holy orders before the Reformation. This is certainly not the case. At Lichfield, for example, immediately before the Reformation, there were fourteen priest vicars and seven lay vicars. Nor is there any spirit of fairness in the absurd comparisons which he attempts to draw between the status of the vicars and minor clergy of Southwell (always a small country town), and the condition of those with whom he would fain have us compare them in the present day. He gravely declares that the records he is dealing with are those of a picked section of society, and that "the true parallel to-day would be an inquisition on the masters of a public school or the dons of a university." We have a shrewd fancy that even some of these might be found guilty of similar offences to the Southwell ministers if they were properly "visited," but the true parallel would be the vicars choral of our cathedral churches. A few years ago the present writer had occasion to draw the attention of the dean of one of our old foundations to the visitation questions issued by his predecessors to the vicars choral with some regularity last century, and the suggestion was ventured upon that such a visitation might, with profit, be repeated. The reply of the dean was half in jest, but half in earnest. "Oh, no; pray nothing of the kind, if we are to have any singing men at all."

When Mr. Leach deals with subjects that have no immediate reference to clerical misdeeds, his assumptions and conjectures are often valuable; and at all events we can afford to be most grateful to him for the pains he has taken in giving careful transcripts and elucidating them in a happy way, without full translation, by a well arranged marginal summary in English. The book is in many respects of true value to the ecclesiologist and theologian, as well as to the student of the manners and morals of the past. A dispensation in 1465 to a priest for food and drink before singing mass is a bit of evidence that will be severely scrutinised by those who take an interest in the canonical discussions as to fasting communion; the references to York, Beverley, and Ripon throw new light on the constitutions and customs of those northern minsters; and in various other ways these pages will be found to be replete with interest. Yet the flavour that this carefully studied book leaves on our palate induces us to add, as a last word or hope, that the council of the Camden Society will in the future issue a general instruction to their editors to eschew as far as possible broad reflections and drawn-out comparisons; for such work can only be done well by those of the widest reading, is only suitable for general history, and cannot fail to disfigure the more particular subjects that the society was founded to illustrate.

J. CHARLES COX.

#### TWO BOOKS ON THE HISTORY OF RELIGION.

*History of the Jews.* By the late Prof. H. Graetz. Edited, and in part translated, by Bella Löwy. (David Nutt.)

THE HIBBERT LECTURES FOR 1891: *On the Origin and Growth of the Conception of God.* By Count Goblet d'Alviella. (Williams & Norgate.)

THE three bulky volumes completing the English translation of Prof. Graetz's *History of the Jews* cover a period extending from the fall of the Western Empire to the year 1870. Although necessarily dealing with events and characters of far less interest, they greatly surpass in value the first two volumes, and are translated in a more careful and spirited manner, at least down to the middle of the fifth volume, after which there is a decided falling off. One has again to lament the entire absence of notes. If those in the original could not be reproduced *in extenso*, room might surely have been found for a brief reference to the authorities used by Dr. Graetz. In a survey extending over so many countries and so many centuries, mistakes were perhaps unavoidable; but some of those that I have noted may fairly be ascribed to the ignorance of the translators. We hear of "Ostrogothic emperors" (vol. iii., p. 29), a phrase that would have shocked Mr. Freeman. As in a recent book of Mr. F. Newman's, Arius is made a bishop (*ibid.*, p. 46). The phrase "eternal torments in the flames of purgatory" (*ibid.*, p. 50) shows that we are not on Christian ground. If anyone ever said that Caesarea at the time of the Saracen conquest could send forth 700,000 fighting men (*ibid.*, p. 88), a statement so clearly fabulous should not have been cited by a serious historian. Spinoza was not "born in Spain," as is stated here (vol. v., p. 92), but in Holland. On the other hand, the field of Waterloo is not Dutch (*ibid.*, p. 553, but Flemish; and Villafranca is no more in Savoy than is its neighbour Nice. To say that Louis XV., who had only one queen, "was ruled by his wives," sounds rather odd, even as a euphemism. One cannot believe that a German scholar described Fichte as "the editor of Kant's work" (*ibid.*, p. 490). Lord Palmerston was not "Prime Minister" (*ibid.*, p. 715), but Foreign Secretary, in 1846.

During the earlier Middle Ages, that is from the break-up of Rome to the First Crusade, the condition of the Jews was relatively happy and prosperous. Dr. Graetz does indeed complain of various laws forbidding them to hold Christian slaves; but as the Jews made a point of converting their slaves to their own religion, and not always, we may suspect, by simple persuasion, such laws did not transgress the bounds of legitimate self-defence. But with the Crusades began that long series of massacres, persecutions, expropriations, and expatriations which make up the most piteous chapter in the dreadful annals of religious fanaticism. He must have the heart and brain of an anti-Semite who can read without tears the tale of inexhaustible cruelty on the one side, of inexhaustible heroism on the other, as it stands recorded in the eloquent pages of Dr. Graetz. But

one must regret that the national and religious partisanship of the historian should have led him again and again into bitter and unjustifiable sarcasms at the expense of Christianity, as if none but the Christians had ever persecuted and despoiled his countrymen, as if the lesson of intolerance had not been taught in the Jewish Scriptures, as if the infant Church had not to fight for its very existence against Pharisaical fanaticism, as if within the pale of Judaism itself the Rabbis did not try to put down their opponents by force, at one time calling in the aid of the Dominicans for the purpose (vol. iii., p. 560), at another imitating the procedure of the Spanish Inquisition against heretics (vol. iv., p. 728). Cheap sneers about the "religion of love" come with a singularly bad grace from one who would have been the first to insist on the derivation of Christian ethics from Mosaism, and who, as an historian, has to record numerous instances in which Christian ecclesiastics sought with more or less success to protect the persecuted Jews against the rage of the ignorant multitude or the tyranny of unscrupulous princes.

Count Goblet d'Alviella gives us little more than a convenient summary of recent investigations into the natural history of religion. He adheres to the old view that the deification of physical objects and forces is a spontaneous result of primitive speculation, silently putting aside rather than controverting the far-fetched explanations of Mr. Spencer and Prof. Max Müller. I may observe that, whatever support the recognition of a fixed order in nature gives to Theism, the lecturer is quite mistaken when he finds such an argument suggested in the *Hecuba* of Euripides (p. 199, note). "We believe in the gods through law," simply means we believe in them because the law of the land commands us so to do. *Nómos* is quite distinct from and even opposed to what we understand by a "law of nature." The Count's own religion is ethical theism with an agnostic shading—Elsmesianism in short. He holds that although man has evolved this faith from his own moral consciousness, morality has now become entirely dependent on it; and he joins hands with Mr. Mivart in asserting that determinism "undermines the foundations of moral obligation" (p. 284). No one who was quite at home in English philosophy would repeat the hollow phrases of continental spiritualism with such unquestioning confidence. For the rest, the lecturer builds his hopes for the religion of the future on the gradual modification of existing Churches in a liberal sense, rather than on the rise of any new sect.

ALFRED W. BENN.

*Preliminary Tactics.* An Introduction to the Study of War for the use of Junior Officers. By Major Eden Baker, Instructor, Artillery College. (Kegan Paul & Co.)

MAJOR EDEN BAKER, in his Preface, complains that subalterns nowadays are learned on the subject of commanding army corps or armies, but are not thoroughly versed in the actual handling of such small parties as are likely to be under their command. He

gives the young officer some excellent advice:

"Learn from the numerous works in existence the principles of action of the three arms; the system upon which scouting and reconnaissance are carried out; the manipulation of small advanced flank and rearguards and outposts, and the treatment of the different arms in connexion with rivers, defiles, villages, woods, and convoys. After he has learnt all this he must set to work at the most difficult part of his task, viz., to acquire a true military eye and a ready judgment in the field."

Nothing could be better. But will the attainment of the knowledge here described and its application in practice be made easier by putting before the beginner a new additional course of elaborate memory work, to be mastered before the beginnings of tactics are approached?

There is, undoubtedly, a kind of knowledge which would be a valuable preliminary to the art of command, were it not that it cannot be learned in advance and in the abstract. The leader of troops must know the human heart, its high daring, its sudden quailings, and its mysterious imperative need to give itself with entire devotion to some master-spirit. But no text-book or compilation can teach this. The young officer will learn it, if he ever can learn it at all, in the friction of life and in the companionship of those whom he obeys and commands. A tactician should also know something of the horse, which can learn to do more work than English cavalry officers sometimes expect from it. Here, again, reading can give only a train of thought to be followed out, and such a stimulus will be best found in Nolan's old book, or in the new dialogues of the late Prince Hohenlohe. The mystery of ground is another element not exhausted, as some think, by the idea of cover, but full of resources for attack. This is a secret to be won only from mother earth and yielded by her to none but the assiduous wooer. Lastly there is the natural history of the bullet and the shell. Of this Major Eden Baker gives a thorough and useful account, though it is presented in a not very attractive form.

The opening chapter, on organisation, is too much like an extract from a statistical dictionary, propagating the details of "field establishments": that is, of the organisation which the War Office intends to give to its army corps when it gets them. The field establishments are valuable in their place, and so, too, are the details of armament and equipment. But a *précis* of them is useless. Anyone who needs to go into such matters usually wants much more than is here given. Major Eden Baker seems to hold that a subaltern is not to learn how to lead a patrol until he has digested this sort of thing:—

"The approximate fighting strength of a normal German army corps is 24,176 rifles, 1204 sabres, and 102 guns; and of a German cavalry division 3612 sabres and 12 guns. Those of other nations are much the same."

It can hardly be right to make the statistical study of foreign armies a preliminary to the first lessons in tactics, yet Major Eden Baker has whole pages like this:

"Austria.—The H.A. gun: calibre, 3.14 in.;

weight, 5.9 cwt.; M.V., 1365 f.s.; ring shell, 9.5 lb.; shrapnel, 10.27 lb. Weights behind the teams: gun, 3440 lb.; wagon, 4287 lb. No detachments are carried on the gun. The ammunition carried per gun per battery is: ring shell, 84; shrapnel, 54; case, 8; incendiary shell, 6; a total of 152 rounds. There are 19 carriages in a battery.

"The F.A. gun: calibre, 3.54 in.; weight, 9.5 cwt.; M.V., 1440 f.s.; ring shell, 14.1 lb.; shrapnel, 15.6 lb. Weights behind the teams: gun, 5040 lb.; wagon, 4124 lb. The ammunition carried per gun per battery is: ring shell, 70; shrapnel, 45; case, 8; incendiary shell, 5; total, 128. There are 22 carriages in a battery."

The four last chapters are sketches—too general to be of use for reference, and too detailed and too little concentrated into principles to help beginners—of supply, transport, halting arrangements, and marches. Statistical information on these matters is freely given in the Soldier's Pocket Book. But Lord Wolseley never dreamed that the young officer was to get up the dictionary part of his useful volume before learning how to take his half company through a wood. Major Eden Baker declares (p. 175) that every officer "should be thoroughly acquainted in detail" with organisation, cadres, arms, and ammunition supply "before he commences to study his profession," and (p. vi.) that "organisation, equipment, &c.," are "the basis of all formations." In other words, he thinks tactics must be subordinate to organisation; I believe that organisation should as far as possible be subordinate to tactics.

The chapters on infantry and artillery fire are excellent. For infantry fire the author has rightly followed in the wake of Captain Mayne and of the *Règlement* of 1882. The account of artillery fire is clear and useful; and about "fire and ground" sound doctrines are set forth. Even these chapters, however, are loaded with bad detail. Three pages are given to the oiling and keeping clean of a gun-carriage. I think our English schools of ballistics a little pedantic upon initial velocity (an illusion now happily dispelled after years of a mischievous reign), and upon calculations of  $\frac{W}{d^2}$ . Would not the beginner learn more

from being told that other things being equal, a long bullet goes further than a short one? The table of percentage of hits that may be expected in battle is surely a mistake. The percentage depends on the men's training and leading, and the field-firing at Attock in 1890 shows that better results than Major Eden Baker's may be looked for in the future. The definitions, distinguishing between fire tactics, fire management, fire direction, fire control, fire superintendence, and fire discipline, seem to me bad pedagogy. It is quite right to explain the share in the conduct of fire, of sergeant, captain, colonel, and general. But to invent an artificial terminology like this is unnecessary, and leads to confusion.

Major Eden Baker is, no doubt, right in thinking that tactics cannot be profitably studied by an officer who makes no attempt to grasp the composition, armament, and equipment of the various arms and services. So long as the peace organisation of the



army does not admit of this familiarity being acquired in the officer's every-day life, some such text-book as he has written is necessary. The difficulty is to give enough without giving too much. Is not the happy mean to be found by putting into the preliminary text-book only those details which are indispensable for the elements of tactics, and relegating all the rest to a book of reference? Judged by this test, the present volume seems overloaded.

SPENSER WILKINSON.

#### NEW NOVELS.

*In Spite of Herself.* By Leslie Keith. In 3 vols. (Bentley.)

*The One Good Guest.* By L. B. Walford. (Longmans.)

*His Life's Magnet.* By Theodora C. Elmslie. (Frederick Warne.)

*Zillah.* By Joseph Hocking. (Ward, Lock & Co.)

*Wyhola.* By Evelyn Everett-Green. (Oliphant, Anderson & Ferrier.)

*Where the Sea-Birds Cry.* By Castle Hill. (Digby, Long & Co.)

*For Hal's Sake.* By Amy Manifold. (Digby, Long & Co.)

*Wanted.* By Dick Donovan. (Chatto & Windus.)

A CAREFUL study of a thoroughly selfish woman and a thoroughly unselfish man, such as we have from Leslie Keith, was certainly worth making and giving to the public; but it is too long. In spite of Lady Chatty and Sir Peter, and Lawrence Hutton and two love-affairs, and even the patient Decima—who would have done very well if she had had a whole novel to disport herself in—the true interest of *In Spite of Herself* rests in the life of Anthony Vidal and his wife Susie, the husband who is all self-effacement, the wife who is all self-regard, if not all self-enjoyment. The contrast between the two is almost too strongly emphasised. By nine out of ten readers of the story the final martyrdom of Antony for the sake of Susie will be regarded as a mistake. But it surrounds what would otherwise be a rather commonplace plot with a halo of something like idealism. For the rest, *In Spite of Herself* is a painstaking study of the men and women, boys and girls, none of them romantically bad, that haunt the drawing-rooms of an unromantic society. As already said, Decima, the unselfish sister of the selfishly "smart" Susie, should have had a novel to herself, for she is to Susie what Little Dorrit was to her sister Fanny. Her lover Archie is a trifle too plain, however, in spite of "a shapely calf that looked its best in a shooting-stockings." For "the close-cropped curls on his head were undeniably red"; and there is not generally supposed to be any special attraction for women in "a wholesome, open, plain-featured face, embrowned with the weather, and freckled where it is not brown." *In Spite of Herself* is a painstaking product of second-class art in fiction. It is not at all unreadable, in spite of its length, and (like Archie's face) is thoroughly wholesome.

*The One Good Guest* is the most thoroughly juvenile of all Mrs. Walford's books. It is indeed a study of the characters of a boy and a girl; for although Tom and Ida Barnet are old enough to entertain guests at their country house during a season which is more notable for rain than shooting, and to defy outspoken oldsters like General Thistleblow, they are but boy and girl after all, so far as their best (and happily dominating) instincts are concerned. Nothing could be simpler than the plot of *One Good Guest*. Among the guests included by Tom and Ida Barnet in their first country-house party is Maurice Stafford, who is good-natured, obliging, and hopeful under the most discouraging meteorological circumstances. But he is mistaken—wilfully or unintentionally does not at first appear—for a scampish brother; and certain spiteful cats and male weaklings of the sort represented as being very numerous in Society, spread the story abroad that the Barnets have been entertaining a devil unawares. Influenced by a letter to a quite unnecessary extent, Ida very discourteously dismissed the young man whom she "secretly loves." Tom proves to be made of firmer stuff. He believes in Stafford, and confounds his maligners; and of course in the end Ida and her lover are brought together. This is the whole of *One Good Guest*. It is a story and nothing more, and a story of the type of John Strange Winter's rather than of Mrs. Walford's. Tom Barnet is a good portrait, however, and some of Maurice's slanderers are cleverly enough sketched. In short, *The One Good Guest* is one of those stories which should be written in a fortnight and can be read in an hour.

Sir Reginald Guest, known to everybody as "Rex," is a young man of generous instincts. But he is passionate, he is apt to dash off from the regular path of life into dissipation, he bears a startling resemblance to that Rochester who distinguished himself in the days when "the Nell Gwynne Defender of the Faith" was king, and he is under a family curse which will not be removed till a Guest gives his life for a Le Marchant. The three hundred and fifty pages of which *His Life's Magnet* is composed are devoted to the desperate efforts of Rex to escape from the bonds of fate. Apparently he succeeds when he saves the life of Serène Garland and falls in love with her, and she with him. But she proves to be a Le Marchant, and to have a father who is under a cloud, while a "certain person" has figured in Rex's history before Serène. So there is nothing left for Rex but to gratify his tastes for dissipation to the uttermost, and to die while attempting to save the life of the man whom he erroneously supposes to be his successful rival. Thus it will be seen that *His Life's Magnet* is neither an original nor a satisfactory story, and the leading characters in it are very commonplace. One or two of the minor personages, such as Hopperty, a lame boy, whose loyalty to Rex is unbounded, and the family of that Harry Conquest whom the jealous young man considers to be a treacherous friend, are carefully and even cleverly drawn. The

length to which *His Life's Magnet* runs is quite unnecessary.

As a mere romance—as present-day romances go—*Zillah* is readable and even exhilarating, in an old-fashioned way and to a quite old-fashioned extent. *Zillah* is a very good example of the beautiful, lovable maiden whose father is an Englishman, whose mother is a Spaniard, who is the heir to a squire, and who has fallen into the hands of scoundrels. Jack Harcourt, too—impressible, courageous, inventive, and indomitable—is just the sort of young man to fall in love with *Zillah*, to carry her off, and to knock down the man who occupies the place of the superior fiend among her enemies. These enemies, too, would all be sufficiently natural and real but for their dealings—and, indeed, but for the dealings of everybody in the story—with spiritualism and kindred "phenomena." No doubt these give a certain modern piquancy to the story, and, in the case of the credulous Uncle William, take the place of character. But one gets tired long before *Zillah* closes of its feeble "mediums" and of "powers" which, when they are tested by a genuine emergency, show themselves to be no powers at all.

*Wyhola* is a rather thin story of a rustic beauty of the familiar, almost passionless, sort whom young men and second-rate novelists rave of, and who is within an ace of marrying the wrong man. *Wyhola* is, fortunately, distinguished from most girls of the kind that would naturally obtain such a nickname as "The Rose of Corve Dale" by the genuine simple Puritanism of her nature, which takes the form of pretty obstinacy when she has to decide between duty and love. The disloyal Lancelot is, as his rival Basil puts it, a bit of a cur, but he is even more of a goose. Otherwise, it is inconceivable that he should have quarrelled with *Wyhola*, a girl brought up to the performance of deeds of philanthropy, because she has been true to her second nature, even to the extent of committing a trifling breach of decorum. Writers of such stories as this have a special constituency in view for which they cater; and, doubtless, with a view to this constituency, the author of *The Rose of Corve Dale* has made the curish Lancelot and the mildly treacherous Bianca tolerably happy, and reconciled them to *Wyhola*. But the reconciliation will strike the believer in the reality of ordinary human nature as a blemish on an otherwise fairly good plot.

It is eminently inadvisable that people who live in the south of England should go to the west coast of Scotland for change of air and bathing, even if they take a nurse with their children. There is a risk that one at least of the children may be carried off by gypsies, who it seems frequent that region. George, the boy who in *Where the Sea-Birds Cry* is thus carried off, fares very well indeed. Though he has quite a host of adventures, all ends well with him in the long run, for these experiences serve mainly to harden him. But of course all children who go to the west coast of Scotland might not get off so easily. There is no special merit of any kind in *Where the Sea-Birds Cry*,

which has a juvenile look. The Irish dialect in it is decidedly antique, and the incidents, of which it is almost entirely composed, are of the familiarly "stirring" kind.

There is in *For Hal's Sake* a pleasant American flavour of the sort to be found in *Little Lord Fauntleroy*. A boy and a girl with a man who professes to be their father turn up from the other side of the Atlantic in the house of Colonel Treherne, of Suffolk, who is a gentleman of the Thomas Newcome type. This man is on no good errand. He professes to have married Colonel Treherne's sister in America, and to have discovered that Colonel Treherne's father made a will leaving the house and lands in Suffolk to the son of this sister. In spite of this, and in spite of the appearance on the scene of Miss Vowles, the governess of the children of Cyrus Hodgson, of Montana, the Treherne family fraternise with their relatives in the friendliest possible way. The two sets of children come to know each other thoroughly. Although poor Hal, the true heir to the Chase, dies, all ends well for the Trehernes, for the supposed father of the American children turns out to be the brother of their governess. Mollie Hodgson also is adopted by her uncle, and so is not separated from her cousins. But the strength of *For Hal's Sake* lies not in the plot, but in the childish dialogues, confidences, and adventures, with which it is filled. They are thoroughly natural, and the differences between the British and the American temperaments and educational methods are admirably brought out.

It may be hoped that Dick Donovan is the last of the detectives in fiction. Though he is by no means the worst, yet *Wanted!* suggests that he has exhausted his imagination or his note-book. Stories of the type of "Springthorpe's Last Flutter"—an adventure of the gambling-table abroad—can only have been inserted here because their author is of opinion that he has published quite enough about smashers, forgers, burglars, murderers, and sanctimonious scoundrels, and that he had better have something to say in future of humanity that is ordinarily and not abnormally weak. At the same time Dick Donovan has lost none of his power of inventing a story of criminals and clues—a power in which he is inferior only to the biographer of Sherlock Holmes. "A Strange Conspiracy," "Old Jinks's Money," and "Taken in the Act," are sufficient evidences of the existence of this faculty unimpaired. Dick Donovan's style, too, improves as time passes. He writes more gracefully, and with a lighter hand than he used to do.

WILLIAM WALLACE.

#### THE SOCIAL SCIENCE SERIES.

MESSRS. SWAN SONNENSCHN & Co.'s scarlet-covered "Social Science Series" continues its miscellaneous course, and bids fair to become a permanency. With the wide range of subject which it covers, and the varied views of its contributors, there seems no reason why it should come to an end. In quality we think it improves as it goes on. It contains no really

important work, but some of the recent volumes are earnest and useful contributions to social questions. They do not exhaust, or even go deeply into, any subject. They do not affect to do any such thing. It is enough that they give us a ready means of observing the strength and direction of prevailing opinions on social and industrial matters.

In *Neighbourhood Guilds* Dr. Stanton Coit takes up General Booth's challenge to bring forward a better scheme than his for lifting the fallen classes of society into independence and prosperity. The idea of the Guilds is that,

"irrespective of religious belief or non-belief, all the people, men, women, and children, in any one street, or any small number of streets, in every working-class district in London, shall be organised into a set of clubs, which are by themselves, or in alliance with those of other neighbourhoods, to carry out, or induce others to carry out, all the reforms—domestic, industrial, educational, provident, or recreative—which the social ideal demands."

Dr. Coit has himself successfully tested his plan in New York and in London; and if he can make many others work in his own healthy spirit and with his own good sense, the Guilds may or may not be great instruments of social reform, but at any rate they will bring a wholesome influence into many dull lives.

A USEFUL supplement to Miss Potter's work on *The Co-operative Movement*, which we have already noticed as appearing in the same series, is an essay on *Distributing Co-operative Societies*, by Dr. Luigi Pizzamiglio. It expounds the nature and merits of distributive co-operation, discusses some of its vexed questions (as whether goods should be sold at cost price or at current market price, and whether sales should be confined to members), and gives a brief account of the spread of co-operation throughout Europe.

In *The Student's Marx*, Dr. Aveling epitomises in 174 short pages the first volume of *Das Capital*, and has performed this very difficult task with great care and skill. He intends the analysis for those who have read, and for those who have not read, the work itself. To the former, it will be of considerable service; it will, in fact, be the next best thing to an analysis made by themselves. To the latter, whether they afterwards go to the original or not, it will be of doubtful benefit. It will not make the reading of Marx one whit the easier; and taken by itself, being a mere skeleton of argument, it would leave the student with a good many false and a great many crude ideas. In short, it should be used as a document is used in the witness-box, to refresh the memory; and for that purpose it is exceedingly good.

BOTH those who believe in Mr. Henry George and those who do not will derive considerable satisfaction from his open letter to Leo XIII. on *The Condition of Labour*. The believers will find his doctrine of the iniquity of private property in land enforced with a truly enviable vigour of rhetoric. The unbelievers, on their part, cannot fail to enjoy the pedagogic solemnity with which Mr. George lectures the Pope, and the intimate acquaintance which he displays with the designs of Providence. His way of taxing land "is the way intended by God for raising public revenues." In the increasing value of land, from the growth of population, is it not clear that we have "a tendency willed by the Creator? Can it mean anything else than that He who ordained the State, with its needs, has, in the values which attach to land, provided the means to meet those needs?" And then Mr. George proceeds, with many professions of personal esteem, to show his Holiness that, in defending private property

in land, he is defending a system which means robbery, murder, and other evil things. A translation of the Encyclical of last year is appended. Mr. George hopes that his Holiness will not be offended at the frankness of his letter. We are certain that his Holiness will not be offended; his feelings will be of an entirely different kind.

*The Modern State in relation to Society and the Individual*. By Paul Leroy Beaulieu. M. Beaulieu, who is an individualist without being a fanatic, dissents from the dictum of M. Jules Simon that "the State ought to strive to render itself useless, and to prepare for its own decease." He would leave it three functions. Firstly, it should guarantee security—the collective security of the nation, and the personal security of the individual and of his rights. Secondly, though it does not create rights (for right is of spontaneous growth), it should define, sanction, and regulate them in its administration of justice. Thirdly, being the representative of social permanence, it should prevent the general conditions of existence from deteriorating among its people, and should even seek to improve them. Under this last head M. Beaulieu speaks of such matters as drainage and forestry. But his general principle is wide enough to cover the extremest forms of State intervention. That the State should safeguard permanent interests against the short-sighted pursuit of present interests, is the ground on which is based the demand for State regulation of the hours of labour. A classification of functions which M. Beaulieu and Mr. Herbert Spencer on the one hand, and the Fabian Society on the other hand, can equally accept is not very helpful. M. Beaulieu's essay is bright and lucid; he shows easily enough that modern governments do many things badly; but neither his criticism nor his principles will enable us to decide whether the State should control the liquor traffic or give pensions to aged people. The warnings of the philosopher and the economist can never do more than make us move cautiously. If they have that effect, it is a great deal.

IN *The Destitute Alien in Great Britain*, edited by Mr. Arnold White, we have several essays on foreign pauper immigration and the necessity of imposing restrictions upon it. Mr. C. B. Shaw gives an account of the Huguenot and Flemish settlers, as if to warn us that we should be cautious in accepting the policy advocated in the rest of the volume; Mr. Crackanthorpe states generally the case for government interference; the Rev. G. T. Reaney deals with the moral aspect, and Mr. W. A. McArthur with the imperial aspect, of the question; Mr. C. J. Follett sketches briefly the history of legislation as to aliens; and Mr. W. H. Wilkins and Mr. T. H. Jeyes describe the extent and character of pauper immigration and its influence on English labour. It is in determining this last point that the difficulty consists; and, as Mr. Arnold Whitesays, the question is unlikely to be settled in this country without a more thorough examination into the facts than has yet been made. If it be shown that foreign immigration, to any considerable extent, lowers the English labourer's standard of life and tends to keep it low, we shall certainly follow the example of the United States and Australia in imposing restrictions. But the case has not yet been made out, and Mr. White's essayists too readily assume that a stringent Alien Act could cure the undoubted evils which they describe.

*The Impossibility of Social Democracy*. By Dr. A. Schäffle. This is a supplement to *The Quintessence of Socialism*, a translation of which has already appeared in Messrs. Sonnenschein's series. In the form of letters to a friend, Dr.

Schäffle describes the characteristics of Social Democracy, gives an elaborate criticism of it in its various phases and relations, and states his method of combating it. The last part of the work is that which will be most helpful to English readers. Unless they have leanings towards Collectivism, they may safely omit his analysis and criticism (in the course of which he permits himself to use a good many arguments which are not wise or discreet), and may begin with his third letter, in which he elaborates a positive social policy. "There must be an end," he says, "of the anti-governmental, the truly nihilistic *laissez faire*, *laissez aller*, of the thorough Liberals, just as much as of Democratic Collectivism." His argument on this head is interesting not only on general grounds, but as an indication of the different currents of opinion in Germany.

IN *Poverty: Its Genesis and Exodus*, Mr. J. G. Godard resolves the causes of poverty into insufficient production, waste, unequal distribution (the most potent cause of all), and poverty itself; and proceeds to explain how by socialist remedies these causes can be removed. The community is to acquire the ownership of land and capital. But he would proceed gradually. For a practical programme, to mention some of his proposals, he would make land bear a larger share of taxation, he would disendow the Church, there should be a differentiated and graduated income tax, municipal bodies should take over the liquor traffic, and more adequate provision should be made for education. Mr. Godard writes very confidently, and his book should find appreciation as a good Progressive manual.

#### NOTES AND NEWS.

AMONG the most interesting announcements of Messrs. Macmillans, to be found in full on another page of the ACADEMY, we may mention here a new volume of poems by Lord Tennyson, to be called *Akbar's Dream*; a new volume of poems by Mr. George Meredith; and a volume of historical essays by Lord Acton.

THE Rev. H. R. Haweis, at the request of the family, has undertaken the compilation of a memoir of Sir Morell Mackenzie from private papers and personal reminiscences. The work will be issued about the close of the year by Messrs. W. H. Allen & Co.

MR. WILLIAM HEINEMANN will issue early next month, under the title of *Twenty-five Years in the Secret Service*: the Recollections of a Spy, Major Le Caron's diaries and notebooks, with a number of hitherto unpublished documents and portraits. Major Le Caron will be remembered as one of the principal witnesses on behalf of the Times in the Parnell trial.

LORD CHARLES BRUCE, who, as is well known, has made a study of the contents of the Althorpe Library, has written an account of the most important books in the collection. This will shortly be published, in a volume of some three hundred pages quarto, with numerous illustrations and facsimiles, under the title *Treasures of the Althorpe Library: The Origin and Development of the Art of Printing*, illustrated by examples from the collection of Earl Spencer. The publisher will be Mr. Elliot Stock.

MESSRS. LONGMANS have in the press a volume of essays by the late Richard Jefferies, dealing with the condition of the agricultural labourer, most of which originally appeared in *Fraser's Magazine*, but one, cast in the form of a story, has not before been published. It will be called *The Toilers of the Field*, and will have

for frontispiece a portrait from the bust in Salisbury Cathedral.

MESSRS. SAMPSON LOW announce a volume, entitled *Ten Years' Captivity in the Mahdi's Camp, 1882-1892*, edited by Major F. R. Wingate, director of intelligence in the Egyptian army. It is based upon the original manuscripts of Father Joseph Ohrwalder, of the Austrian mission in Kordofan, who escaped early in the present year from the Soudan with two Sisters of Mercy. The book will be illustrated with photographs, maps, and special drawings by Mr. Walter C. Horsley.

MESSRS. ELKIN MATHEWS AND JOHN LANE will publish next week Mr. Le Gallienne's new volume, *English Poems*, the whole edition of which has been disposed of before issue. The principal poem is a version of the story of Paolo and Francesca. The same publishers will also issue, simultaneously, Mr. Arthur Symonds's *Silhouettes: A Book of Verses*, with a title page designed by Mr. Herbert Horne.

A VOLUME of Memorial Verses by Mr. George Barlow will shortly be published by Messrs. Swan Sonnenschein & Co. The book will be entitled *A Lost Mother*, and will contain an autotype reproduction of W. Bell Scott's etching after Blake's highly finished water-colour in the British Museum, illustrating the words: "There shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away."

MESSRS. W. H. ALLEN & Co. will shortly publish a work by Mr. Stephen Bonsall (special correspondent of the "Central News"), on *Morocco as it is*, containing an account of Sir Charles Euan Smith's recent mission and its importance to England in relation to Gibraltar.

MR. I. ZANGWILL'S *Children of the Ghetto*, will be published in three-volume form by Mr. W. Heinemann towards the end of the month. The story, which is of a realistic nature, deals with phases of Jewish life in London, and is divided into two books—"Children of the Ghetto," and "Grandchildren of the Ghetto," treating of the East-end Jew and the West-end Jew respectively. An American edition will be published simultaneously, and a copy will be presented by the Jewish Publication Society of America to each of its 4000 members as a New Year's gift.

MESSRS. BELL will issue on the 28th inst. *Horae Evangelicæ*; or, the Internal Evidence of the Gospel History, being an inquiry into the structure and origin of the Four Gospels, and the characteristic design of each narrative, by the Rev. J. R. Birks.

THE next volume in the series of "Great Writers" will be Voltaire, by Mr. Francis Espinasse.

MR. T. FISHER UNWIN will issue the first volume of his new "Independent Library" next week, under the title of *The Shifting of the Fire*, a novel by Mr. Ford Hueffer, with a dedication to the author's grandfather, Mr. Ford Madox Brown. The new series is designed to include both Foreign and English fiction, but no reprints. It is "Independent" because there is no connexion between the volumes composing it.

MESSRS. FREDERICK WARNE & Co. will publish immediately Mr. Silas K. Hooking's new work, *Where Duty Lies*, of which the scene is again laid among the quaint villages on the Cornish coast.

*The Village Blacksmith* is the title of a three-volume novel, by Darley Dale, which will be published by Messrs. Hutchinson & Co. at the end of the month.

THE first edition of Lord Augustus Loftus's *Reminiscences* has been already exhausted. The work is now reprinting, and a second edition will be ready in a few days.

MESSRS. OSGOOD, McILVAINE & Co. will publish immediately a new edition of Mr. Lawrence Hutton's *Literary Landmarks of London*, illustrated with more than seventy portraits.

A NEW serial issue of *Electricity in the Service of Man*, revised by R. Mullineux Walmsley, is about to be published by Messrs. Cassell & Co. Part I. will appear on Sept. 26.

A SWEDISH translation of Mr. Hall Caine's *Scapegoat* has just appeared, under the title of "Synabocken"; and a German translation is being made by Dr. Koenig, the historian of German literature. We also understand that the one-volume English edition has reached a sale of sixteen thousand.

MR. ANDREW W. TUEB, of the Leadenhall Press, who is engaged upon a work on Horn-Books, will be grateful for references to material and examples.

MESSRS. WILLIAMS & NORGATE will publish in October: *The Galilean*, a Portrait of Jesus of Nazareth, by the Rev. Walter Lloyd; *The Supernatural: its Origin, Nature, and Evolution*, by John H. King, in 2 vols.; *Against Dogma and Free Will*, by H. Croft Hillier, in which the author tries to show from Weismann's investigations the impossibility of free will, the certainties of science, and the uncertainties of metaphysics.

THEY have also nearly ready: the Hibbert Lectures for 1892, by Claude Montefiore, on *The Origin, Foundation, and History of the Hebrew Religion*; *Silva Gadelica*, a Collection of Tales in Irish, with extracts illustrating persons and places, edited from MSS. and translated by Standish H. O'Grady, in 2 vols.; and in the press a second series of a translation of Haus-rath's "New Testament Times," *The Times of the Apostles*, in 2 vols.

BEFORE Mr. C. H. Pearson left Melbourne for England, to take up the appointment of secretary to the Agent-General of Victoria, vacant by the death of J. Cashel Hoey, an address was presented to him on August 12, in the private room of Chief Justice Higinbotham. Among the subscribers were most of the professors of the University of Melbourne. In Australia, Mr. Pearson was known as a Radical politician, and as at one time minister of education; here he is remembered as professor of modern history at King's College, London, before Dr. Brewer. His return to England will be almost coincident with the publication of a new book of his on *The Future of National Life and Character*.

#### THE FORTHCOMING MAGAZINES.

THE October number of the *Expository Times* will contain a long article by Prof. Sayce on the bearing of recent archaeological discoveries on the Higher Criticism of the Old Testament; also a "Study of Milton's *Primaeva Man*"; and articles by Prof. Candlish on "The Notion of Divine Covenants in the Bible"; by Prof. Symonds, of Toronto, on "Recent Biblical Study in Canada"; by Prof. Banks on "Our Debt to German Theology"; by Mr. David Eaton on "Wendt's Teaching of Jesus"; and a note by Prof. Margoliouth on the study of Syriac.

THE second year of the *Bookman* will begin with a new volume next month. Among the contents of the October number will be the first of a series of personal reminiscences of literary men who were prominent in the second quarter of the present century; a por-

trait of Prof. Henry Drummond, on a special plate; some unpublished letters of George Eliot; an estimate of Mr. R. H. Hutton, of the *Spectator*, by Mr. William Watson; and a review, by Prof. W. M. Ramsay, of Mr. Gladstone's address at the Oriental Congress.

THE October number of the *Asiatic Quarterly Review* will contain the following articles. Under the title of "Bam-i-Dunia" (= the Roof of the World), Mr. Robert Michell writes on the Pamirs, with full knowledge of what the Russians have both done and written; there will be two articles on Morocco, by Mr. Ion Perdicaris and Mr. W. B. Harris, from very different points of view; Dr. R. N. Cust will discuss the ethics of African exploration; Pandit S. E. Gopalachariu, the question whether it is permissible for high-caste Hindus to cross the ocean; and Mr. Dadabhai Naoroji will advocate the holding of examinations for the Civil Service in India as well as in England.

THE first number of *The Notts and Derbyshire Notes and Queries* will be published, by Mr. Frank Murray, on October 15. Among the contents will be an Introduction by the Rev. Dr. J. C. Cox; and an article on Nottingham Stoneware, by Miss Edith Hodgkin.

MR. CLEMENT SCOTT's reply to Mr. William Archer's article in the *Fortnightly Review* for August on "The Drama in the Doldrums," will appear in the October number of the *Theatre*.

MR. ARTHUR L. SALMON will contribute a paper entitled "A Literary Treasure-land" to a forthcoming issue of the *Library Review*. It contains reminiscences of experience among the cheap bookstalls.

## ORIGINAL VERSE.

### A SONNET.

LET whose will call half that is unclean,  
And over men's backslidings sit and brood;  
Yet I have found rich colours in the mud  
And hints of beauty in the dreariest scene.  
I have scant patience with that sober mood  
That from the world impetuous youth would wean;  
Rather be bold, and learn what all things mean,  
Since scratches will but teach us hardship.  
Simple our knowledge is, howe'er we plod;  
It may be we should love what most we hate,  
Since none have wisdom this side of the sod;  
And He who judges is compassionate,  
For in my dusty soul I found of late  
The indubitable footprints of the God.

PERCY ADDLESHAW.

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**Juvenile.**—"Englishman's Haven: a Story of Louisbourg," by W. J. Gordon, with illustrations by W. S. Stacey; "The Prairie Bird" in the "Boys' Enterprise Library," and several volumes in the "Oakleaf Library" and "Prize Library"; a gift-book entitled "Merry Moments for Merry Little Folks," with rhymes by Rose E. May, and illustrations printed in twelve colours from designs by E. J. Harding; a new series of fairy tales under the title of "The Fairy Library," including "Grimm's Goblins," "Grimm's Fairy Tales," "Legends of Fairyland," &c., with new illustrations; "The Play-Hour Picture-Books," a new series of large-type reading-books in four volumes, entitled respectively "The Cat," "The Dog," "The Animal," and "The Bird Picture-Books," containing drawings by Louis Wain, Henrietta Ronner, Stanley Berkeley, and others; a new illustrated volume in the "Favourite Instruction Books," entitled "Aunt Louisa's Book of Nursery Rhymes," containing all the old rhymes, songs, jingles, &c., celebrated in nursery lore; among volumes for very little folk—"From Toy-Land," by Harold Copping, cut in the shape of a box; "Our Life-Boats: Pictures of Peril and Rescue"; "Our Play-time"; "Our Noah's Ark: a Movable Panorama"; "The Wonder Toy-Books," by Alfred Johnson; and "Texts for Illuminating," by Constance Haslewood.

#### MESSRS. J. S. VIRTUE & Co.'s LIST.

"The Life and Work of Prof. Hubert Herkomer, R.A.," being the Art Annual for 1892, or Christmas number of the *Art Journal*, with an original etching by the artist, photogravure of "The Last Muster," and numerous reproductions of his pictures and portraits, together with illustrations of his new house at Bushey; "Cairo: Sketches of its History, Monuments and Social Life," by Stanley Lane-Poole, with numerous illustrations, by G. L. Seymour and others; "The Pilgrim's Way from Winchester to Canterbury," by Julia Cartwright (Mrs. Henry Ady), with forty-six illustrations by A. Quinton, and two maps of the route; "England's Sea Victories," by Charles Rathbone Low, with eight illustrations; "How the British won India," by W. Pimblett, with eight illustrations by Harry Payne and others; "Stories on the Collects for every Sunday and Holy Day throughout the Year," with questions and answers, by C. A. Jones and Rev. S. G. Lines, in 2 vols., new edition; "The Year's Art, 1893," a concise epitome of all matters relating to the arts of painting, sculpture, and architecture, which have occurred during the year 1892, together with information respecting the events of the year 1893, with portraits of prominent outsiders, compiled by Marcus B. Huish; "Showell's Housekeeper's Account Book for 1893," con-

taining summary of law relating to servants and mistresses, and tables of daily, weekly, monthly, and quarterly expenditure.

#### MESSRS. W. & R. CHAMBERS'S LIST.

The tenth and last volume of the new edition of "Chambers's Encyclopædia," with Index to the whole work: "Robin Redbreast," a story by Mrs. Molesworth; "The Dingo Boys," a story of Australian adventure, by George Manville Fenn; "Four on an Island," by L. T. Meade; "The Paradise of the North," by D. Lawson Johnstone; "Cossack and Czar," by David Ker; "Imogen, or only Eighteen," by Mrs. Molesworth; "When we were Young," by Mrs. O'Reilly; "Through the Flood," by Esme Stuart; "Five Victims: a School-room Story," by M. Bramston; "Some Brave Boys and Girls," by E. C. Kenyon; "Through Storm and Stress," by J. S. Fletcher; "Railways and Railway Men" and "Baby John," by E. C. Kenyon; "The Story of Watt and Stephenson"; "The Story of Nelson and Wellington"; "John's Adventures: a Tale of Old England," by Thomas Miller.

#### MESSRS. WHITTAKER & Co.'s LIST.

A treatise on "Lightning Conductors and Lightning Guards," by Prof. Oliver Lodge; a comprehensive work on "Dynamos," by C. C. Hawkins and F. Wallis; Carl Hering's "Recent Progress in Electric Railways"; Merrill's "Electric Light Specifications"; "Practical Electric Light Fitting," by F. C. Allsop; "Electric Lighting and Power Distribution," by W. Perren Maycock; "Electrical Experiments," by G. E. Bonney; "Coal Pits and Pitmen," by R. Nelson Boyd; "The Principles of Pattern Making for Students and Apprentices," by a Foreman Pattern Maker; "The Principles of Fitting for Engineer Students," by the same author; "The Manufacture of Soap," by W. Lawrence Gadd; "Hammered Metal Work," by Charles G. Leland; in Whittaker's Library of Popular Science—"Electricity and Magnetism," by S. Bottone; "Chemistry," by T. Bolas; "Geology," by A. J. Jukes Browne; "Dissections Illustrated," a graphic handbook for students of human anatomy, with plates carefully drawn and put on the stone, by Percy Highley, from dissections made by C. Gordon Brodie, in four parts—Part I. with seventeen plates two thirds natural size, will be issued at once; "Pierrille," by Jules Claretie, edited by J. Boielle; "Madame Lambelle," by Tondouze, edited by J. Boielle; "Soll and Haben," by G. Freytag, edited by Hanby Crump; "The School Calendar," and other educational annuals; "Dod's Peerage, Baronetage, and Knighthood."

#### MESSRS. LUZAC & Co.'s LIST.

"Assyrian and Babylonian Letters belonging to the K. Collection of the British Museum," by Dr. R. F. Harper, of the Chicago University; "Oriental Diplomacy," being the transliterated text of the cuneiform despatches between the kings of Egypt and Western Asia in the fifteenth century B.C., discovered at Tel el-Amarna, with vocabulary, grammatical notes, &c., by C. Bezold; "Suh-ki-li-kin," the Suhriklekha, or "friendly letter," written by Lung Shu (Nāgāyana), and addressed to King Sadheva, by the late Samuel Beal; "Useful Sanskrit Nouns and Verbs," by C. Johnston; "Buddhaghosa:" a Historical Romance, by James Gray, Professor of Pali at Rangoon; "Indian Wisdom," by Sir M. Monier Williams, revised edition; "The Discovery of Secrets, attributed to Geber," Arabic and English by R. R. Steele; "The Great Sea-Serpent," by Dr. A. C. Oudemans.

#### MESSRS. JAMES CLARKE & Co.'s LIST.

"The Rosebud Annual, 1893," containing 300 illustrations by Wain, Mason, Elives, Stoddart, Shepherd, &c.; "Rosebud Songs," illustrated: a collection of songs with simple music, for children's voices, by T. Crampton and others; "Rosebud Rhymes," illustrated: a selection of nursery and other rhymes for children; "A Rose of a Hundred Leaves," illustrated, by Amelia E. Barr; "Gloria Patri: or, Our Talks about the Trinity," by James M. Whiton; "The Scriptures, Hebrew and Christian," Vol. III., completing the set; "On the Threshold: Talks to Young Men," by the Rev. T. T. Munger, new edition; "A History of Church and Chapel Building," by James Cubitt; "Gladys' Vow," by Mrs. Isabel Reaney; "A Morning Mist," by Sarah Tytler; "Queer Stories from Russia," by Capel Chernilo; "The Bishop and the Caterpillar, and Other Pieces," by Mary E. Manners; "In the Far Country," a Tale for Boys, by Albert E. Hooper, with illustrations by Arnold A. Mason; "Some Noble Sisters," by Edmund Lee; and "Sunday-School and Village Libraries," by Thomas Greenwood: hints for the management of village and Sunday-school libraries, with lists of suitable books.

#### MAGAZINES AND REVIEWS.

THE *Antiquary* for September is a rather dull number. The notes, both English and foreign, are excellent, as they now always are; but after mentioning them our praise must cease. Mr. R. C. Hope continues discoursing about Holy Wells, but what he has given his readers this month seems to be the undigested memoranda from a pocket-book. Mr. Hilton writes once more on Chronograms, a subject of by no means universal interest. Mr. Ward deals with the Museum at Ludlow; it seems from his carefully prepared report to contain many objects of interest, which we imagine would be all the better for more scientific arrangement.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

GEROK, C. Karl Gerok. Ein Lebensbild, aus seinen Briefen u. Aufzeichnungen zusammengestellt. Stuttgart: Krabbe. 8 M.  
MOULIERAS, AUG. Les Fourberies de Si Djeh'a: Contes babyles. Paris: Leroux. 3 fr. 50 c.

##### HISTORY, ETC.

DARESTE, R., B. HAUSBOULLIER et Th. REINACH. Recueil des Inscriptions juridiques grecques. 2e fasc. Paris: Leroux. 7 fr. 50 c.  
HÉRELLE, L. La Réforme et la Ligue en Champagne. Paris: Champion. 24 fr.  
LURION, Roger de. Notice sur la Chambre des comptes de Dole. Paris: Champion. 7 fr. 50 c.  
MÉLY, Fernand de, et Edm. BISHOP. Bibliographie générale des Inventaires imprimés. T. I. France et Angleterre. Paris: Leroux. 12 fr.  
PITON, C. Les Lombards en France et à Paris. Paris: Champion. 8 fr.  
ROCHERONTEIN, le Marquis de. Le Temple d'Edfou. 1re Partie. Paris: Leroux. 30 fr.  
RÜCKERT, J. J. Chronik der Stadt u. Landschaft Schaffhausen. 2. Hälfte. 2. Thl. Schaffhausen: Schoch. 14 M.  
SAULOV, F. de. Recueil de documents relatifs à l'histoire des monnaies frappées par les rois de France depuis Philippe II. jusqu'à François Ier. Paris: Rollin. 150 fr.  
SCHNEIDER, H. Die staatsrechtliche Stellung v. Bosnien u. der Herzegowina. Leipzig: Wallmann. 3 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

BREM, R. Vergleichung der kantischen u. schopenhauerischen Lehre in Ansehung der Kausalität. Heidelberg: Gross. 1 M.  
GAMALEIA, N. Les Poisons bactériens. Paris: Rueff. 3 fr. 50 c.  
RINGE, W. Das Ruhr-Steinkohlenbecken. Berlin: Moser. 30 M.

##### PHILOLOGY, ETC.

MARCIOT, P. Phonologie détaillée d'un patois wallon. Paris: Bouillon. 3 fr.  
MASPERO, G. Rapport à M. Jules Ferry sur une mission en Italie. Paris: Bouillon. 20 fr.

#### CORRESPONDENCE.

##### THE JUVENCUS CRYPTOGRAM.

Oxford: Sept. 17, 1892.

Since the publication by Dr. Stokes of the Juvencus cryptogram in the ACADEMY of September 10, Dr. Sweet has favoured me with the following note:

"I do not know whether it may help you in identifying Cemelliauc if I refer you to the Anglo-Saxon Chronicle, anno 918, where it is said that the Danes sailed up to the mouth of the Severn, and ravaged Wales (Northwealas), and took prisoner Bishop Camelcæc at Ircinga-feld, who was soon after ransomed by King Edward."

In my letter to Dr. Stokes I was rash in filling up the lacuna in the second verse of the stanza—"Hec (scripsit? scripsi?) leniter." Having due regard to the alliteration, I ought to have suggested some verb beginning with *l*, such as *laboravit* or *lucubravat*. In the case of the other lacuna, namely, in (*pre*)*m*[*i*]*ter* [read (*pre*)*m*[*i*]*ter*], he gives the first letter, and that is *i*. If we suppose it to have been followed by *e*, we have *ie*, which would mean *p*, the consonant which had already been guessed. With regard to *premiter*, this would have to be treated as written for *prebiter*, which I believe is an attested late or vulgar form of *presbyter*; from this *prebiter*, or *premiter*, comes the Old Welsh *premiter* "a priest" (recorded by Cormac), which appears in the Book of Taliessin as *prifer* (Skene's *Four an. Books of Wales*, ii. 137), and in Irish as *cruimther*. But there is a difficulty as to *premiter* in our verse, "Orate pro me premiter," as we ought to have *premiter* if the writer treated the word as Latin. If, then, we have to assume *m* for *b*, perhaps it would be more satisfactory to read *promiter* for *probiter*. The word was in any case not written in full, but it does not appear from the transcript whether it was *pmtr*, *prmttr*, or *promtr*: that is, supposing the first vowel was an *o*.

JOHN RHYS.

#### SCIENCE.

##### SOME BOOKS ON CHEMISTRY.

*The Dietetic Value of Bread.* By J. Goodfellow. (Macmillans.) Those chapters of this book which deal with the technology of bread and with what the author calls "special breads," contain much instructive material; but the volume might be improved in several directions. The author does not seem to be acquainted with the more recent and more exact data as to the chemical composition and dynamic value of food-stuffs. For example, he accepts the early results of Frankland, Playfair, and Letheby; he ignores the presence of non-albuminoid nitrogen in vegetable foods; his analytical figures demand considerable revision. There is a table on page 103 which may be taken as illustrating some of these points. Oatmeal does not contain so much as 15 per cent. of water, nor so little fat as 6 per cent.; potatoes contain, not 2 per cent. of albuminoids, but 1½ or, at the most, 1½; average butter does not contain 1½ per cent. of albuminoids nor 0.8 per cent. of milk-sugar. If the author of this treatise had used the term "nutrients" for the nutritious compounds present in foods, he would have been able to state his arguments more clearly. A few misprints, such as *cerviesiae* for *cerevisiae*, should have been corrected. It seems rather late in the day to announce (p. 12) that certain experiments "tend to support the theory that work may be largely the result of oxidation of the carbon and hydrogen in our food."

*Watts's Dictionary of Chemistry.* Revised and entirely re-written by H. F. Morley and M. M. Pattison Muir. Vol. III. (Longmans.) This

third instalment concludes with an account of phenyl compounds; another volume will complete the Dictionary. The services of ten new contributors have been enlisted in the preparation of some of the more important articles in the book. An able paper on Isomerism is from the pen of Dr. H. E. Armstrong; Isomorphism is discussed by Dr. A. Hutchinson. Due credit is given to De Chancourtois and to Newlands in the article on the Periodic Law by Mr. D. Carnegie. The two pages on Liguone, by Mr. C. F. Cross, present, in a condensed form, the results of recent investigations into the relationships of this associate of cellulose. We wish that more space had been allotted to Mr. Lazarus Fletcher for his sketch of mineralogical chemistry. Other special contributions by well-known authorities are:—Muscle, by Dr. W. H. Halliburton; Rare Metals, by Mr. W. Crookes; Paraffin and Petroleum, by Dr. S. Rideal; Ozone, by Mr. W. A. Shenstone; Molecular Constitution, by Prof. J. J. Thomson. Many important articles are by the joint editors of the Dictionary, who have written, also, the bulk of the minor notices.

*Handwörterbuch der Chemie.* Von Dr. A. Ladenburg. 46, 47, 48, 49 und 50 Lief. (Breslau: Trewhendt.) By the publication of these five parts the ninth volume of this monumental work is completed and the tenth volume begun. The index to the ninth volume occupies no less than twenty-one pages, and includes more than 3000 separate entries. The portion of the tenth volume now before us comprises articles on Pyrazins, Pyrrol, Pyrazol, Pyron, Quicksilver, Reten, Rhodium, Rubidium, Ruthenium, Polybasic Acids, Salicylic Acid, Samarium, Oxygen, and Scandium. The commencement of an elaborate discussion of sulphur appears on the last few pages of the 50th part. It is scarcely necessary to repeat the commendation we have given to this Dictionary in former notices, for there is no falling off in the thoroughness and accuracy of the work. And we may look forward with satisfaction to its speedy completion—perhaps early in the year 1893.

#### THE PETRIE PAPYRI.

WE quote from the *Times* the following report of a paper read by Prof. Mahaffy at the recent Oriental Congress, in the section of Egypt and Africa, upon "The Gain to Egyptology from the Petrie Papyri":

"He had carefully examined the papyri which had been placed in his hands by Mr. Flinders Petrie. The first part consisted of classical documents which had already been printed by the Royal Irish Academy in the Cunningham Memoirs. Of these a large volume had appeared, which was exciting vehement controversy in Germany. But in addition to these there was a great mass of private papers which had not yet been printed, but which had been deciphered partly by Prof. Sayce and partly by himself. These papers were in two languages—Greek and demotic, or the popular language of the Egyptians. These were in part hieroglyphs done into cursive. Of these demotic fragments a large quantity had been sent to the British Museum. The Greek papyri still remain in his own hands. Strange to say, only one of these texts is bilingual. These interesting documents might be divided into—(1) legal agreements, of which some were contracts, others receipts, others again taxing agreements; (2) correspondence, partly of a public and partly of a private character. In the former were official reports, petitions, complaints. The private correspondence was especially interesting in showing the condition of society at that date. A large number of Macedonians and Greeks were settled in the Fayum under the second Ptolemy, about 270 B.C. In addition there was a large number of prisoners from Asia, who must have been brought into Egypt after the great campaign of the third Ptolemy, about 246 B.C. This mixed body were the recipients of large grants

of land in the Fayum. Much of this land had been reclaimed from the lake of which the fish were the perquisite of the Egyptian Queen. The Queen had thus to resign part of her property in order to give a title to the occupiers of the Arainite Nome, as it was called. It was interesting to find that many of these grants were so large as 100 acres, and the occupiers are thus called *ἐκατορδραμοί*. This might seem to be a large allowance, but analysis showed it was not so liberal as it seemed. The farms were divided into three classes of land. First, there was what was called the Royal land, probably fruitful land was meant; the second class was called *ἄσπερος*, or land still in need of irrigation; and the third *ἔσπερος*, or land which would bear nothing. This latter was also called *ἄλμυρις*, or the salt marsh, which was still common in Egypt. These recipients or allottees of land were called by a name familiar to all readers of Greek history—*ἀλλοτριῶται*. Prof. Mahaffy had found no native landowner mentioned in the papyri. But in many cases the natives had an interest in the crops on something like a *metayer* system. Among the crops grown were the vine, olives, wheat, barley, rye. There was evidence in the legal papers—an interesting point in view of current controversies—that alienation of these farms was not allowed. Among the contracts are many between Greeks and natives, and there was evidence of natives giving witness in Greek quarrels. He had found among the natives one who held the office of sub-architect or commissioner of the works, and also head-policeman; but the principal officers of the Nome were the Strategos, the Oeconomos, and the *ἐπιμελητής*, or overseer. The commissioner of works had charge of drainage and irrigation works, and many fragments existed showing the character of his duties. It was instructive to find that the complaints made by the native workmen were treated with consideration. Such complaints were—that they had not received a sufficient supply of iron for wedges; that they had not got food enough; that they were kept too long in desert places. There was also a series of receipts, contracts to feed horses, and so on. The grooms, it appears, were worse fed than the chariot riders, and had to be satisfied with wholemeal instead of wheaten bread. Many of the chariots were equipped with five horses. There was a receipt among them from a man called Horus, a donkey boy, who was not able to write himself, and got another to sign for him. It was amusing to find that two currencies were prevalent at that period, silver and copper (suggesting the bimetallic controversy of our own times). This discovery disposed of the current theory that the copper currency only came in under the late Ptolemies. The phrases for the rate of exchange had long been known—*χαλκὸς οὐ ἀλλάγῃ*, but he had now got hold of a later term, *ισόνομος*, which might be translated 'at par,' though he had not been able to discover the relation existing between silver and copper. But from the indications which he found in the papyri he came to the conclusion that silver was more valuable than had hitherto been supposed. These documents were also valuable, as being transcriptions from Egyptian into Greek, with respect to our knowledge of the Egyptian language. As the Egyptians did not write down their vowels, the vocalisation of the language was hardly yet known. But results of much importance were gained—first, of a palaeographical, and, secondly, of a linguistic character. We now know exactly how they wrote in the third century B.C., and we have also learnt what was the Greek used by the respectable classes of that epoch. The Greek was far purer and better than that of the Septuagint would lead us to expect. There was still a large number of papers to be deciphered, and a large addition to our knowledge might be expected."

#### CORRESPONDENCE.

"TEL," "TELL," OR "TALL."

Queen's College, Oxford: Sept. 18, 1892.

Prof. Robertson Smith's letter illustrates a question I have often put: Why is it that Semitic scholars, and more especially Arabists, do not take the trouble to study the methods and results of linguistic science? No one has

maintained, so far as I know, that etymologically and classically the Arabic *tell* ought not to be written with a double *l* before a vowel. But it so happens that in Upper Egypt etymological and classical Arabic is not spoken; and where usage has not established a particular spelling of a local name, as in the case of "Luxor," we ought to preserve the distinctive pronunciation of the country when we write Egyptian geographical names in European letters. *Tel* with a single *l* is distinctive of Upper Egypt, just as much as the pronunciation of *qaf* as *g*.

Why Prof. Robertson Smith should invoke the authority of Spitta Bey I cannot imagine, since Spitta's dialect is that of Cairo. The pronunciation he gives, however, is not always correct, and is, in fact, somewhat artificial.

What Col. Ross says about the pronunciation of the article is very true. I would only add that, before a substantive beginning with a consonant, the vowel of the article is very frequently lost, especially in the Cairene dialect. Thus we have for *es-sultân*, 's-sultân, and sometimes even *sultân*. I have never heard the modern name of Bubastis pronounced except by a Cairene, who gave it as *Tel el-Basta*. Of course the *e* is not an exact representative of the vocalic sound, but it is the nearest equivalent to it which we have in the current alphabet. The revelations of the phonograph in regard to the actual pronunciation of Arabic in Egypt would astonish European scholars who have acquired their ideas concerning it from printed books or the conversation of El-Azhar professors.

I cannot answer Prof. Robertson Smith's question about "Waterloo Place," as I do not know how "Place" is pronounced in Edinburgh. But if "Plice" is its correct pronunciation in London, and the word were a geographical term newly written in European characters, to spell it otherwise than "Plice" would be a philological blunder.

What I want to emphasise is the fact that to write "Tel el-Amarna" is not only a piece of pedantry, but, as usually happens in such cases, of incorrect pedantry.

A. H. SAYCE.

Brighton: Sept. 18, 1892.

With due respect to the learning of Prof. Robertson Smith and Col. J. C. Ross, I beg to dissent from their opinions expressed in the *ACADEMY* of last week as to the true pronunciation of the word *tel* in Arabic.

I must at the outset disclaim any connexion with the review of Prof. Sayce about the misspelling of the word in "Tel el-Amarna." The *tel* I alluded to was the one I wrote about to Mr. Renouf ten months ago, with reference to the account given in the Green Guide of the British Museum about Assyrian and Babylonian collections.

I am certainly very much surprised to notice the extraordinary way in which Prof. Robertson Smith spells "Tel-el-Amarna," especially as I presume from the way he writes that he is one of the "correct speakers of modern Arabic." All I can say is that the Arab who would pronounce *tel*, with the definite article *el* in conjunction with another substantive, with double *l* must have some impediment in his speech. If we are to follow the Professor's line of argument, the rendering of the meaning of the Arabic words *Tel-el-Illal* (the hill of infirmities) ought to be spelled with no less than six *l*s!

I do not know in what countries where Arabic is spoken Prof. Robertson Smith and Colonel Ross have travelled besides Egypt. All I can say is that I am acquainted with all the dialects of the Arabic-speaking peoples, namely, the three Arabias, Egypt, Northern



Africa, Syria, the Holy Land, Mesopotamia, and Assyria; and I affirm that in none of those countries is the word *tel* (= "hill") pronounced like "tell" in English. If I were to be asked by an Arab to write for him the English word "tell" in Arabic letters, I should never dream of using the orthographical mark *tashdid*, as Prof. Robertson Smith renders it, nor would I mislead him by using the Yorkshire or Wiltshire dialect in pronouncing certain English words. If I were to be very correct, and wished to make any change in the spelling of the word *tel*, I would certainly write it with an *a* instead of an *e* as the word is really pronounced like "tale" without the *c*.

I pity any Englishman who intends to travel among Arabic-speaking nationalities if he takes the Korān and the Arabic grammar as instructors in his intercourse with them. With all the respect and admiration I have for the learning and knowledge of English scholars touching Arabic classics and grammatical accuracy, nevertheless I have known, from long experience, that, unless an European scholar resides for some years in the country where Arabic is spoken, it is utterly impossible for him to pronounce some peculiar words accurately. Even Turks and Persians, who are bound to pray in Arabic, cannot pronounce certain words properly; and probably not one Musalman in ten can pronounce the name of their prophet Mohammed as he ought to do.

In conclusion, I beg to remark that in conversations about forty-two years ago with my friends the late Dr. Lee, formerly Professor of Arabic at the University of Cambridge, and Mr. Chinery, who were known to be two of the best Arabic scholars (the latter of whom had translated the difficult book called "Machamat-el-Harreeree" into English), they admitted that their pronunciation of Arabic words differed materially from the colloquial Arabic.

H. RASSAM.

Colonel Ross's interesting communication in your last number reminds me that *tell* in place-names was a subject of speculation to me some five years ago. *Tall* is found over the whole of Lower Egypt, excepting the western border where *kôm* supersedes it. Thus on the western edge we have *Kôm abū Billū* (Terenuthis, near Tarrāneh), *Kôm Ga'ef* (Naucratis, near Ovegrāsh), *Kôm el Hisn* (the ancient Amu), *Kôm Afrin*, &c., &c., as against *Tall el Hesn* (Heliopolis), *Tall Fera'en* (Buto, near Ubtū), &c., &c. The line of division is remarkably sharp. Syrian and Maghreby (?) influence may have been at work here.

Of Upper Egypt I have little experience. There *kôm* is normal, as witness *Kôm Ombu* (Ombos), and the ubiquitous *Kôm* (*sic*) *el Akmār*. *Tall el Amarna* as a name has long been historical, and no one would wish to improve it off the face of the guide book. But I doubt its genuineness. I came away from a day's visit to the place with the impression that the natives did not use the name. Wilkinson discovered the site; and one of his Arabs, who, if I remember right, came from the Helwān region, may have supplied the name. The village of *Et Till* (vocalised with *i*, but on some maps written *Et Tell*) at the south end of the ruins may have helped to perpetuate the error. Others may have been more fortunate than I in hearing the name from the mouths of natives of the place. Genuine and unsophisticated inhabitants of Haggē Kandil, *Et Till*, or other villages in the immediate neighbourhood, are of course the only authorities worth a rush—and no leading questions allowed.

Colonel Ross's remark as to the pronunciation of *Fathuh* is valuable and absolutely true, but the *e*-sound is not entirely confined to

foreigners. Pronunciation varies from village to village and from man to man; a real *e* is not unfrequently to be heard.

The following is a rough rule for the pronunciation of the *ll* in *tall* (cf. *Egypt Exploration Fund, Onias*, p. 56).

When followed by the article *al*, the *ll* becomes *l*, and the vowel of the article is often dropped out, so we have both *Tal el Yahūdiyah* and *Tāl'l Yahūdiyah*. In other cases before a vowel, *ll* remains double, before a consonant it is *l*. But with the two trochaic names that have come under my observation, namely, *Tallē Bastah* and *Tallē Billah* (near Samannūd), the *ll* is vigorously pronounced by some, while others say *Tal Bastah*.

F. L. G.

#### PHILOLOGY NOTES.

THE current number of the *Journal of Philology* (Macmillans) is, as usual, mainly devoted to questions of textual criticism, and most of the contributors are Cambridge men. Mr. Walter Leaf has made a careful collation of the fragmentary MS. of the *Iliad* (British Museum Papyrus cxxviii), with the object of showing every instance of peculiar spelling, together with a few specimens of the accentuation. He also discusses the new readings found in it, concluding that they afford no support to the belief that the criticism of Aristarchos and the other Alexandrines produced any effect upon the ordinary commercial text. Finally, he calls for the production of a complete facsimile of it, as well as of the equally important Bodleian papyrus. Mr. A. E. Housman prints the first instalment of an elaborate article on the manuscripts of Propertius, aiming to establish their relation to one another and to the lost archetype. The novelty of his theory is that he allows an independent and approximately equal value to each of the seven cardinal MSS. Mr. T. W. Allen, in continuation of former articles on Greek palaeography, now deals with a group of nine MSS. of the end of the ninth century, all philosophical, which can be assigned, on the evidence of handwriting, to the same time and place, and probably to the same scriptorium, though the number of different scribes is presumably five. Mr. W. R. Paton sends some notes on Plutarch's *Ethica*, tending to prove that the received text has suffered from the interpolations found in D (Paris, 1956). Dr. Henry Jackson discusses the famous line of Parmenides, of which he proposes a new reading:—

οὐ γὰρ μὴ ποτε τοῦτο δαμ' ἦ, εἶναι μὴ ἐόντα.

Taking *μὴ* with both *ποτε* and *δαμ'*, and translating "for never anywise shall this be, that what is not, is." Mr. Arthur Platt examines the uses of *μέλλω* in Homer, in Attic, and in Plato. According to his view, the central idea of the word is simply "I am likely to do," whether in past, present, or future; hence flow naturally the other later meanings, "to intend," "to delay." Mr. Platt also writes upon Catullus xi. and Horace Odes II., vi., suggesting that both poets are imitating a common Greek original, presumably Alcaeus. Mr. Robinson Ellis submits a number of textual emendations in the Fragments of Aeschylus and in the *Supplices*. In *Suppl.* 827, he hazards the conjecture that *δμ* following *ισφ* may be the mystic *om* of the Indians. Mr. Walter Headlam sends a large number of conjectural emendations, of which a whole series deals with the difficult passage in Eur. *Bucch.* 970–1012. Finally, Mr. E. G. Hardy criticises a view put forward by Prof. Pelham with regard to the *proconsulare imperium* held by Augustus.

#### FINE ART.

SCOTTISH HERALDRY.

*Alexander Nisbet's Heraldic Plates*: originally intended for his "System of Heraldry." With Introduction and Notes, Genealogical and Heraldic, by Andrew Ross, Marchmont Herald, and Francis J. Grant, Carrick Pursuivant. (Edinburgh: Waterston.)

THE appearance of this handsome and scholarly volume is a welcome indication that that state of efficiency into which the late Dr. Burnett and his able coadjutor, Mr. Stoddart, brought the Lyon Office of Scotland is still being maintained by their successors, and that the Scottish College of Arms is likely, in the future, to continue to afford valuable aid in the elucidation of national biography and family history.

The basis of the book consists of a series of, in most cases, unique folio impressions of heraldic plates discovered some four years ago in the library of Mr. Elliott, of Cleghorn. An examination of these impressions by Mr. Ross disclosed the fact that they were evidently part of the series of plates intended by Nisbet for the illustration of his great work on Heraldry, which, however, was never published in the complete form which he originally designed—indeed, only one of its two volumes appeared during his lifetime. Diligent search was afterwards made in order to ascertain whether any additional impressions from these plates, or from other subjects of the same series, were known to exist; but with no further result than the discovery in a manuscript by Nisbet, preserved in the Advocates Library, of duplicates of five of the plates, along with an impression of one hitherto unknown, the achievement of the Countess of Winton.

It was considered that the publication of these plates would form a desirable addition to the literature of Scottish Heraldry; and the opportunity has been taken to raise a worthy memorial of the veteran Scottish herald, by an exhaustive and careful account of his family and of his own career, compiled by Mr. Ross.

The biography of Alexander Nisbet furnishes a curious example of life-long and unwearied devotion, in the face of much discouragement, and—as there seems too good reason for believing—under the pressure of poverty, to an unpopular, unremunerative, and, as many would hold it, uninviting department of historical research.

Born in Edinburgh in April, 1657, Nisbet was the landless representative of the ancient and honourable family of Nisbet of East Nisbet, Berwickshire, whose ancestors Mr. Ross traces back to the twelfth century. The history of the house is clearly marked from before the middle of the fifteenth century, when, in 1442, Adam Nisbet is designated of West Nisbet, in a charter granted to his son by Patrick Macdowall, of Logan. Early in the sixteenth century the family espoused the cause of the Red Douglases against King James V., Philip Nisbet having wedded a niece of Archibald Bell-the-Cat, Earl of Angus. But in the succeeding century the family displayed that

inflexible loyalty, which, later, finds an echo in the stout Jacobitism of the herald himself, Sir Philip Nisbet being captured at Philiphaugh and executed at Glasgow in 1645, and his brother, Colonel Robert Nisbet, suffering the same fate in Edinburgh in 1650, after having been captured with Montrose at Invercharron, while a fourth son, Major Alexander Nisbet, was slain at the siege of York in 1644. Their father, Sir Alexander, was a no less firm royalist; and there seems little doubt that the impoverishment of his estate, which led to his bankruptcy about 1642, was due to advances made by the worthy knight to Charles I. The record of his attitude towards his creditors forms a curious commentary on the lawless condition of Scotland at that time. For seven years after he had been put to the horn, firmly entrenched in his house at Nisbet, he was able to bid defiance to his creditors, to the courts, and to the various acts of parliament that were levelled against him, "leiding the teinds and reifing the tenants"; till at length, in 1649, the aid of the military was called in, and he was conveyed a prisoner, first to Jedburgh and then to Duns; and finally, but not till 1652, he was induced to execute a disposition of his property to his creditors, and he retired to Ireland, where, with the remnants of his property, he purchased some land and settled.

In time the wheel of fortune brought the Restoration, and again Sir Alexander appeared upon the scene in search of his lost estate. In 1660 he was in London, laying before Charles II. a statement of his sufferings, and those of his house, in the cause of loyalty, and petitioning for a warrant for the creation of a baronet. This honour was, however, by no means desired on his own behalf, but simply as a conveniently marketable commodity, not costly to the grantor. At the time, "warrants for the creation of title, adopted by Charles II. as an easy way of paying old debts, were issued blank and sold to any purchaser of decent family and certain income who would agree to the price demanded by the seller"; and Sir Alexander proposed promptly to dispose of the royal order, and with the funds realised to return to Scotland and attempt the recovery of his estate. A second application in the matter was successful; and "Robert Jocelin, of Hide Hall, county Hertford," who "has always been a loyal subject, is a justice of the peace for Essex, has £1,000 a year, and is of ancient family," was appointed "Sir Alexander Nesbitt's baronet"! Duly fortified with the fee of "his baronet," Nisbet returned to his native country and petitioned parliament to inquire into his case and restore his property; but he was never successful in recovering his lost patrimony. Sir Alexander was succeeded in the representation by Adam Nisbet, writer, Edinburgh, his youngest but only surviving son; and Alexander, the eldest son of the latter, in a family of ten, was the author of the *System of Heraldry*.

The youth matriculated in the Edinburgh University in 1675, attended the course of philosophy, and in 1682 was laureated. For some years he practiced as a writer or attorney in Edinburgh; but as he himself

tells us, when he had barely completed his college course,

"I became happily acquainted with some who were no Strangers to the Science [of heraldry], and e'en then I stole as many Hours as possible from business till about fourteen or fifteen years ago [about 1687, at the age of thirty], having wholly laid aside the Employment of a Writer, I applied myself assiduously to this Study."

His means appear to have been narrow; and he is sometimes styled a "teacher of heraldrie," having instructed some of the nobility and gentry in the science, the fifth Earl of Carnwath among the rest, who is praised by Douglas as "a nobleman of good learning and well known in the science of heraldry." There are few records of his subsequent life, and all are connected with his chosen pursuit. In 1707, he was present at the depositing of the Scottish regalia in the crown room of Edinburgh Castle, and wrote an exhaustive account of its various items. The national archives and the charter chests of the great Scottish families were diligently examined; and he bent all his energies towards the production of his monumental work upon a subject which, in his country, had only been dealt with in a single volume—Sir George Mackenzie's excellent, but somewhat brief and elementary "Science of Heraldry treated as a part of Civil Law and Law of Nations," published in 1680.

In 1699 Nisbet circulated proposals for the issue, by subscription, of his great work; but only 119 copies were applied for. Next he solicited aid from the Scottish Parliament, publishing in 1702 his little volume on "Cadency," as an example of the whole, and stating that he had induced many of "the most ancient nobility and gentry" to have their arms engraved on plates, to be used in the volume, "and if I should not get one plate more added to the number already in my hands, yet ev'ry man will confess that Britain ne'er produc'd, before this time, anything on this science so splendid and so glorious." Parliament recommended that a sum of £248 6s. 8d. should be allowed him out of the tonnage imposed for five years from September 1, 1702, but the recommendation was disregarded. In 1703 he again petitioned, and a similar recommendation was made by committee; in 1705 the minutes of parliament record that "we find that Mr. Nisbett's work of Heraldry deserves very much to be encouraged, yet the fund of Tunnage is either exhausted or embazled . . . therefore we presume to recommend him to your Grace and Lordships that he may be assisted in his honourable undertaking"; but nothing further came of the matter, and presently the Union put an end to all hope of aid.

For thirteen years the herald kept silence; and then in 1718, at the age of sixty-one, he issued another chapter of his work, being "An Essay of the Ancient and Modern Use of Armories," which was so well received that the first volume of his "System" saw the light four years later, a work whose value has ever since received full recognition, and to whose care and accuracy Mr. Ross does ample justice.

The second volume, completing the work, was not issued till 1742, seventeen years after Nisbet's death; and this volume has always been regarded as of less authority than its predecessor, being far less systematic and correct. It has, however, been reserved for Mr. Ross to show clearly and in detail how flagrant were the liberties that were taken with the old herald's work, and how inaccurate were the changes introduced. In particular, Mr. Ross proves, by the conclusive method of giving a mechanical reproduction of a page of the published work, along with a similar one of the passage as it stands in Nisbet's still-existing MS., that the statement that

"the family of [Nisbet of] Dean is the only Family of the Name in Scotland that has right, by consent, to represent the old original Family of the Name in Scotland; since the only lineal Male Representer [the author of this system] is like to go soon off the world, being an old Man, and without Issue Male or Female,"

is simply a grossly impudent interpolation, in which Nisbet the herald had no hand.

In his remarks upon the newly-discovered plates, Mr. Ross errs a little on the side of over-praise, when he vouchsafes an opinion of their artistic value, and expresses a hope that they "may do much to resuscitate the proper treatment of heraldry as a decorative art, especially when applied to such purposes as book-plates, monumental brasses, buildings, and carvings in stone and wood." Such "resuscitation" is indeed a thing eminently to be desired, but I fear these plates will hardly form the best models that the heraldic draughtsman could set before him. Done in the end of the seventeenth century, they are examples of a period of decidedly decadent decorative art. It is true that in certain parts they still show traces of the survival of better methods. The mantlings, for example, are good and spirited, rich and varied, yet with fine restraint in the involution of their curves. When, however, animals are introduced, and, still more definitely, when the human figure is portrayed, the treatment is feeble and puerile in the extreme, and shows none of the force, vigour, and selective use of telling, expressive lines, none of the noble conventionalism—always so closely reminiscent of nature, yet never a mere direct copy of it—which has been characteristic of the great periods of heraldic and other branches of decorative art. The treatment of the bearing and of the supporters in the arms of the Earl of Carnwath at p. 31, with the heavy, clumsy form of the shield there introduced, are sufficiently far removed from decorative excellence. For fine and truly artistic examples of heraldic art we must turn to the old Scottish seals so fully catalogued and portrayed in Henry Laing's two volumes, where the artist will find suggestions and models of the highest value.

The genealogies which accompany each plate have been compiled by Mr. Ross and Mr. Grant, the Carrick Pursuivant, who is already known as a worker in similar departments of historic research by his biographical notes on the Writers to the Signet in the recently published history of the society. In cases where the pedigrees have been repeatedly proved, and so are

thoroughly ascertained, these have simply been embodied. Pedigrees that exist in the ordinary works of reference have been verified and amplified by independent research; while in the case of families of which no previous history exists, pedigrees have been compiled from the public records and other reliable sources. This portion of the work seems to have been executed with great care and accuracy, and no pains have been spared in research, the authorities used being in every case stated. The editors of the work appear to have received much aid from various owners of documents and antiquaries, from Dr. Dickson, of the Register House, downwards, as duly acknowledged in the preface. In only a single case has Mr. Ross been obliged to complain that materials which would have been of use to him—several letters and other documents by Nisbet—have been churlishly withheld. Mr. Ross, with perhaps too great consideration, has forborne to mention the name of the gentleman who seems to have gratuitously thrown obstacles in the way of his good work; but those who are familiar with genealogical research in Scotland, and the varying disposition of those engaged in it, will have little difficulty in supplying the missing name.

The volume reflects credit both upon its editors and its publisher; and we do not doubt that it will form a book of reference which will take its place on the shelves of all students of Scottish family history, and be frequently in their hands.

J. M. GRAY.

#### CORRESPONDENCE.

##### "THE ORIGIN OF METALLIC CURRENCY."

Settlington Rectory, York: Sept. 17, 1892.

I am agreeably surprised to find that Prof. Ridgeway's objections to my article are so few and so slight. The law of coin degradation seems to me a general, but not a universal, law. Coins have occasionally been minted of superior weight or fineness, with the apparent object of securing for them an international commercial preference. Darius put to death one of his satraps for striking coins somewhat heavier than his own. Plainly the Attic and Macedonian staters of about 133 grains would be preferred to the Darics, the heaviest of which do not weigh more than 132 grains.

Plutarch's account of Solon's coinage is probably a mere legend, invented to account for the change from the Aeginetic to the Euboic standard. But even if the alleged appreciation of silver in Solon's time were an historical fact, it would have been in the ratio of 100 to 73, which would merely raise the value of the ox from 25·3 grains of gold to 34·7, which is still far below the 130 grains required by Prof. Ridgeway's theory.

It is true that Darics were not coined before 520 B.C.; but the Athenian gold staters of the same approximate weight were not struck before 430 B.C., and the Macedonian gold staters were still later. Moreover, the Darics were struck on the familiar Babylonian gold standard, which goes back to a very remote period.

I spoke of the Phocæan electron and silver standard as a slightly degraded form of the heavy Babylonian standard of 260 grains. This standard was undoubtedly used for electron; and electron being ten times the value of silver, it could be, and probably was, used for weigh-

ing silver, as seems to have been the case in the conterminous realm of Lydia. (See Head, *Hist. Num.*, p. xxxiv.)

Roman metrology is not a subject with which I am acquainted, and therefore I did not venture to commend what seems to my uninstructed mind Prof. Ridgeway's ingenious and probable explanation of the origin of the *as* and the *uncia*.

ISAAC TAYLOR.

#### ÆGEAN POTTERY IN EGYPT.

London: Sept. 22, 1892.

In reply to Mr. Petrie's request for further information about the false-necked vase, numbered 22,821, in the Fourth Egyptian Room at the British Museum, I beg to state that I have made inquiries in the proper quarter, and received assurances that the vase really came from the tomb of a grandson of Pinetchem, as stated on the label.

In the inscription on the coffin in the tomb its owner's name was partly effaced; and, consequently, his name could not be given on the label. The inscription described him as — Rā, son of the first priest of Amen, Tchetchensu-af-ankh, son of the lord of the two lands, Pa-netchem-Amen-meri, first priest of Amen. The name Pa-netchem-Amen-meri was enclosed in a cartouche.

The following are the other objects from this tomb which have come to the British Museum. Nos. 22,872, large scarab of opaque blue glass, without inscription or device; 22,822, pilgrim-bottle of white glazed terra-cotta; 22,826, four-handled vase (with lid) of blue glazed Egyptian faience; 22,825, wooden box (without lid) in form of a hippopotamus. These are all in the Fourth Egyptian Room, and in table-case A, and wall-cases 110, 114, 149 respectively.

In his letter Mr. Petrie makes a statement which needs some explanation. Speaking of false-necked vases, he says:—"It may, perhaps, be proved that one vase was buried at a date four centuries later than the dating found with hundreds of others." In the first place he ignores the fact that false-necked vases are represented in the tomb of Ramessu III., and must therefore have been in use within about two centuries of the date when this particular vase was buried. In the second place he has hitherto spoken of less than a dozen vases of this class, and has not assigned all these to so early a period as four centuries before the date in question. Perhaps he will be good enough to tell us something more about those hundreds of others, and the "dating" found with them.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. WHISTLER has in preparation a new work, to be published under the title of *Songs on Stone*. It will be issued by Mr. Heinemann at intervals in portfolio, and each part will contain several plates. The first part is nearly ready.

MESSRS. SAMPSON LOW announce a memoir of Edward Calvert, the friend and disciple of William Blake, written by his third son, Mr. Samuel Calvert, and illustrated with thirty plates and other facsimile illustrations. Calvert was born at Appledore, in Devon, in 1799, and for a short time served as a midshipman in the navy. Settling in London about 1824 as a landscape painter, he became associated with Blake, who influenced all his future career. Though he lived till the age of eighty-four, he is only known for the engravings which he printed privately in his own

house. The earlier of these show the religious and naturalistic sentiment of Blake: the later are suggested by classical subjects.

MR. P. G. HAMERTON's fine art book for this year will be *Man in Art*, to be published by Messrs. Macmillans. It will be illustrated with numerous etchings and photogravures, after painters and sculptors, both ancient and modern, and of all schools.

THE new edition of Fairbairn's *Book of Crests* (1859), upon which Mr. A. C. Fox-Davies has been engaged for some time past, will be published by Messrs. Jack, of Edinburgh, in the course of next month. Like the original edition, it consists of two quarto volumes—the first containing the index to surnames and other matter, in nearly 700 pages; the second giving 250 plates of crests, now for the first time printed in correct heraldic fashion.

THE collections of sculpture, painting, faience, &c., which Mr. Flinders Petrie brought back from his excavations last winter at Tel el-Amarna, are now on view at 4 Oxford-mansion, Oxford-circus, W. Their special interest is that they reveal an hitherto unknown form of art, remarkable both for its originality and for its spirited rendering of natural objects, which seems to be the creation of the religious reformer, King Khuaten, whose date is approximately 1400 B.C. The resemblance to some of the finest objects of Mycenaean work is very striking. The exhibition will remain open until October 15.

AN appeal is issued for the sum of £6000, in order to purchase the site outside the Damascus Gate of Jerusalem, known as the Garden Tomb, which some persons have thought may be identical with the Holy Sepulchre. The appeal has the support of Prof. R. Stuart Poole and Canon Tristram.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

WE have received from Messrs. Woolhouse:

*Quintet in C* for pianoforte, two violins, viola, and violoncello. By Gerard F. Cobb. (Op. 22.) Already in many works the composer has shown a skilful hand, and we find here much excellent workmanship. The opening Allegro has some attractive material, especially the "cantabile" theme. The Scherzo is light and humorous, though of somewhat formal construction; the two Trios present excellent contrasts. The fine slow movement is, to our thinking, the most original number of the work; it has charm, though of a melancholy kind, and dignity. The Finale is lively; we meet in it reminiscences of previous moments.

*The Winter is past and Summer is a coming in.* By Christiana Thompson. Two simple songs. The composer has feeling, and a certain taste, but not a practised pen. The little "cuckoo" phrase in the second is of good effect, but there are some weaknesses in the rest of the accompaniment.

*Song of the Gondolier.* By Martin Plüddemann. A very clever song. There is something winning in the simple melody, while the accompaniment, with its counter-themes, is as graceful as it is effective. The words are translated from the Italian by Albert B. Bach.

*Parting Time.* By J. Cliffe Forrester. A neat, unpretentious song.

*Bright be the Place of thy Soul.* By Noel Johnson. A quiet song; the rhythm and colouring of the pianoforte part recall Schumann.

*Kérános.* By Clarisse Mallard. A weak song, with a commonplace accompaniment.

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## LITERATURE.

*History of the New World called America.*  
By Edward John Payne. Vol. I.  
(Oxford: Clarendon Press.)

It is difficult to estimate the extent of the work, of which this is the first volume, if continued on its present scale. We have here some 550 closely packed octavo pages, in which only the voyages of Columbus and of his immediate successors are sketched out, together with an account of the mythology of Peru, Central America, and Mexico. The bulk is made up of a detailed statement, in which the author's views with regard to the origin of history, of civilisation, and of religion, are illustrated or substantiated by what we know of history, civilisation, and religion in America. The writer follows the same general conception of history of which Buckle is the chief exponent, but he purposes apparently to enter more into continuous historical detail and concrete fact than did Buckle in his *History of Civilisation in England*.

To write history in this fashion demands not only vast reading and untiring industry, but also almost encyclopædic knowledge. The writer not only touches, but generalises upon, almost every side of human learning: language, ethnology, archaeology, geology, geography in all its branches, botany, zoology, navigation, art, architecture, and agriculture must be known to him, as well as all the facts, documents, and materials of history proper. It is impossible that any one person can attain the exactness of a specialist on all these points, and Mr. Payne has done well to protest beforehand against any such claim. He writes on p. 5:

"In constructing this record it is natural that some errors should be made. But such errors will in time be amended; and it is better to have a living history, at the expense of some mistaken conclusions, than a dead narrative containing nothing that can be challenged or disproved. Such a living history it is the aim of this work to supply. If it fails to do so, it may at least facilitate the task in the hands of others."

If, then, in the course of this short notice, I venture to point out a few errors of detail, it will be chiefly with the view of rendering the task of future amendment more easy.

But, before dealing with such matters, a few words should be said on the general principles on which the work is based. The two bases of history and of civilisation the author considers to be: first, the food supply, whether animal, vegetable, or artificial, artificial meaning the herding and domestication of cattle, and the use of their products, such as milk, cheese, butter, &c.;

in agriculture, the use and storage first of roots, then of the cereals, with their manufacture. The other basis is that of religion, and of the conceptions and practices of religion.

There is certainly some general truth in the thesis maintained by Mr. Payne, that the degree and the character of civilisation depend almost wholly on the food-supply; but it is one of those sweeping generalisations, or quasi-laws, to which every student knows exceptions. The really artistic cuttings and carvings on bone by some of the prehistoric races are a proof that they lived in the hunter stage of civilisation; but they are no less a proof of artistic taste and aptitude greater than that of some of the races who succeeded them, and who lived mainly on cereals. Like many another writer, Mr. Payne seems to forget how very little animal food entered into the consumption of the agricultural labourer, *i.e.*, the bulk of the population, in most parts of Europe until the present century. The Indians of the Gran Chaco, and some of the Pampas Indians, from being vegetable feeders at the time of the Conquest, have become exclusively animal feeders since the introduction of cattle and horses. By their feeding on mare's flesh, and the consequent rapidity of their inroads and retreats, they were winning back many a league of territory, until Rosas, the tyrant of Buenos Aires, discovered that an ox could gallop for a day or two as fast as a body of cavalry, and so beat them by this living commissariat. But it is most difficult to say whether these Indians have advanced or retrograded in civilisation by this total change in their habits and in their food supply. It seems to be far more plain that the new states in America have followed the progress or the degradation of the parent European states, than that the advance in civilisation has depended on the change in the food supply alone. The use of one American plant, tobacco, has become almost universal; is its use an ally and a mark of greater civilisation, or the reverse?

In considering the early accounts of the discoverers as to their exaggeration of the civilisation of Mexico, Central America, and Peru, we must remember that these writers knew only the civilisation of Europe in the sixteenth century, not that of France or England in the nineteenth. Mr. Payne lays stress upon the horrors of human sacrifices, and of the economic waste in the worship of religion; but was the spectacle of these sacrifices so startling, or so cruel, to men familiar with the legal tortures, the pillories, gibbets, galleys, the burnings, and the treatment of criminals, witches, and heretics, in that age in Europe? The victims in Peru and Mexico were generally well treated, even petted, before sacrifice; and such an end, in its physical aspects, might not seem at all so deplorable to Portuguese and Spaniards of the sixteenth century. There is no evidence at all that the economic waste in other respects in the maintenance of this worship was at all greater in Mexico and Peru than in Spain and Portugal, with the vast amount of landed property and of unproductive wealth

belonging to the monasteries and to the clergy, with their immunity from taxation. Generalities such as this, "Of the two great factors in advancement, herdsman'ship has most largely contributed to wealth, agriculture, to science" are only half truths. Take mathematical science: stellar astronomy most probably began with herdsmen, or with the nomad races; geometry with the agricultural, the *agrimensores*. The reasoning as to intoxicating liquors on pp. 366-7 seems to be vitiated by the fact that the vine-growing countries are almost always the most sober.

There is much of very great interest in the discussion of the ethnology of America, which we have not space to dwell upon. Mr. Payne connects unreservedly the peoples of America with the Mongol or Tartar, as he prefers to call them, Turanian races of the old continent. In opposition to Dr. Stephen Peet and others, he considers the mound-builders a recent race, and that mound-building has been practised by the Indians even since the discovery. But when he says (p. 78):

"The Northmen were apparently the first (986), among people of historic name, to arrive in America. They were long anterior to the Aztecs, who only appeared on the plain of the Anahuac in 1190,"

he is comparing two different things: the first arrival of a new race on the coast with the appearance of a people on an inland plateau. We do not know when or whence the Aztecs first touched the shores of America. It seems almost like pedantry to give (p. 384) an entire paragraph to the Chian plant in Mexico, now unused for food, and to relegate to a note the *maté* of Paraguay, which is still a considerable article of commerce. The writer seems sometimes to forget that a work of this size can never be read by schoolboys, and will be avoided by the mere general reader. Some degree of knowledge, of practised memory, and of intelligence, may be presupposed in those who attack such a work as this. A matter once clearly stated and explained might be left there. Yet on p. 32 we have a sentence beginning: "Had the fortune of war put Carthage instead of Rome," &c.; on p. 33 we have the same statement: "Had Carthage won in the struggle with Rome," &c. So on pp. 305 and 320 much is repeated. A subject or person previously spoken of is often subsequently introduced as if he had never been mentioned; thus, after frequent mention, Columbus appears on p. 106 as "a young Genoese navigator called Christopher Columbus." "The office was made descendible to his heirs" (p. 124). In what does the last phrase differ in meaning from the common word "hereditary"? These are perhaps mere slips in style. The bibliographical references are not always sufficiently full, and sometimes omit the information which the student most needs, *e.g.* (Preface ix.) the Mexican MS. of Sahagun is in the library of the Academy of History in Madrid. A description of it is given in the *Boletín* of the Academy, Tomo VI. (1885). P. 77 note, Count de Gebelin should be Court de Gebelin; Court was his father's, Gebelin his maternal name. It shows how soon

second-rate poetry is forgotten to find no mention of Southey's *Madoc*, with its elaborate notes, in the section on *Madoc*, p. 124. The enigma of Columbus's signature is unexplained; but a note (p. 173) says: "It was well that there was no one to explain to him that St. Christopher was a merely etymological saint, the name being the ancient German name of Good Friday (Christ-opfer), used in the Middle Ages as a Christian name." It is odd that Mr. Payne did not reflect that in Greek and Latin it was early applied in a feminine form as an epithet of the B. V. M., and was borne by men long before the festival of Good Friday was celebrated in Germany. Is it a fact (note p. 248) that the silver mines of Upper Peru could be directly approached by the Plate River from Europe? Thirty years ago, mines in the Eastern Cordilleras, much nearer La Plata, were considered valueless at Buenos Aires and Montevideo, on account of the difficulties of approval and transport.

I fear that this dwelling on defects, which are, after all, in many cases but exaggerations of merit, may seem invidious. But however many faults of this kind may be discovered in it, this work will remain one of the most important, if not the most important, on the history of the New World yet published on this side of the Atlantic. It will delight all those who take an interest in the origins of history and of civilisation; it cannot be neglected by any student of American history. That its theory, or its conclusions on history and civilisation, should be admitted without discussion is more than we can expect. Large deductions will probably have to be made; yet few, I think, will regret the time given to its perusal. It is eminently a book worth reading.

WENTWORTH WEBSTER.

*The Countess Kathleen and Various Legends and Lyrics.* By W. B. Yeats. (Fisher Unwin.)

DRAYTON, in one of his great sonnets, laments that English is not understood all the world over, so that his mistress might be celebrated everywhere; but at least her praises may be known beyond England: there are the Orcades and there is Ireland:

"And let the *Davids* within that *Irish* isle,  
To whom my Muse with *ferie* Wings shall  
pass,  
Call back the stiffe-necked Rebels from Exile,  
And mollifie the slaught'ring *Galliglas*."

Let me amuse my fancy by thinking those lines prophetic, by finding in them a prophecy of Ireland's regeneration through the discipline of culture, education, thought. "Young Ireland" did much to create and to foster the imaginative and spiritual wealth of Irish minds; and now the Irish Literary Society has begun its work, with Sir Charles Gavan Duffy, returned "from Exile," for its president; and with more than one "Bard," in England and in Ireland, to charm a distressful country. In all seriousness, the Renaissance of literature in Ireland seems to have begun: of literature, in the wide sense, implying all that is disciplinary and severe in the acquisition of knowledge,

yet without injuring that delicate, dreamy, Celtic spirit which Celtic races never wholly lose. It is the Irish bards, says Drayton, who are to work upon the mind and sentiment of their countrymen, but urged and prompted to use their own powers, in their own way, by the example of another Muse. In other words, Irish writers, eager for the cultivation of Irish arts and letters, should themselves have caught the spirit of true culture, real learning, disciplined taste, from all that is best in the genius of other lands and of other times.

Mr. Yeats has published two volumes of verse: *The Wanderings of Oisín* and *The Countess Kathleen*. Doubtless it is difficult to speak with perfect security about the first books of a living writer; but I feel little diffidence in speaking of these two volumes. In the last two or three years much charming verse has been published by many writers who may make themselves distinguished names; but nothing which seems to me, in the most critical and dispassionate state of mind, equal in value to the poems of Mr. Yeats. Irish of the Irish, in the themes and sentiments of his verse, he has also no lack of that wider sympathy with the world, without which the finest national verse must remain provincial. Yet, for all his interests of a general sort, his poetry has not lost one Irish grace, one Celtic delicacy, one native charm. It is easy to be fantastic, mystical, quaint, full of old-world delight in myths and legends, devoted to dreams and sentiments of a fairy antiquity; but writers of this kind are commonly successful by fits and starts, their charm is elusive and fugitive. They have the vague imagination of Welsh and Irish folk: that perpetual vision of things under enchanted lights, which makes the thought and speech of many an old peasant woman so graceful, so "poetical." But when they approach the art of literature, they are unequal to its demands; they cannot so master the art as to make it convey the imagination. Many and many an Irish poem, by writers quite obscure, startles us by the felicity of lines and phrases here, and by the poverty of lines and phrases there. The poet has cared more for his inward vision than for its outward expression: so something of what he feels he expressed, he is content. Others, again, have so cultivated a technical excellence as to lose the intrinsic beauty of their themes or thoughts: their work is polite and dull.

The distinction of Mr. Yeats, as an Irish poet, is his ability to write Celtic poetry, with all the Celtic notes of style and imagination, in a classical manner. Like all men of the true poetical spirit, he is not overcome by the apparent antagonism of the classical and the romantic in art. Like the fine Greeks or Romans, he treats his subject according to its nature. Simple as that sounds, it is a praise not often to be bestowed. Consider the "Attis" of Catullus: how the monstrous, barbaric frenzy of the theme is realised in verse of the strictest beauty. It is not a Latin theme, congenial to a Latin nature: it is Asiatic, insane, grotesque; its passion is abnormal and harsh. Yet the poem, while terrible in its intensity of life, is a master-

piece of severe art. It is in this spirit, if I may dare so great a comparison, that Mr. Yeats has written: his poetry has plenty of imperfections, but it is not based upon a fundamental mistake; he sees very clearly where success may be found. When he takes a Celtic theme, some vast and epic legend, or some sad and lyrical fancy, he does not reflect the mere confused vastness of the one, the mere flying vagueness of the other: his art is full of reason. So he produces poems, rational and thoughtful, yet beautiful with the beauty that comes of thought about imagination. It is not the subjects alone, nor the musical skill alone, nor the dominant mood alone, but all these together that make these poems so satisfying and so haunting. They have that natural felicity which belongs to beautiful things in nature, but a felicity under the control of art.

"The Countess Kathleen" is a play in five scenes. The story is of an Irish lady in the sixteenth century. A famine is in the land, and death is busy; the people are mad with suffering. Two evil spirits, in the guise of merchants, come to buy the souls of the people for gold; the traffic goes briskly forward. The efforts of the Countess to save her people are frustrated by the spirits. One hope remains; she will sell her soul, very precious in God's sight, and therefore in the devil's, in exchange for the souls already bought, and for money enough to get the people food. It is done; the people's souls are redeemed from eternal death, their bodies from the pangs of hunger. Shedies, her heart broken; and angels descend from God to take her soul to heaven, in just reward for so supreme a sacrifice. The five scenes are admirably simple; the whole play moves with direct impulse, here humorous, here ghostly, here tragic, here homely, just as occasion demands, towards its end. It is not dramatic, in the accepted sense: that is, there is no complexity of facts and motives, no central crisis, and inevitable determination. It is merely a dramatic narrative: a form which allows the writer ease and freedom of presentation. This very absence of all complexity strengthens the power of the poem; it has the moving appeal of nature. We are not shown Kathleen's spiritual struggle: merely her love for the people, a love so strong that she accepts the loss of her own soul, as a simple, sad act of self-surrender; the entanglement, the estimate of motives, the casuistry, unasserted in the play, are present, as it were, in the minds of God and of His angels. It is the quite obvious simple facts that the words of the play set before us: the peasants speak in lines, whose very metre seems to show the stark reality of famine. There are homely details, quaint concrete touches, an air of perfect reality; the Countess is not etherialised, she is always womanly and human. Yet we never lose sight of the spiritual side of things: the dark, gross vapours of the woods and marshes, poisonous and pestilent, are as the fumes and clouds of sin and evil; the purity and beauty of Kathleen are as the spiritual brightness of grace and faith. Mr. Yeats has kept the golden mean between the two aspects: his scenes give never the mere

oddities of peasant superstition, nor the mere unearthliness of spiritual things: but he makes felt the double nature of life, without unreality of any kind. His play is a poem of Irish characteristic beliefs, in which spirits, fairies, powers of the elements are living things. And again, it is a poem of wider truth and beauty, in which the whole drama of good and bad, life and death, is reflected. Now we have a bit of Irish character in regard to spiritual forces; now a lighting up of the universal thought about such matters. To have kept the balance between the two sides: to have avoided all pretensions too large for the play's scope, while making it vigorous, and rich, and living—these are notable excellences. Let me give one short passage of a singular power, in which the Countess speaks with the merchants, in ignorance of their true characters.

"*Kathleen*. And heard you of the demons who buy souls?"

"*First Merchant*. There are some men who hold they have wolves' heads,

And say their limbs, dried by the infinite flame,  
Have all the speed of storms; others again  
Say they are gross and little; while a few  
Will have it they seem much as mortals are,  
But tall and brown and travelled, like us, lady.  
Yet all agree there's power in their looks  
That makes men bow, and flings a casting net  
About their souls, and that all men would go  
And barter those poor flames—their spirits—only  
You bribe them with the safety of your gold.

"*Kathleen*. Praise be to God, to Mary, and the angels

That I am wealthy. Wherefore do they sell?  
Is the green grave so terrible?"

"*First Merchant*. Some sell  
Because they will not see their neighbours die,  
And some because their neighbours sold before,  
And some because there is a kind of joy  
In casting hope away, in losing joy,  
In ceasing all resistance, in at last  
Opening one's arms to the eternal flames,  
In casting out all sails upon the wind:  
To this—full of the gaiety of the lost—  
Would all folk hurry if your gold were gone.

"*Kathleen*. There is a something, Merchant, in your voice

That makes me fear. When you were telling how  
A man may lose his soul and lose his God  
Your eyes lighted, and the strange weariness  
That hangs about you vanished."

A scene of great beauty is that in which the spirits summon the lesser spirits to work for them: the "sheogues of the tide,"

"Come hither, hither, water folk;  
Come all you elemental populace";

and the "teriskies,"

"Who mourn among the slavery of your sins,  
Turning to animal and reptile forms—  
The visages of passions. Hither, sowls;  
Leave marshes and the reed-encumbered pools,  
You shapeless fires, that once were souls of men,  
And are a fading wretchedness."

The play, while not dramatic in the ordinary sense, as regards evolution of design, shows a dramatic directness and severity, for which Mr. Yeats's other poems hardly led us to look. "The Countess Kathleen" is far more than a lyrical episode thrown into dramatic form: the spirit of drama is strongly felt, in the concrete, practical handling of the scenes.

The Legends and Lyrics of this volume are very various. There are stories from the old Irish cycles, ballads founded upon more modern incidents, mystical love poems, and poems of imaginative beauty upon other things than love. They conclude

with a poem, in which Mr. Yeats makes his profession of faith and loyalty towards Ireland, and justifies the tone of his poems, their "druid" quality, their care for an ideal beauty of love and an ideal wisdom of truth: because in singing of these he is singing of Ireland and for Ireland.

"Ah, fairies, dancing under the moon,  
A druid land, a druid time!"

In these poems, the immediate charm is their haunting music, which depends not upon any rich wealth of words, but upon a subtle strain of music in their whole quality of thoughts and images, some incommunicable beauty, felt in the simplest words and verses. Collins, Blake, Coleridge, had the secret of such music; Mr. Yeats sings somewhat in their various ways, but with a certain instinct of his own, definitely Irish. The verse is stately and solemn, without any elaboration; the thought falls into a lofty rhythm. Or the verse is wistful and melancholy, an aerial murmur of sad things without any affectation.

"Who dreams that beauty passes like a dream?  
For these red lips with all their mournful pride,  
Mournful that no new wonder may betide,  
Troy passed away in one high funeral gleam,  
And Usna's children died."

From verse so stately turn to this quite humble, simple poem, the "Lamentation of the Old Pensioner," merely versified from the old man's own words.

"I had a chair at every hearth,  
When no one turned to see,  
With 'Look at that old fellow there,  
And who may he be?'  
And therefore do I wander on,  
And the fret lies on me.

The road-side trees keep murmuring.  
Ah, wherefore murmur ye,  
As in the old days long gone by,  
Green oak and poplar tree?  
The well-known faces are all gone,  
And the fret lies on me."

In all the poems, even the most mystical in thought, there is a deep tone of sympathy with the world's fortunes, or with the natures of living things: a curiously tender gladness at the thought of it all. The poet finds

"In all poor foolish things that live a day,  
Eternal beauty wandering on her way."

His ballads are full of this natural sentiment, shown rather in their simple mention of facts and things, as an old poet might mention them, than in any artificial simplicity. There is humour in this verse: a sense of the human soul in all things, a fearless treatment of facts, a gentleness towards life, because it is all wonderful and nothing is despicable. And through the poems there pierces that spiritual cry, which is too rare and fine to reach ears satisfied with the gross richness of a material Muse. "Le genie celtique," says Michelet, "sympathise profondément avec le genie grec." Neither Greek nor Celtic poetry has that *gravitas*, that *auctoritas*, which belongs to the poetry of Rome and of England. In place of it, the Greeks and Celts have the gift of simple spirituality, a quickness and adroitness in seizing the spiritual relations of things, a beautiful childishness and freshness. There is much to distress some readers in Mr. Yeats's poems. Cuchullin, to them, is less familiar than King Arthur, and they know nothing about the Irish sym-

bolism of the Rose, and much fearless simplicity seems to them but odd and foolish. All writers of distinction, who have a personal vision of life, and thoughts of their own, and a music of unfamiliar beauty, must lay their account with ridicule or misapprehension. But a very little patience will overcome all difficulties. It is impossible to read these poems without falling under their fascination and taking them home to heart. With Drayton I began: with Drayton let me end. He sings about the various lands and kinds of poetry:

"The Irish I admire,  
And still cleave to that Lyre,  
As our Muscila's Mother,  
And think, till I expire,  
Apollo's such another."

LIONEL JOHNSON.

*Diaries of Sir Daniel Gooch, Bart.* With an Introductory Notice by Sir Theodore Martin. (Kegan Paul & Co.)

THIS interesting volume is an addition to the literature of enterprise rather than to the literature of biography. Sir Daniel Gooch, who was one of the most modest and least egotistic of men, has in these autobiographical pages produced the very effect at which he probably aimed: he has diverted attention from his own personality, and has succeeded in concentrating it upon the great undertakings with which his name will be associated—the consolidation and development of the Great Western Railway, and the laying of the cable which, for the first time, established telegraphic communication between England and America. In spite, however, of the reticence which characterises nearly all the personal entries in these pages, Sir Daniel Gooch unconsciously drew the outlines of his own character and temperament, and provided evidence, all the more impressive because unwittingly given, of the truthfulness of the estimate given in the final sentence of Sir Theodore Martin's introductory sketch:

"By those who knew him well, his kindness of heart, his sincerity in friendship, his high sense of duty, and the strong element of enthusiasm for what was beautiful or grand in nature, in art, or in character, he was loved, and his loss was recognised, as he himself would have wished it to be, by all whom he had himself loved or held in esteem."

In a preceding sentence Sir Theodore Martin remarks that "his general demeanour was marked by that reserve of manner which is often mistaken for coldness," and this was doubtless true of his purely social intercourse; but in his business relations with colleagues and subordinates he manifested a certain magnetism of personality which inspired boundless confidence and enthusiasm. The writer of this review happened to be making a prolonged stay in the neighbourhood of Swindon in the summer of 1865, when Mr. Gooch was elected M.P. for the rural borough of Cricklade, of which both Old and New Swindon formed a part. Mr. Gooch came forward as a Conservative, and the artisans in the New Swindon Railway Works were Liberal, indeed Radical, to a man; but the personality and character of



their manager had so profoundly impressed them that, though then absent on the first of the cable-laying, and therefore unable to plead his cause in person, Mr. Gooch was returned by a triumphant majority.

Sir Daniel Gooch's work for the Great Western Railway, first as manager and afterwards as chairman, was of such importance and value that the company may be said, without exaggeration, to owe more to him than to any other single man. As manager, his most onerous labours were those undertaken in defence of the broad gauge against its numerous and powerful opponents; and there is no doubt whatever that, during the period in which the result of the controversy depended upon argument and demonstration, he proved himself more than a match for the forces arrayed against him. The narrow gauge had, however, the advantage of priority: it had established itself over by far the larger portion of the railway field, and, as its advocates long foresaw, achieved a final and complete triumph, not on its own merits—though for a certain class of traffic these were incontestable—but in virtue of the absolute necessity for uniformity of gauge throughout the railway system of Great Britain. Sir Daniel's services as chairman of the company had a success of a more obvious and appreciable kind. When elected in 1866, the condition of the Great Western was deplorable; but by a steady carrying out of his three principles of action—the avoidance of further obligations with new lines and extensions, the establishment of amicable relations with adjoining companies, and the cutting down to a safe minimum of all capital expenditure—he started the company on a career of prosperity which has known no important interruptions. In the March of 1869 he was able to announce to the proprietors a dividend at the rate of  $3\frac{1}{2}$  per cent., the highest that had been earned for more than eighteen years; and in April, 1872, it reached  $5\frac{1}{2}$  per cent., the price of the shares, which had been £90 when he first took the chair, having risen to £120.

The most deeply interesting pages of this volume are naturally those devoted to the enterprise which earned for Daniel Gooch the honour of a baronetcy—the laying of the Atlantic cable. Even in the imaginative literature of adventure, which deals so largely in sudden alternations of hope and fear, it would be difficult to find more thrilling passages than those that find a place in the hastily-written diary records of the expeditions of 1865 and 1866—the first a brilliant failure, the second a magnificently satisfying success. The racking anxieties and final collapse of the earlier undertaking would have cowed and prostrated a man not possessed of that wonderful elasticity of temperament, which must be reckoned among the most remarkable and valuable of Sir Daniel Gooch's natural endowments. Considering the issues staked upon the success of the undertaking, few experiences could be more trying to a man of even average nervous sensibility than the sudden stoppage of communication, which positively proclaimed that something had gone wrong, and hinted at extreme possibilities of disaster. Then, when the first faulty piece

of cable had been recovered from the ocean bed into which it had been paid out, the nature of the injury was such as to suggest that it might be the result of wilful malice—an anxious thought, as in this case the directors of the expedition knew not whom to suspect or how to avert a repetition of the disaster. Happily it was discovered that the injury had been in all probability of purely accidental origin; but still the same accident might recur in circumstances which would render it fatal to the success of the enterprise. As a matter of fact, this actually happened. The first fault was discovered in shallow water; when the last made itself manifest, the cable had been lowered to a depth of 2000 fathoms, and after repeated endeavours to bring the fault on board, the cable broke on August 3, 1865, all attempts to recover it being fruitless. There is a characteristic entry in Sir Daniel Gooch's diary for August 15, just four days after the last hope of immediate success had vanished. He wrote:

"How time softens all disappointment! I begin to look back upon our broken cable as a matter to be regretted, but not one to discourage me in the ultimate success of our work. . . . No doubt we were cast down by the fracture, it was very unexpected; but seeing as we did from the first the possibility of restoring it, why should we have made ourselves so miserable? The human mind, thank God, is very elastic, and soon recovers from any shock. We now feel to have only one thought—viz., the best way of completing our work, nothing doubting, to success."

These are the words of a brave man, and the whole record of Sir Daniel Gooch's career is a record of unassuming but undaunted courage. Sir Theodore Martin's introductory sketch is pleasantly written, and the volume is illustrated with two portraits and with a photograph of the steamship *Great Eastern*.

JAMES ASHCROFT NOBLE.

*Studies in Secondary Education.* Edited by Arthur H. D. Acland and H. Jewell Smith. With an Introduction by James Bryce. (Percival.)

THREE names appear on the title-page; but to complete the list of writers to this volume there must be added those of Miss Clara E. Collet, Mr. Henry Hobhouse, Mr. A. P. Laurie, and Mr. G. R. Benson. The object of this many-headed book is to approach the difficult problem of secondary education in England from different points of view. By the concentration of each writer on his own aspect of the case, forces are got ready from every quarter, for marching order, in a direct line, towards the organisation and coordination of our secondary education.

The main positions occupied, with impressive unanimity, almost to the very words, by all these writers are: (1) That secondary education in England needs organising. (2) That this can best be done by local authorities, with power of recourse, when necessary, to the rates of the district. The argument is that we have free library rates, elementary education rates, and the government grant in accordance with the Local Taxation and Technical Instruction

Acts. On the same lines, and with an equal call of urgency, secondary education needs rate-support.

Parliamentary Commissions of Inquiry, particularly that of 1864, pointed out the desirability of investigating the condition of endowed schools in this country. The Endowed Schools Act of 1869 appointed an executive Commission, who established to the "dullest comprehension," with a fulness of illustration amounting to an *embarras de richesses* for the scoffer at England's greatness, that the secondary schools of this country were, as Mr. Bryce puts it, "deficient in quantity, unsatisfactory in quality, without organic relation either to the higher education on the one hand, or to elementary education on the other." These Commissioners, with determined and unflagging efforts, have made the secondary schools of this country available for double the number of scholars since 1868. Still the fact remains—and this book is devoted to manifold and striking illustrations of it—that the accommodation and resources for secondary education are not satisfactory in any single district of England.

Though each of the writers takes up one special aspect or more, the whole of the essays may be divided into two sections. One section describes what has been done, especially recently, to improve secondary education; the other division makes descriptive surveys of the field of secondary education, so sparsely covered by the present schools in London (boys and girls), Liverpool, Birmingham, and Reading.

As to this second division of the essays, I should say at once there is no book before the public in which the present state of secondary education is described so ably, so fully, and with details so recently collected. They give the statistics of accommodation, of boys and girls in attendance, of fees, of curricula, of scholarships, and of continuation schools, besides any special features calling for notice. In every essay it is made clear that the existing provision for secondary education is inadequate; and the suggestion is forcibly advanced that some public authority, knowing the needs of the district, must eventually receive powers to intervene.

Turning back to the writers who treat of recent legislation, Mr. Henry Hobhouse chooses as his subject "The Working of the Technical Instruction Acts in Somerset," and Mr. Arthur Acland on the era-making "Intermediate Education Act (Wales)" of 1889. Mr. Hobhouse reasonably claims that it is clear from his examination of the Technical Instruction Act in Somerset that technical instruction, to be efficient, must be preceded by a sound secondary education. It is characteristic, one is bound to admit, of the utilitarian English nature that the necessity of technical instruction has forced itself upon us almost against our traditions by its evident practical advantages. It will be important and interesting to even a greater degree if the desirability of technical instruction presses forward to a solution the problem of secondary education—not because it has shown itself good in itself (it has done so for the last fifty years, not to go back to

the days of Comenius)—but because the national commercial intuition sees that it is necessary as a foundation for efficient technical instruction. Mr. Hobhouse boldly suggests, following the example of the legislation for Wales, the imposition of a rate in England, and says that, with a halfpenny rate and the endowments and grants from Government which are available, "Somerset will be able to build up an excellent system of cheap secondary schools suited to the needs of the country in its various parts."

Nothing could be more interesting from the point of view of educational politics than Mr. Arthur Acland's sketch of the "Working of the Intermediate Education Act in Wales." Indeed, now that Mr. Acland has become Vice-President of the Council of Education, it is possible this essay may serve to indicate more or less markedly the direction of the course which legislation and national effort are destined to take not only in Wales, but also in England. This Act is a most interesting example of what the late Prof. Stanley Jevons so earnestly recommended—experimental legislation on a small scale, before trying it irretrievably on a larger scale. The main principle of the Welsh Intermediate Education Act is partial centralisation. Secondary schools do not lend themselves well to a system of school boards for separate parishes, but rather to district councils. In Wales these are each made up of three county councillors and two members chosen by the Lord President of the Council, preference to be given to residents. These district councils have to investigate the proportion of the funds at the disposal of the district to the educational needs, and to arrange a local rate accordingly. Conferences have been held of all the district councils, in which certain charities common to Wales were distributed on an accepted basis. Among the subjects discussed at different conferences have been: curricula, fees, age of entrance, examinations, qualifications for membership of governing bodies, scholarships, training of teachers, &c. It seems probable that there will be a central board established for Wales to undertake the direction of

"the inspection and examination of schools, the regulation of scholarships and exhibitions, the organisation of a system of training, and of pensions for teachers, and the provision, when necessary, of books, apparatus, maps, &c., for the special use of Welsh schools."

Here, then, is an experiment, such as would have delighted Prof. Jevons, of a system of locally administered education, with separate district councils organising themselves voluntarily into a provincial intermediate education board. The suggestion of Mr. Acland and those working with him is the extension of this so-far highly promising experiment into England. This would mean that, throughout the length and breadth of the land, there should arise secondary schools grouped suitably into districts, administered locally as far as buildings, materials, apparatus, &c., *i.e.*, the concrete and practical side, are concerned, but probably directed by provincial boards for the internal arrangements. The body of the school, so to say, belongs to the dis-

trict. The soul, however, is not its own; it must at least receive inspiration from a more centralised power.

As to the composition of any proposed provincial or directing council, I wish to speak strongly. No set of men are more unpractical than schoolmasters: or else such interesting personal matters as lowness of salaries, and disproportions between the salaries of head masters and assistants, would not have been allowed to remain where they now are. They are not perhaps, as a class, therefore, suited for district councils. But, if there is to be real education directed by the provincial councils, predominant representation must not be given to local magnates who speak excellent dialect, or local tradesmen whose honesty is a household word in the district or province, or local clergymen who are sound or unsound in their particular creeds, but to schoolmasters and educationists. The general aim of building up strong, gentle, cultured men, is more important than merely fitting human material for the local handicrafts. For however unpractical teachers may be, however incapable of dealing with builders' mortar and bricks, or even of protecting their own commercial interests, they understand at least the administrative aspect of affairs in the schoolroom; they understand the possibilities and difficulties of subjects, and the methods of dealing with them. They understand something of the nature of the child, and they have convictions as to the best ways of making a man of him. They are not without ideals. They know how to give a soul to the school. Even if they did not, it were hopeless to put the "successful" cheesemonger or the publican to direct their best efforts.

The editors of the volume have some important words to say about what we may call the new pedagogy:

"It is essential, in the interest of the new schools that will come into existence, as well as of the older endowed schools, that in future those who undertake the profession of teaching in these schools shall show that they are in some degree qualified for the work. The 'great need of teachers who have more knowledge than certificated masters, and more skill than graduates,' was enforced by the Schools Inquiry Commissioners twenty years ago."

These Studies, undertaken on the political side, are here undoubtedly in perfect agreement with the opinions of some of the best teachers. Nothing is more imperatively required in secondary education at the present time, as a first step forward, than the registration of efficient teachers; while for those who intend to become secondary teachers nothing less will be permanently satisfactory than training, thorough and comprehensive as that which is now given in the best Training Colleges for elementary teachers, in addition to general education of a more liberal academic type.

It is the teachers who make or mar schools. District councils, county councils, provincial councils, are but preludes to the play. They may blow the trumpets and wave the flags, but the brunt of the battle of education is with the teachers. Provide schools, train

efficient teachers, and then: better have no councils at all than cripple the teachers' "freedom to teach!"

FOSTER WATSON.

#### NEW NOVELS.

*A Girl with a Temper.* By H. B. Finlay Knight. In 3 vols. (Bentley.)

*Jenny's Case.* By Ellen F. Pinsent. In 2 vols. (Sonnenschein.)

*Mr. and Mrs. Herries.* By May Crommelin. (Hutchinson.)

*A Soldier's Children.* By John Strange Winter. (Chatto & Windus.)

*The Fascinating Miss Lamarche.* By C. C. Fernival. (Trischler.)

*My Cousin's Wife.* By Ray Merton. (Digby, Long & Co.)

SUBJECT to certain qualifying remarks, *A Girl with a Temper* deserves commendation. It is a powerfully dramatic story, the action is well sustained throughout, the style is scholarlike and practically faultless. Yet the book would be a much better one if it did not betray on every page the individuality of the author. If internal evidence goes for anything, the novel is written by a barrister, whose views of life do not stray very comfortably beyond those aspects which his social and professional opportunities have directly presented to him, and whose ideas of women as a sex—not perhaps with regard to one or two particular classes—may be regarded as taken at second hand. And again, one feels almost certain, on reading the book, that it is the work of a journalist, accustomed to getting up special articles, polemical, descriptive, or what not, and unable, when he comes to writing fiction, to conceal the journalist method, as, for instance, in his account of the Monksford Fancy Dress Ball, the Sessions Mess at Hammerford, and the gaming tables at Monte Carlo. The assumptions we have made readily furnish an explanation of the familiarity with legal technicalities exhibited by the writer, and of the ease with which he threads his way through the intricacies of a plot which from first to last depends upon the interpretation of certain points of law relative to testamentary dispositions. It must be admitted that Mr. Knight uses his knowledge to good purpose and with a masterly hand. Thus, a chapter descriptive of an interview between Mr. Prince, the family lawyer of the Peytos, and Mr. Gabbitas, a *chevalier d'industrie*, who is endeavouring to levy blackmail on the present titular holder of the baronetcy, and who—having been originally a solicitor's clerk—is a match for the old gentleman with his own weapons, is a remarkably effective piece of writing. Scarcely inferior, in point of sensational description, is the scene where Miss Celia Peyto, the "girl with a temper," engages, in a moment of rage and pique, to marry, and does eventually marry, a wandering tramp, ostensibly an aged man on the brink of the grave, but in reality a sturdy rascal of thirty, who for certain dishonest purposes has been dressed up by "the Rev." Mr. Gabbitas, and is accompanying the latter on a speculative tour through the

rural districts. On the whole, however, the romantic element of the book is scarcely its most attractive feature, and probably it will find less favour as a story with women than with men. The author is at his best when he describes the tracking of criminals and the exposure of conspiracies to defraud. His acquaintance with the vernacular of the lower classes, and its distinctive idioms, seems to be the fruit of genuinely earned experience, unaided by any recourse to the Slang Dictionary; and his topographical knowledge of London is fairly accurate, though it might puzzle explorers to discover the district which he describes as "bounded on the east by Regent's Park, and on the west by Cumberland Market."

There is a class of readers with gloomily morbid appetites, who revel in narratives of human sin and sorrow; and in strict accordance with the laws of supply and demand, we find plenty of writers forthcoming, prepared to minister to their wants. It may be doubted whether it is strictly within the province of a reviewer to go behind his author's *motif*, and, as it were, "raise the previous question" whether such and such a novel ought to have been written at all; but with all the ghastly and painful realities of life forcing themselves upon our notice at every turn, it does seem strange that an author should be found who has nothing more edifying or entertaining to offer us than a set of realistic details concerning a vulgar seduction, ending in betrayal, misery, and death. In *Jenny's Case* there is a lazy, poaching young scamp, named Martin Frith, who gets odd jobs occasionally at Mr. Donner's farm. Here he falls a victim to the attractions of Jenny Hornby, the farmer's maid-of-all-work; and the genuine passion she arouses in him has a wholesome effect, and might have led to his complete reformation. Unfortunately Jenny is also courted by the local policeman, named Carr, who seduces her—details of her lapse from virtue being given with Zolaesque directness and fidelity—under promise of marriage; and after the birth of her child in a distant town, whither she has fled in order to escape exposure in her native village, she is apparently driven for a time upon the streets for a livelihood. Martin Frith, after enlisting in desperation, deserts from his regiment and returns home, where, having resumed his poaching and drinking habits, he finally dies, after murdering his rival Carr. This is all the story. It is from end to end a succession of gloomy scenes, unrelieved by the smallest gleam of sunshine; and, as if to make matters worse, the conversations are all spelt to represent the Lincolnshire dialect, with marks of long and short quantity placed over the vowels in many cases, e.g., "He'll be gittin' his tea jüst now, an' I'll be aable for to carry these 'ere paals to the yard gaate wi'out him seein' üs." In justice to Miss Pinsent it must, however, be said that, though her characters are practically colourless—as is, perhaps, a necessity of the case, for Hodge at his best is rather a colourless hero—there is no lack of force in her work. If she has not shown a wise discretion in her choice of a subject, she has by no means done anything foolish in her

treatment of it; and if in her next venture she selects something more savoury and congenial than bucolic immorality she may produce something we can unreservedly commend.

Besides perplexities of the kind just mentioned, which sometimes embarrass a reviewer, the question of intrinsic probability or improbability constantly presents itself, and claims its share of consideration in one's estimate of the merits of a story. Thus, we hear a good deal in novels about jilted lovers being "caught on the rebound" and carried away captive by somebody else; and possibly this sort of thing happens with more or less frequency in actual life. Still, it is rather difficult to imagine how Stephen Herries, the hero of *Mr. and Mrs. Herries*, after being rejected by Miss Adelaide Ferrars, could be "overmastered" by such a "sudden impulse" as to make an offer of marriage to Miss Mysie Cobb, the granddaughter of a man who had formerly been a servant on his estate, upon the first occasion of his meeting with her. To be sure, the girl was inheriting eighty thousand pounds from her grandfather—who had made a fortune in America—while Stephen's property was heavily mortgaged and in danger of passing out of his possession; but for all that, the transaction strikes one as being eminently unsuited to the character of the master of Wykhurst as described in the course of the volume. However, if we can bring ourselves to accept the situation, and can further accommodate ourselves to the spectacle of a married couple, who are really fond of one another, playing at cross purposes for a twelvemonth or so, until they accidentally betray their mutual adoration, we shall be able to appreciate and enjoy May Crommelin's latest work. For, admitting the incidents as probable, there is no lack of vivid and entertaining description; and though the author never rises to any great heights either of humour or pathos, her narrative is always lively.

Like most of John Strange Winter's works, *A Soldier's Children* is pleasantly written, and here and there exceedingly touching. Perhaps one would have preferred children a trifle less precocious, and less entirely exempt from all outward manifestations of original sin. But on the whole it is a very charming story; and as the author announces in a postscript that the proceeds of the book are to be devoted to the Victoria Hospital for children, there is no one who will not wish for it a widespread success.

It would be difficult to find a novel more highly charged with disreputable incident and vulgar knavery than *The Fascinating Miss Lamarche*. Undoubtedly the writer exhibits a certain talent in the construction of his plot, but he can hardly be congratulated upon its nature. Miss Lamarche, an actress, is married to Captain Lackin, whose income is derived from speculations on the turf, which—as may easily be imagined—eventually land him in pecuniary difficulties. Then there appear on the scene Major Peregrine Mordaunt, of the Albany and Tattersall's, a superannuated gentleman-rider, who lived principally on billiards,

whist, and "chopping" horses; Mr. Vanshel, a Hebrew capitalist; and Mr. Tampling, a horse-trainer of exceptionally unscrupulous rascality. These three, together with Captain Lackin, who is a mere tool in their hands, unite to form a racing confederacy; and throughout the greater part of the volume we are constantly kept informed of the process by which this or that favourite was "milked" or "nobbled," or how, on one occasion, the confederacy lost heavily in consequence of their horse—which had been meant to lose—winning an important race, its jockey having been "squared" by the opposition bookmaker, who stood to win largely upon the success of the horse. There are also card-parties at Captain Lackin's villa in St. John's Wood, where a happily adjusted mirror materially assists the play of the confederates. Amid all this fraud and rascality, the wife of Captain Lackin preserves her fair fame unsullied. She excites the admiration of Lord Doverdale, a young "pigeon" lately caught in the toils of the quartette; but, beyond arousing jealousy on the part of her husband, this episode ends harmlessly. Far more dangerous are the attentions paid to her by Vanshel, who, under pretence of disinterested friendship, persuades her to accept a considerable loan with a view of ultimately compromising her. It is scarcely necessary to pursue the narrative any further. The constantly repeated story of swindling in its various phases speedily becomes monotonous. Every character in the book, with one or two exceptions, is "horsey," and little besides; and it contains a great many portraits of the shady side of racing life that might much better have been left unsketched.

*My Cousin's Wife* is a prettily written, but rather short, novel. The "cousin's wife" of the story was the subject of an early attachment on the part of the man who here relates his history. Before he could afford to marry, his wealthier cousin stepped in and robbed him of the prize. Twenty years afterwards he consoles himself by marrying her daughter.

JOHN BARROW ALLEN.

#### SOME BOOKS ABOUT INDIA.

*Bombay, 1885 to 1890: a Study in Indian Administration.* By Sir William Hunter. (Henry Frowde.) Some seventeen years ago, Sir William Hunter wrote an authoritative Life of Lord Mayo, in which he took occasion to explain the composition and inner mode of working of the Supreme Government. In the present volume, which is in some sense a companion to that, he describes the administrative system of a typical Presidency. When we add to this his first work, *The Annals of Rural Bengal*, in which he sets forth the labours and the interests of a District Officer, he may be said to have surveyed the entire field of British rule in India. In order to make a dry subject less deterrent to the ordinary reader, he has judiciously added the element of personal interest, by making his study coincident with the Governorship of Lord Reay, the predecessor of Lord Harris. We thus have a sufficient period in which to watch the development of the country during five years, and the fruit of administrative changes. Perhaps the most effective chapter is that in which

are sketched the characters of Lord Reay himself, and of the Council and Secretariat by whom he was surrounded. Biography, even in miniature, always exercises the same attraction as portrait-painting; and Sir W. W. Hunter has often shown a master touch in this department of literature. It is also of importance for his object that we should be enabled thus to see from within what manner of men they are who touch the springs of the great Indian bureaucracy. Another chapter which all can peruse with interest is that describing the Native States. Even if Baroda be excluded, one of the distinguishing features of the Bombay Presidency is the extent to which native jurisdictions have been preserved. And, as these petty states for the most part lie scattered among British territory, we have an opportunity of studying the two systems side by side much better than in the great principalities of Central India. There are, of course, exceptions; but, on the whole, it is pleasing to find that the Native States of Bombay stand the ordeal well. In particular, the peninsula of Kathiawar, which not many years ago was given up to internal anarchy, can now show half a dozen enlightened rulers, and a smiling country, studded with sea-ports, railways, and schools. The bulk of the book, however, is of necessity devoted to the practical work of administration—land, forests, excise, police, jails, public works, district boards, &c.—in which, we fear, it is hopeless to expect that Englishmen will ever take much interest. Here, again, the author has displayed his wisdom by placing education in the front rank; for education is one of the staple commodities of Bombay, and that one in which most fruitful reforms were introduced under Lord Reay's Government. Other measures may affect, more or less, the material welfare of the people; but English schools and colleges are the means by which their moral character is being slowly but surely modified. There is an old, bitter saying that, if the English were turned out of India, no trace of their presence would survive except heaps of empty beer bottles. Now, it may be affirmed, without boasting, that, if ever that event does happen, they will leave power in the hands of a class who have learned, from their own study of English literature, and from the example of their teachers and rulers, the value of private character and of patriotism. New India, the India of the future, will be the creation of English schools. For the rest, it need only be said that Sir W. W. Hunter has gone as near as may be to achieving the impossible, in his attempt to render palatable the disgusting details about provincial finance, survey numbers, local funds, and the central distillery system. Following the example of Macaulay, he has carefully avoided the mention of native names and words; and he makes no assumption of previous knowledge on the part of his readers. But the subject itself refuses to be made interesting. How many Englishmen know anything about corresponding administrative details in their own country? Which of us would care to answer offhand questions upon Mr. Goschen's local finance, upon copyhold tenures, or upon the abolition of the malt duty? It is enough that Sir W. W. Hunter has given us the opportunity, in a sort of glorified Administration Report, of taking our medicine, if need should arise, in sugared capsules.

*The Land System of British India.* By B. H. Baden-Powell. In 3 vols. (Oxford: Clarendon Press.) There is a story told of Holt Mackenzie, son of the Man of Feeling, of which the point is missed by our author on the first page of his Introduction. Holt Mackenzie was the great authority on the land revenue of Northern India during the first quarter of the present century. Even in those days there were globe-trotters, one of whom came to him

and asked if he could spare half-an-hour, to explain the land system. The reply was: "You want me to explain in half-an-hour what I have spent a life-time in trying to understand." Holt Mackenzie spoke only of part of Northern India: that is to say, of Bengal proper and of the Ceded and Conquered Provinces. Mr. Baden-Powell here undertakes to explain to the general reader, in three massive volumes, the land tenures and the systems of revenue administration in all the several provinces which make up British India, with Burma thrown in. We must be permitted to doubt whether such a project was altogether well advised. Taking India as a whole, the complications of the land system are so excessive—arising partly from the variations of ancient custom, and partly from the refinements of modern legislation—that no single mind is capable of comprehending all the myriad details. Nor, to tell the truth, need any one try to do so, except perhaps the over-burdened Secretary in the Revenue Department at the India Office. About once in a generation, some civil servant may be found who really knows his own provincial system; but he will be the first to acknowledge his ignorance of all the other systems. Even while we write, a good example comes to us from India of the hopelessness of attempting to interfere with local prejudices on this subject. Some time ago the Supreme Government appointed a Commission to inquire into the indebtedness of the peasants in the Deccan districts of Bombay. This commission, which included representatives from other provinces, has just issued its report, and has dared to recommend some fundamental changes in the system of land revenue administration. To the Bombay mind, this is like laying hands upon the Shekinah; and forthwith the Bombay Government has sent a protest to the Supreme Government, arguing that the Commissioners did not, and could not, know anything about the subject. We do not envy those high-placed personages whose business it is *tantas componere lites*. But we fear that Mr. Baden-Powell's book will not avail to prevent such difficulties from arising in the future. The truth is, that there are two ways of studying the subject. One is to deliberately shut one's eyes to details, and to confine one's attention solely to the principles that emerge in the systems of the different provinces. The other is to take up some one province by itself, and try to explain the anomalies that will there be found, without help from outside analogy. Our author has attempted to do both at the same time, and, in addition, has indulged in abundant theorising. The highest praise we can give him is, that he has brought together a vast quantity of matter in a comparatively manageable form, and that he has shown to stay-at-home Englishmen, as by an experiment, how complicated is the structure which their race has raised in India. Is there any other country in the world where the land system could not be explained—we do not say in half-an-hour—but in one volume of moderate dimensions?

*Some Records of Crime.* By General Charles Herve. In 2 vols. (Sampson Low.) The portentous character of this work, which contains the diary of a police officer for twelve months in just one thousand pages, suggests an answer to the question we have often asked ourselves: why the literature of England has gained so little from the conquest of India? It is assuredly not through lack either of experiences to record, or of practice in writing. The genius of Mr. Rudyard Kipling has recently flashed upon us, as with a lime-light, some of the romance that underlies all life in the East; while Macaulay long ago pointed out that Indian officials are as fluent with the pen as English politicians with the tongue.

And yet Anglo-Indians have produced no novel of the first class, nor any poem that has won its way into anthologies. In history, with the doubtful exception of Elphinstone, no author is read besides Macaulay—despite his critics; and the only heroes of the great epopee really known to us are Clive and Hastings, who live in his pages. Remembering the alien nationality of late Latin writers, one is sometimes tempted to think that the despised Babu may succeed where his masters have failed, and give us hereafter a silver age, to rank with Claudian and Ausonius. General Harvey, to do him justice, does not pretend to write literature; but none the less on that account is his book a fearful example of the class to which it belongs. We may assume that he was selected by reason of administrative ability to fill the honourable post of General Superintendent of the Operations for the Suppression of Thuggee and Dacoities, in which he succeeded (we believe) to Sleeman, of Oudh fame. And he tells us himself that he used to be consulted by brother officers as possessing special skill in drafting reports and memorials. But, when he sits down in the leisure of retirement to publish a book, he can do nothing better than print verbatim a daily journal, where unfinished narratives of crime jostle together with descriptions of dinner parties and Simla gossip—and this, we repeat, to the extent of one thousand pages. The art of storytelling, the sense of proportion, natural reticence—all are alike lost in this ocean of miscellaneous anecdote, which might be tolerable if administered in small doses in a club smoking-room, though even there we are disposed to ask, with Charles Lamb, whether "these [Anglo-Indians] do not sometimes bore one another." We do not mean to say that some plums may not be picked out of the pudding by a bold investigator. It is curious to learn that the Begum of Sir David Ochterlony was still living in 1867. Many interesting details are given about the manners and customs of criminal tribes and wandering mendicants, and about the etiquette and modes of travelling in native states. Here is a good example of the author's style:

"I am in a camel team: four fine camels in pairs, upon each camel a wild, long-haired individual, and a roomy, hooded English phaeton, forming my lordly equipage. Sixty horsemen under a Rissaldar form my bodyguard; and I am attended on camel-back by a special Vakil, acting as my Maikhundar or guest-keeper, who purveys all supplies, and by other outriders similarly mounted. . . . I can smoke, lie at full length, sleep, read, and even write, though in hieroglyphics from the constant motion; but the camels step softly, the movement is noiseless and not unpleasant, being through sand with never a stone, and jolting seldom."

Thus he accomplished 170 miles through the desert of Bikanir, in three nights and two and a half days, beguiling the tedium with records of *Sati*. One is astonished to learn how quickly and universally *dhatura* poisoning took the place of old-fashioned *thugi*, when the latter was stamped out by the employment of approvers. Finally, it is right to add that each volume is furnished with an exceptionally copious index.

*Arakan: Past, Present, Future.* By John Ogilvy Hay. (Blackwoods.) Here again we have the Anglo-Indian of another type. Mr. Ogilvy Hay is a private merchant, who lived for many years at Akyab, a seaport in the Arakan division of Burma, with a considerable export of rice. His grievance is that Arakan is neglected by the Government, and that Akyab, in particular, would have become, with more encouragement, not only the terminus of a railway across the hills into China, but also the principal naval station in



the Bay of Bengal. These views he has been pressing upon the public, in season and out of season, during the past twenty years; and he now reprints, in a volume of two hundred pages, all his communications to newspapers, letters to officials, &c., together with the numerous rebuffs that he has received. Needless to say, it is a book that it is impossible to read through; for not even a reviewer can be expected to peruse the same statements repeated on fifty different occasions. As an advocate for Akyab, we have the greatest admiration for Mr. Hay's persistency: but as an author, the less said about him the better.

*The Mutual Influence of Muhammadans and Hindus:* being the Le Bas Prize Essay for 1891. By F. W. Thomas. (Cambridge: Deighton, Bell & Co.) Last year (ACADEMY, June 20, 1891), we commended the essay on British Education in India, with which Mr. Thomas won the same prize for 1890. The present seems to us no less worthy of praise, as showing both wide reading and intelligent appreciation. If the object of the Le Bas foundation was to encourage the serious study of Indian problems in at least one undergraduate at Cambridge, this has certainly been fulfilled in the person of Mr. Thomas, who must by this time know a great deal more than many Anglo-Indians. But we doubt whether the examiners were this time well advised in their choice of subject. Not only is it excessively wide in its scope, but it is also of such a nature that it cannot be adequately treated merely from books. Sir Alfred Lyall has taught us, in his *Asiatic Studies*, that India is a hot-bed of religious beliefs, perpetually springing up in endless variety under the influence of a congenial soil and atmosphere. That they refuse to be classified under the two headings of Islam and Brahmanism may be seen from the case of the Sikhs, whom our author practically ignores. He also commits a curious blunder in assimilating the *pindaris* to the *thags*, and in saying that the former were suppressed "much more recently" than the latter. The *pindaris* were, of course, military freebooters, not secret assassins like the *thags*, nor professional thieves like the *dakaitis*; and they ceased to exist after the Third Mahratta War of 1818. But, on the whole, Mr. Thomas's essay is singularly free from such mistakes. It shows throughout an extraordinarily minute acquaintance with the facts, as they have been disclosed by the most recent authorities.

*Longmans' School History of India.* By the Rev. G. U. Pope, D.D. (Longmans.) It should be said at once that this book is intended for Indian, not for English, schools. Even so, we cannot but think that the author has impaired its value by overburdening the story with unimportant facts and bewildering proper names. For example, on p. 125 we read:

"Treaties were also made with the Rajput chiefs of Jeypur, Jodhpur, Bundi, and Macheri; the Jat Raja of Bhartpur, the Rana of Gohud, and Ambaji Ingli."

None of these treaties was of the slightest moment; nor will the student ever again find himself troubled with the names of Ambaji Ingli or the chief of Macheri (better known as the Raja of Alwar). In short, Dr. Pope has reduced history to a skeleton, by stripping from the narrative all the details that give it life, and alone make it worth reading. Nor is he always absolutely accurate. On three occasions (pp. 129, 208, and 223), it is either implied or expressly stated that Elphinstone reached Kabul during his embassy of 1808; whereas, as a matter of fact, he never got further than Peshawar. And again (on p. 130), we are told of Trimbakji's imprisonment, and then of his again organising insurrection; but

nowhere of the romantic circumstances of his escape. Many years ago we remember using Dr. Pope's *Text-Book of Indian History* as the most convenient compendium of facts accessible. It was crowded with notes, tables, and indexes, and was furnished with several maps. The present condensation, we regret to say, preserves the defects of the larger work, without its advantages.

#### NOTES AND NEWS.

MESSRS. SMITH, ELDER & Co. have in the press a new volume of essays by Mr. Leslie Stephen, to be entitled *An Agnostic's Apology*.

MESSRS. RICHARD BENTLEY & SON announce a Memoir of Edward Adolphus, twelfth Duke of Somerset, and some time First Lord of the Admiralty, with selections from his diaries and correspondence, by Mr. W. H. Mallock; Reminiscences of Dr. T. Gordon Hake, the veteran poet and friend of Rossetti, to be entitled *Eighty Years of My Life*; and a Memoir of Charles Knight, by his granddaughter, Miss Alice A. Clowes.

MR. HARRY QUILTER is about to publish, in a somewhat unusual form, a poem of thirty-six stanzas, by Mr. George Meredith, entitled "Jump to Glory Jane," which originally appeared in the *Universal Review*. Each verse has not only a separate drawing, but the text also is designed by the artist, the pages being arranged so that at each opening the illustrations and the letterpress make, so to speak, a single composition. A critical essay on Meredith accompanies the poem, which is being printed at the Chiswick Press, and will appear early in October with Messrs. Swan Sonnenschein & Co. in England, and Messrs. Macmillan & Co. in America.

*The Racing Life of Lord George Bentinck* will be published by Messrs. Blackwoods next week. This volume, which has been edited by the Hon. Francis Lawley from materials supplied by the trainer to the Goodwood stable, gives a complete history of the turf during the time when Lord George was connected with it, together with anecdotes of owners of horses, trainers, jockeys, and members of the ring. It will be illustrated with twenty-three full-page plates and a facsimile letter.

MR. T. FISHER UNWIN has in the press an account of the European military adventurers in Hindustan from 1784 to 1803, compiled by Mr. Herbert Compton, with a map and illustrations.

MR. DAVID NUTT will publish next week Mr. Joseph Jacobs's *Indian Fairy Tales*, with illustrations by Mr. J. G. Batten, uniform with the two previous volumes of English and Celtic Fairy Tales.

MR. A. J. CHURCH's classical volume for this Christmas will be *Stories from the Greek Comedians*, with sixteen coloured illustrations.

MESSRS. EYRE & SPOTTISWOODE have in the press, to be ready this month, a reproduction in type of the Book of Common Prayer, which was annexed, as the authoritative record, to the Act of 1662. The text has been reproduced *verbatim et literatim*; and wherever an erasure or correction occurs in the MS., the passage is printed as it was finally left. The same publishers issued a facsimile of the entire MS. last year.

MESSRS. G. P. PUTNAM'S SONS have in preparation an edition of the Works of Thomas Paine, by Mr. Moncure D. Conway, author of the recent *Life of Paine*. It will consist of two or three volumes, the first division being devoted to the political and sociological writings, and

the second to the religious and literary papers. The first division, which will be published shortly, includes *The Crisis*, *The Rights of Man*, *Common Sense*, &c. The most important essay in the second part will be *The Age of Reason*. They will be printed from the original editions, without any omission or alteration; and each will be accompanied by notes explanatory of the circumstances under which it was written.

MRS. L. T. MEADE's new novel, *The Medicine Lady*, will be published next week by Messrs. Cassell & Co.

MR. DOUGLAS SLADEN has just completed a volume, entitled *The Japs at Home*, which will be published soon by Messrs. Hutchinson & Co. The work, which will be dedicated by permission to the Duke of Connaught, will contain a good deal about the Duke's visit to Japan, together with a description of Sir Edwin Arnold's Japanese home. Mr. Henry Savage Landor, grandson of Walter Savage Landor, will contribute many of the illustrations.

MR. STANLEY LANE-POOLE has himself drawn a plan, showing the positions of the principal mosques and the plan of the city, for his forthcoming work on *Cairo: Sketches of its History, Monuments, and Social Life*, as he found there was no authentic map of the city giving the information he wished for.

MESSRS. WARD, LOCK, & BOWDEN will shortly bring out a series of biographical sketches by Miss C. J. Hamilton, entitled *Women Writers, their Works and Ways*. The first volume contains short lives of authoresses of former times:—Mrs. Inchbald, Lady Morgan, Lady Blessington, &c., illustrated with portraits. A second volume will contain notices of authoresses of the present day.

*Revelation by Character: a Series of Essays on Old Testament Teachers*, by Mr. Robert Tuck, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. DIGBY, LONG & Co. will publish in a few days *Syringa*, by Arthur Nestorien.

MESSRS. EASON & SON, of Dublin, will publish next week a popular work on *Inspiration*, by the Rev. J. Paterson Smyth, entitled *How God inspired the Bible: Thoughts for the Present Disquiet*.

IN Mr. Phil May's *Illustrated Winter Annual*, which is now in preparation, Mr. George Augustus Sala will continue his "Reminiscences of Charles Dickens," and Mr. Archibald Forbes will give some "Personal Recollections of Prince Bismarck." Among the authors who will contribute short stories are Dr. Conan Doyle, Mr. F. C. Phillips, Mr. I. Zangwill, Mr. Eden Philpotts, Mr. Morley Roberts, Mr. Hume Nisbet, Mr. Raymond Blathwayt, and the editor, Mr. Francis Gribble.

UNDER the title of *Cottage Gardening*, Messrs. Cassell & Co. are about to publish a new half-penny weekly journal, which is specially intended to help the occupiers of small gardens, poultry and bee-keepers, allotment holders, and housewives. It will be edited by Mr. W. Robinson, and will be fully illustrated.

MR. R. MENZIES FERGUSSON's *Our Trip North*, recently published by Messrs. Digby, Long & Co., has just gone into a second edition.

M. H. DUHAMEL, one of the authors of *The Central Alps of the Dauphny*, in the series of "Climber's Guides," has received a medal from the Association Française pour l'Avancement des Sciences, in connexion with the recent exhibition at Grenoble. Mr. T. Fisher Unwin has had an honourable mention for Alpine publications.

## MEETINGS OF SOCIETIES.

MR. MONCURE D. CONWAY will resume his Sunday morning discourses at the South Place Chapel, Finsbury, on October 2, when his subject will be "Utopia: or, The Search for New Worlds, 1492 to 1892." The musical arrangements are under the direction of Mr. J. S. Shedlock. The committee of the South Place Ethical Society have issued invitations for a conversazione on the following day, "to welcome Mr. and Mrs. D. Moncure Conway." We understand that Mr. Moncure Conway has promised to continue his services for six months. The afternoon free lectures on National Life and Thought will also begin on Sunday, October 2, at 4 p.m., with a lecture by Mr. Herbert Ward on "The Congo Savages"; and the seventh season of the South Place Sunday Popular Concerts will begin on the same evening at 7 p.m. A course of nine popular lectures on "Architecture," illustrated with photographic slides, will be delivered at the South Place Institute by Mr. G. A. T. Middleton, secretary of the Society of Architects, beginning on Thursday, October 20, at 8 p.m.

THE West London Ethical Society will be inaugurated with a course of five lectures by Dr. Stanton Coit, to be delivered at Princes' Hall, Piccadilly, on Sundays during October, at 11.15 a.m. Each lecture will be preceded by instrumental music. A general meeting of members will be held at Essex Hall, on October 12, to consider a scheme for amalgamation with the London Ethical Society. The following are the principles of the society:—

"(1) The good life has a claim upon us in virtue of its supreme worth to humanity.

"(2) It therefore rests for its justification on no external authority, and on no system of supernatural rewards and punishments, but on the nature of man as a rational and social being.

"(3) In practice it is to be realised by accepting and acting in the spirit of such common obligations as are enjoined by the relationships of family and society, in so far as these are a means to a fuller human development."

THE monthly meetings of the Elizabethan Society will recommence on Wednesday next, October 5, when Mr. William Poel will read a paper on John Webster, dealing chiefly with "The Duchess of Malfi," and giving some particulars of his arrangement of the play, which will shortly be produced by the Independent Theatre. The following papers will be read during the session: "Samuel Daniel," by Mr. Edmund K. Chambers; "The Shakspearean Reconciliation," by Clelia; "Sir Thomas Browne," by Mr. James Ernest Baker; "Troilus and Cressida," by Miss Grace Latham; "William Chamberlayne," by Mr. Richard Le Gallienne; "Thomas Shadwell," by Mr. George Saintsbury; "Robert Greene," by Mr. F. J. Payne; "Robert Southwell," by Mr. Frederick Rogers; "Edmund Spenser," by Mr. W. H. Cowham; and "Thomas Heywood," by Mr. John Addington Symonds.

THE opening meeting of the winter session of the Carlyle Society will be held on Monday next, October 3, at 8 p.m., at Anderton's Hotel, Fleet-street, when recent Carlyle literature will be discussed, and Mr. West will read a paper on the first volume of the *Reminiscences*.

MR. FREDERIC HARRISON will deliver a series of lectures upon "The Practice of Positive Morals," at Newton Hall on Sunday evenings during October, at 7 p.m.

THE seventieth session of the Birkbeck Scientific and Literary Institution will open on Monday next, October 3. More than two hundred classes are arranged in languages, literature, mathematics, science, art, and commercial and technical subjects. During the vacation, new biological and physical laboratories have

been fitted up, and a large art room has been erected. Among those who have undertaken to deliver the Wednesday evening lectures are the following: Sir Robert S. Ball, the Rev. Dr. Dallinger, Dr. Andrew Wilson, Dr. Bowdler Sharpe, Mr. Churton Collins, Mr. Charles Dickens, Mr. H. A. Jones, Mr. Samuel Brandram, Dr. J. F. Bridge, and Mr. J. T. Carrodus.

AN Institute of Commercial Education has been founded by a limited company at Streat-ham-common, with the object of training boys and young men for a business life. The principal is M. H. de Larmoyer, formerly instructor in French at the Crystal Palace, and author of *A Practical French Grammar*. Special attention will be paid to modern languages; and there will be evening classes for the teaching of Russian, Spanish, Portuguese, Persian, and Hindustani.

## UNIVERSITY JOTTINGS.

IT is with much regret that we record the death of Prof. Croom Robertson, which took place on September 20. It is only a few months since he was compelled by illness to resign the chair of philosophy at University College, now filled by Mr. James Sully; and last year he suffered a severe loss in the death of his wife. He was born at Aberdeen in 1842, and educated at the university of his native city, under Prof. Alexander Bain, who survives him. His first literary work was to assist Prof. Bain in editing Grote's posthumous book on *Aristotle* (1872); and he wrote an admirable monograph on *Hobbes* for the series of "Philosophical Classics for English Readers" (1886). He also contributed to the new edition of the *Encyclopaedia Britannica*. But his greatest service to English philosophy, through which his name will long be held in honour, was his connexion with *Mind*. He was the editor of this review from its foundation in 1876 down to the close of last year, and he also wrote much in its pages. Besides encouraging young English students, he took special pleasure in introducing to England the writings on English subjects of German thinkers. In the *ACADEMY* of January 30, 1892, will be found a letter from him, summarising the researches of Prof. Freudenthal, of Breslau, upon two little-known predecessors of Bacon—Everard Digby and William Temple. It is to be regretted that Prof. Croom Robertson's sympathy with the work of others, combined with excessive diffidence, prevented him from leaving behind a larger quantity of original work of his own.

A WAYNFLETE professorship of pure mathematics will be founded next term at Oxford. The annual value of the chair is £800, inclusive of a fellowship at Magdalen College.

THE Michaelmas term of the ladies department of King's College will be opened with an address by Prof. J. W. Hales, to be delivered at 13, Kensington-square, on Monday, October 10, at 3 p.m. The lecture is open to all students and their friends.

THE following courses will be delivered at University Hall, Gordon-square, during the Michaelmas term:—Ten lectures by the warden, Mr. Philip H. Wicksteed, on "The Growth of a Nation's Religion," beginning on October 9; ten lectures by the warden, on "Dante's *Purgatorio*," beginning on October 10; eight addresses by Dr. Brooke Herford, on "Liberal Religion in America," beginning on October 18; and ten lectures by Mr. Graham Wallas, on "The English Citizen—Past and Present," beginning on October 13.

THE session's work of the London Society for the Extension of University Teaching will be opened with an inaugural lecture of a course on

"The History and Principles of Biology," by Prof. Patrick Geddes, at Gresham College, on Monday, October 10, at 8 p.m., when Sir James Paget, Bart., will take the chair, and deliver a short address. On the following evening, at the same hour, Mr. H. H. Asquith will preside at the first lecture of a course on "The Beginnings of English Literature," by Mr. J. Churton Collins. In addition to these central courses, arranged specially to meet the needs of picked students from the various local centres, over sixty courses in literature, history, economics, science, and art, have been arranged in different parts of London.

## ORIGINAL VERSE.

## SONG.

GOLDEN face that human sorrow  
May not touch nor make less fair,  
Lustre from you let me borrow,  
Sunbeams that shall banish care;  
All the grief of all my years  
In your presence disappears.  
Dear, delightful, dark blue eyes!  
Life seemed like an autumn day,  
Hope was as a flame that dies,  
Till you shone across my way;  
But when your great glory broke  
O'er my life, this love awoke:—  
Love of you now conquers grief,  
Love of you makes life a gain;  
As a fading woodland leaf  
Shines in sunlight after rain,  
So the realm of my distress  
Wears a new and radiant dress.  
Ah! but shall I keep the boon?  
Will you always be to me  
Stars of morning, suns of noon,  
Lamps to bid the darkness flee?  
Dearest eyes, I know your light  
Will content me till the night.

PERCY PINKERTON.

## OBITUARY.

THE staff of voluntary workers of the New English Dictionary has lost one of its most eminent members by the death of Mr. John Pete, of Ravenswood, Alleyne-park, S.E., which recently took place very suddenly at his son's house at Exeter. Mr. Pete was in his eighty-second year; but had retained his faculties to the last, and had for several years devoted himself to the service of the Dictionary with the zest and energy of a young man. In 1879 he was one of those who responded to Dr. Murray's appeal to the English-speaking world, to supply a million more quotations for the Dictionary, in compliance with which he read and sent in quotations from about twenty important books. In 1885 he acceded to Dr. Murray's invitation to try his hand at sub-editing, i.e., the arrangement of material, sub-division of senses, and general rough-hewing of the treatment of the words, so far as this could be done outside the Scriptorium. At this he has steadily laboured for seven years with signal success, and has been one of the most effective of the band of volunteers who have so honourably associated themselves with the work of the Dictionary; he has sub-edited a considerable section of H, and revised and completed the sub-editing of large parts of C and F in advance of the Scriptorium staff. He received a new section of CUR at the end of July, asking to have it to take away with him when he went from home in August, as at his age he could not hope to continue his labours very much longer; and at this he was working almost to the moment of his sudden and painless decease. He leaves a gap in the ranks of the Dictionary workers, which its promoters will be very glad to have filled by some new

volunteers. Mr. Pete had during his long life made a large circle of literary acquaintances, including many much younger than himself, who will hear with regret of the loss of their aged friend, whose Christian serenity and sweetness of temper were equal to the freshness and vigour of his intellectual faculties.

#### MAGAZINES AND REVIEWS.

WE were not wrong in thinking that M. Uzanne would soon compensate the readers of *L'Art et l'Idée* for the comparative dullness of his August number. That for September, though still in the dull season, is open to no such reproach. The editor opens it with a long, a very good, and a most bountifully illustrated notice of M. Albert Robida, the most opulent and unhackneyed caricaturist—or rather extravagantist in design—of France. To those who have followed M. Robida's work for many years, as we may modestly boast of having done, the article will have of course little positive revelation. But Robida is anything but well known in England, and deserves to be very well known indeed. We venture to think that his *Rabelais* is a little open to a reproach which M. Uzanne, justly deprecating that of *charge*, does not guard against. It is not too exaggerated, but it is a little too monotonous in its exaggeration. Just as the late M. Garnier saw in *Rabelais* nothing but an endless opportunity for drawing and combining the curves of the female form, so M. Robida has seen in him, if not nothing, yet quite not enough, besides an opportunity for fantastic zigzags and huge magnifications. He is excellent as far as he goes, but does not go quite far enough. The true *Rabelais* illustrator, to our thinking, should vary his style infinitely, and should sometimes, like the master himself, abandon caricature as well as *grivoiserie* altogether. Let us note also an article on masculine dress, not by Mr. Oscar Wilde, but by M. Alphonse Germain; and another on "Working during Holidays in the Country," a practice which the author, M. de Saint Herayre, visits with deserved and ingenious disapproval.

#### THE COMING PUBLISHING SEASON.

##### MESSRS. LONGMANS, GREEN & Co.'s LIST.

"Twenty-five Years of St. Andrews, 1865-1890," Vol. II., by the Rev. A. K. H. Boyd; "Fifty Years in the Making of Australian History," by Sir Henry Parkes, Prime Minister of New South Wales, 1872-75, 1877, 1878-79, with portraits, in 2 vols.; "The Ruined Cities of Mashonaland: being a Record of Excavations and Explorations, 1891-92," by J. Theodore Bent, with numerous illustrations and maps; "The Toilers of the Fields," by Richard Jefferies, with portrait from the bust in Salisbury Cathedral; "A Selection from the Letters of Geraldine Jewsbury to Jane Welsh Carlyle," edited by Mrs. Alexander Ireland; "King Poppy: a Fantasia," by Owen Meredith (The Earl of Lytton); "The Green Fairy Book," edited by Andrew Lang, with eleven plates and eighty-eight illustrations in the text by H. J. Ford; "The Life of the Right Honourable Robert Lowe, Viscount Sherbrooke," with a brief prefatory memoir of his kinsman, Sir John Cope Sherbrooke, sometime Lieutenant-Governor of Nova Scotia, afterwards Governor-General of Canada, and Commander-in-Chief of British North America, by A. Patchett Martin, with two portraits (Robert Lowe in Sydney, 1847, and Viscount Sherbrooke, 1883), in 2 vols.; "The Light of the World; or, The Great Consummation," by Sir Edwin Arnold, new edition, with illustrations by W. Holman Hunt;

"Indian Polity: a View of the System of Administration in India," by Lieut.-General Sir George Chesney, new edition, revised and enlarged; "Letters to Young Shooters," by Sir Ralph Payne-Gallwey, Bart. (second series), with illustrations; "The New Eden: a Story," by C. J. Hyne, with frontispiece and vignette; "After Twenty Years: a Collection of Reprinted Pieces," by Julian Sturgis; "English Economic History and Theory, from the Earliest Period to the Present Time," Part II., by Prof. W. J. Ashley; "Lay Down Your Arms" (Die Waffen Nieder), by Baroness von Suttner, translated by T. Holmes; "Steam and the Steam Engine," by W. Ripper; "Chemical Lecture Experiments," by G. S. Newth; "Voices from Flower-Land: a Birthday Book and Language of Flowers," by Emily E. Reader, new edition, illustrated by Ada Brooke.

*Theological.*—"Lectures and Essays" and "The Epistle to the Romans," by the late Canon Liddon; "Buddhism—Primitive and Present, in Magadha and in Ceylon," by Bishop Copleston; "Pleas and Claims for Christ," by Canon Scott Holland; "Light of Science on the Faith: being the Bampton Lectures for 1892," by Bishop Barry; "Morality in Doctrine," sermons by Canon Bright; "The Church in Relation to Sceptics: a Conversational Guide to Evidential Work," by the Rev. Alex. J. Harrison; "The Lord's Day and the Holy Eucharist, treated in a Series of Essays by Various Writers," with a preface by the Rev. Robert Linklater; "Practical Reflections upon Every Verse of the Book of Genesis," with a preface by Bishop King; "Plain Sermons," by Bishop Oxenden, to which is prefixed a memoir with portrait; "Nicholas Ferrar," with a Preface by Canon Carter; "The Schism between the Oriental and Western Churches," with special reference to the addition of the "Filioque" to the Creed, by G. B. Howard; "An Advent with Jesus: a Plain Guide for Churchmen," by Anthony Bathe; "The Peep of Day: or, a Series of the Earliest Religious Instruction," with coloured illustrations.

##### MR. WILLIAM HEINEMANN'S LIST.

*Biography.*—"Victoria, Queen and Empress," by John Cordy Jeaffreson, in 2 vols.; "Reminiscences of Count Leo Nicholasévitch Tolstoi," translated by Prof. C. E. Turner; "Stray Memories," by Ellen Terry, with many portraits and illustrations; "Alcuin, and the Rise of the Christian Schools," by Prof. Andrew F. West; "Abelard, and the Origin and Early History of Universities," by Jules Gabriel Compayre; "Rousseau, or Education according to Nature"; "Herbart, or Modern German Education"; "Pestalozzi, or the Friend and Student of Children"; "Froebel," by H. Courthope Bowen; "Horace Mann, and Public Education in the United States," by Dr. Nicholas Murray Butler; "Bell, Lancaster, and Arnold, or the English Education of To-day," by J. G. Fitch, being new volumes of the "Great Educators"; "The Life of Heinrich Heine," by Richard Garnett; "The Gentle Art of Making Enemies," by James McNeill Whistler, a new and enlarged edition; "Twenty-five Years in the Secret Service: the Recollections of a Spy," by Major Henri Le Caron, with portraits and facsimiles.

*History, &c.*—"The Great War of 189—: A Forecast," by Rear-Admiral Colomb, Col. Maurice, Major Henderson, Captain Maude, Archibald Forbes, Charles Lowe, D. Christie Murray, F. Scudamore, and Sir Charles Dilke, with illustrations; "The New Exodus: a Study of Israel in Russia," by Harold Frederic, illustrated; "The Jew at home: Impressions of a Summer and Autumn spent in Russia," by Joseph Pennell; "The Realm of the Habsburgs," by Sidney Whitman.

*Drama.*—A new play, in three acts, by Henrik Ibsen; a new play, by Bjornstjerne Bjornson; the following plays by Arthur W. Pinero: "Dandy Dick," "The Schoolmistress," "The Weaker Sex," "Lords and Commons," "The Squire," and "Sweet Lavender."

*General Literature.*—"The Works of Heinrich Heine," translated by C. G. Leland, Vol. IV., "The Book of Songs," VII. and VIII. "French Affairs," IX. "The Salon"; "The Posthumous Works of Thomas De Quincey," edited by Alexander H. Japp, Vol. II. "Conversation and Coleridge"; "Addresses," by Henry Irving, with a portrait by James McNeill Whistler; "Little Johannes," by Frederick Van Eeden, translated from the Dutch by Clara Bell, with an introduction by Andrew Lang, illustrated; "The Canadian Guide Book," Part II., "Western Canada," by Ernest Ingersoll, with maps and many illustrations; "A Manual of Bacteriology," by A. B. Griffiths, being Vol. V. of Heinemann's Scientific Handbooks.

*Fiction.*—In three volumes: "Children of the Ghetto," by I. Zangwill; "The Tower of Taddeo," by Ouida; "Kitty's Father," by Frank Barrett; "The Last Sentence," by Maxwell Gray; "The Countess Radnor," by W. E. Norris; "Criole's Daughter," by Jessie Fothergill; in two volumes: "Woman and the Man," by Robert Buchanan; "A Knight of the White Feather," by Tasma; "A Little Minx," by Ada Cambridge; in one volume: "Capt'n Davy's Honeymoon," by Hall Caine; "The Secret of Narcisse," by Edmund Gosse; "The O'Connors of Ballinahinch," by Mrs. Hungerford; "A Battle and a Boy," by Blanche Willis Howard; "Vanitas," by Vernon Lee; "Tween Snow and Fire," by Bertram Mitford; new volumes of Heinemann's International Library: "Lou," from the German of Baron von Roberts; "Dona Luz," from the Spanish of Juan Valera; "Without Dogma," from the Polish of Sienkiewicz; "Dust," from the Norwegian of Bjornstjerne Bjornson; cheap editions of "Not All in Vain," by Ada Cambridge; and "Nor Wife Nor Maid," by Mrs. Hungerford.

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reconstructed on original lines, by Dr. F. Steingass; "Myamma," a retrospect of life and travel in Lower Burmah, by Dept.-Surgeon Gen. C. T. Paske and F. G. Aflalo; "The Land Revenue of Bombay," a history of its administration, rise, and progress, by Alexander Rogers; "A Bengali Manual," by Prof. F. G. Nicholl; "Anglo-Indian and Oriental Cookery," by Mrs. Grace Johnson; "Absolutely True," a novel, by Irving Montague; "Mixed Humanity," a realistic novel of South African life, by J. R. Couper, with 8 illustrations by Irving Montague; "An American Monte Cristo," a romance, by Julian Hawthorne; "A Mysterious Family," a novel, by Fergus Hume.

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#### MESSRS. GRIFFITH, FARRAN & Co.'s LIST.

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*Books for the Young.*—"Short Stories about Animals," by Gertrude Sellon, illustrated with 16 coloured and numerous black-and-white pictures by W. Weekes; "Told after Tea," by M. and C. Lee, illustrated with 8 pictures in colour by Edith Hume and Etheline E. Dell, and 50 black-and-white pictures by H. Ford; "Some Sweet Stories of Old," boys of Bible story, second series, by the Rev. C. J. Ridgeway, with 8 coloured illustrations by Henry Ryland, and numerous black-and-white by Lucien Davies; "Chronicles of Fairy-Land," fantastic fables for old and young, by Fergus Hume, illustrated by Miss Wallace Dunlop; "Dollikins and the Miser," by Frances Eaton, illustrated by W. L. Taylor; "The Old Corner Annual: a Picture and a Story for every Day in the Year"; "The Queen's Navee," by Commander Robinson, R.N., and J. Leyland, illustrated by Walter W. May; "The Weathercock: being the Adventures of a Boy with a Bias," by George Manville Fenn; "Rose Raymond's Wards," and "Ways and Means," by Margaret Vandergrift; "A Sage of Sixteen," by L. B. Walford, with numerous illustrations by J. E. Goodall; "The Wide Wide World," by E. Wetherell, illustrated by F. Dielman; "Triumphs of Steam," by Henry Frith; "Fair Women and Brave Men," by Barbara Hutton (Mrs. Alexander), illustrated; "Uncle Bill's Children," by Helen Milman; "Flower-Folk," and "Bread-and-Butter Stories," by E. Carrington; "True Stories from Roman History," by Mrs. A. Pollard, illustrated; "An Affair of Honour," by Alice Weber, illustrated by Emily J. Harding; "The Young Governess," a tale for girls, illustrated; "Only a Child," by E. M. Green, illustrated by Emily J. Harding; "Boy: Word Pictures of Child Life," by Helen Milman, illustrated; "The Clock on the Stairs," by Alice Weber; "Little Joan Maitland," by E. C. Phillips (Mrs. Looker); "The House of Sweet Memories," by Georgina M. Craik, author of "John Halifax, Gentleman," with numerous illustrations; "For the Little Ones," a volume of stories and pictures for boys and girls, with coloured frontispiece.

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"Dante, Six Sermons," by the Rev. P. H. Wicksteed, Warden of University Hall, a third and improved edition.

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#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BÄCKER, S. Johannes Mabillon. Ein Lebens- u. Literaturbild aus dem 17. u. 18. Jahrh. Augsburg: Huttler. 8 M. 50 Pf.  
BOUCHOT, H. Le Luxe français: l'Empire. Paris: Lib. illustrée. 40 fr.  
FUMAGALLI, G. Bibliografia Etiopica. Catalogo degli scritti pubblicati dalla invenzione della stampa fino a tutto il 1891 intorno alla Etiopia e regioni limitrofe. Milan: Hoepli. 10 fr.  
HOUSSEY, Arsène. Blanche et Marguerite. Paris: Calmann Lévy. 3 fr. 50 c.  
JUSTI, C. Murillo. Leipzig: Seemann. 6 M.  
NORMAND, Ch. J. B. Greuze. Paris: Lib. de l'Art. 4 fr. 50 c.  
PIERRET, E. Essai d'une Bibliographie historique de la Bibliothèque Nationale. Paris: Bouillon. 5 fr.



SAY, Léon, et Joseph CHAILLEY. *Nouveau Dictionnaire d'Economie politique*. Paris: Guillaumin. 65 fr.  
VOLKMAN, L. *Bildliche Darstellungen zu Dante's Divina Commedia bis zum Ausgang der Renaissance*. Leipzig: Breitkopf & Härtel. 2 M.

## HISTORY, ETC.

BEKKER, E. J. Ernst u. Scherz üb. unsere Wissenschaft. Festgabe an R. v. Ihering. Leipzig: Breitkopf & Härtel. 3 M.  
BUSCH, W. England unter den Tudors. 1. Bd. König Heinrich VII. Stuttgart: Cotta. 8 M.  
GRANLIER, L. *Mémoires de l'Adjudant-Général Jean Landrieux, chef d'état major de la cavalerie de l'armée d'Italie 1795-1797*. Paris: Savine. 15 fr.  
HÖPLER, C. R. v. Die Katastrophe d. herzogl. Hauses der Borja's v. Gandia. Leipzig: Freytag. 3 M.  
MAURENBROEKE, W. Gründung d. Deutschen Reiches 1859-1871. Leipzig: Pfeffer. 4 M.  
NEUBURG, C. Goslarer Bergbau bis 1662. Beitrag zur Wirtschafts- u. Verfassungsgeschichte d. Mittelalters. Hannover: Hahn. 6 M.  
OTTINO, G. Il Mappamondo di Torino, riprodotto e descritto. Turin: Loescher. 10 fr.  
URKUNDEBUCH DER PROV. SACHSEN. 26. Bd. Urkundenbuch der Stadt Magdeburg. 1. Bd. Bis 1403. Bearb. v. G. Hertel. Halle: Hendel. 14 M.  
VAULT, F. E. de. *Guerre de la Succession d'Autriche (1742-1748)*. *Mémoire, revu par P. Arvers*. Paris: Berger-Levrault. 30 fr.  
WEIZHÖFFER, H. Allgemeine Geschichte d. Altertums. 3. Bd. Geschichte d. Orients u. Griechenlands im 6. Jahrh. v. Chr. Berlin: Seehan. 4 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

HANN, J. Weitere Untersuchungen üb. die tägliche Oscillation d. Barometers. Leipzig: Freytag. 3 M. 40 Pf.  
HAUSE, F. Ritter v. Beiträge zur Kenntnis der Cephalopoden aus der Trias v. Bosnien. I. Leipzig: Freytag. 8 M. 60 Pf.  
WAGNER, A. Zur Kenntnis d. Blattbaues der Alpenpflanzen u. dessen biologischer Bedeutung. Leipzig: Freytag. 1 M. 50 Pf.  
WENDLAND, P. Philos. Schrift üb. die Vorziehung. Beitrag zur Geschichte der nacharistotel. Philosophie. Berlin: Gaertner. 4 M.

## PHILOLOGY, ETC.

GRMOLL, W. Die Realien bei Horaz. Berlin: Gaertner. 2 M. 40 Pf.  
FLAHER, J. Untersuchungen üb. den syntaktischen Gebrauch d. Verbums in dem angelsächsischen Gedicht vom Phoenix. Leipzig: Grise. 1 M. 20 Pf.

## CORRESPONDENCE.

## THE PERVERSION OF ECONOMIC HISTORY.

Trinity College, Cambridge: Sept. 27, 1892.

As the opener of a discussion on "The Perversion of Economic History" in the current number of the *Economic Journal*, I desire to exercise my right of final reply on the main question at issue—the applicability of Ricardo's theory of rent to Tudor times in England. I trust you will allow me space in the ACADEMY for this purpose, so that the matter need not drag on for another quarter, in the organ of the British Economic Association.

The issue between Prof. Marshall and myself is simple. Prof. Marshall regards Ricardo's teaching as

"containing a living principle applicable, with proper modifications, to the income derived from almost every differential advantage for production, and applicable also under almost every variety of rights as to property, dues, and freedom of action, whether those rights be upheld by law or by custom" (*Economic Journal*, ii., p. 512).

On the other hand, I contend that, whether as stated by Ricardo or his followers, it is not applicable to the alleged rise of rents in Tudor times; and I further urge that those who attempt to apply it are in danger of deducing statements about facts from their principle, instead of studying the actual facts as they existed. It is, of course, true that Ricardo's theory would hold good for the Tudor period, if there was more intensive farming and an increased application of capital to land, and if there was a rise in the value of corn. But neither of these changes occurred at that time; the introduction of convertible husbandry required less capital rather than more; as Prof. Thorold Rogers maintains, the art of agriculture remained stationary (*Agriculture and Prices* iv. 39, 56), and the rise of the price of corn

before the latter years of the sixteenth century was not a real rise, but was merely due to an adjustment to new monetary conditions (*ib.* iv. 715, v. 788). These facts are so well known that I did not think it necessary to state them explicitly in my note; but it seems that Prof. Marshall was not aware of them. He says "the particular cause which was most prominent at the time . . . would necessitate more intensive cultivation and . . . raise the value of each quarter of corn" (*Economic Journal*, ii., p. 513). He relies on Ricardo's principle, and tells us what must have happened, but his statement conflicts with the evidence as to what actually did occur. Ricardo's principle appears to be saved, but it is so much the worse for the facts. This may serve to show why I record Prof. Marshall's attitude and influence, despite his real interest in and appeals to history, as antagonistic to the serious study of history. *Le mieux est l'ennemi du bien*.

I do not think it necessary to point out how completely Prof. Marshall's reply, where it touches on Roman and mediæval history, confirms my allegation that he merely goes to history to look for the illustration of preconceived theories, and not in a spirit of genuine research; but as his defence practically resolves itself into a countercharge that I have garbled my quotations from his writings, I do desire to show on what insufficient grounds this serious accusation rests.

Prof. Marshall writes (*Economic Journal*, ii., p. 516):—"Dr. Cunningham's criticism turns mainly on the word sheep, which he introduced into his citation of a sentence of mine." But in the passage in question (*ib.* 496) I did not cite a sentence; I gave, without inverted commas, the substance of a paragraph. Moreover, I did not introduce the word sheep; it is Prof. Marshall's own, for he speaks in the same context of the "concentration of many holdings into large sheep runs" (*Principles*, p. 34). In trying to establish his charge here, he commits himself to two inaccuracies I do not cite, and he himself uses the word which he accuses me of introducing. In similar fashion, when I represented him in *Lippincott's* as holding that the part of economic theory which deals with rent would help to produce a solvent, I was making an honest attempt to give a fair paraphrase of his statement that "economic theory, working on these facts [i.e., of modern India], will gradually produce a solvent."

Since Prof. Marshall rests his defence on this counter indictment, it surely was incumbent on him to see that his charges of misquotation are well founded, and also that, in cases where I only profess to give the substance of his remarks, there is not merely a verbal discrepancy but a substantial change of meaning. He has not been careful in either respect.

I have, in various lectures and addresses during the last few years, occasionally alluded to Prof. Marshall, as I have to other economists, sometimes to express agreement and sometimes to express dissent. It would be strange if I had passed over in silence the acknowledged head of the dominant school of English economics. But I have never professed to be his authorised interpreter; indeed, as president of the Economic Section of the British Association at Cardiff, I was careful to point out that I was afraid I might be misrepresenting him and his school, because, "despite my best endeavours, I may not always succeed in reconciling their apparent inconsistencies" (*Report*, 1891, p. 733). I cannot but feel it is a pity, when Prof. Marshall has broken silence, that he should content himself with insisting on some verbal trivialities, instead of dealing with the real difficulties in regard to his writings which many of us have felt and which I have ventured to point out.

W. CUNNINGHAM.

## TEMASGI=DAMASCUS.

London: Sept. 24, 1892.

In the ACADEMY of September 3, Prof. Sayce speaks of the identification of the Te-mas-gi of the letter of Akizzi of Katna as being one totally "in defiance of philology and geography." It is with regret that I find myself unable to agree with one who has so long been my master; for I, on my own part, consider the identification as absolutely certain. In the last number of the *Babylonian and Oriental Record* (August, 1892) and in the current number I have translated these letters of Akizzi, and have commented upon the important geographical information they contain.

I will give first the rendering I propose for the paragraphs of the letter in which the names of Temasgi and Ubi occur. The writer says:

"My lord now Arzaaya of the city of Ruknisi and Teuwati of the city of Lapana in the land of Ubi dwell, and Dasha in the land of Am-ma dwell, and they are allies (*tu-idi-su-nu*). My lord now the land of Ubi is not for my lord (*ia-la mi ya*). During each day to Audhugama they are sending, and thus they speak, come and (take) the land of Ubi all of it (*gappama*). My lord, in like manner the city of Timaski in the land of Ubi to thy feet raises its hands (*nis katti su*)."

In another portion of the tablet geographical details rendering us assistance are given.

"My lord, news I to the king, my lord, send and in this manner (Kiyum). The king of Nukhasi, the king of Ni, the king of Zinzar, and the king of Kinanat and these kings all to my lord are servants."

In the last extract we have two places with which we are familiar in Egyptian geography, Ni and Zinzar. These are evidently the Nii and Senzar of the inscription of Amen-em-het, the warrior of Thothmes III. Now from this inscription we know that all of these places, together with Khalbu (Aleppo) and Carchemish, were in the district of Naharain, the Mitanni of the Tel el-Amarna tablets. Although the capital of Dusratta was probably east of the Euphrates and in the region between the Euphrates and Khabour, the rule of this province seems to have extended across the river. In another letter (B.M. 41, 25) Ni is associated with Tunib or Tennib, and so also with Nukhasse. So that we have here our northern geographical horizon stretching from Ni on the Euphrates, probably a little north of Carchemish, to Aleppo, Tennib, and Nukhasse, the Egyptian Anagas, which I take to be in the upper portion of the Orontes valley. The city of Katna, of which Akizzi was ruler, was in close contact with these regions, and therefore, I take it, lay south of Aleppo, west of Carchemish.

I come now to more southern identifications. Katna is associated with Am, written *mat Am-ma, Am-ki*. This region can be none other than the Am or Ammo—"the land of the Beni Ammo," not the land of the children of his people of Numb. xxii. 5. Here then it is directly associated with Pethor, the City of Balaam—and "the river," that is Euphrates. Now the Annals of Shalmaneser show us that Pethor, the Pitru of the Assyrians, was northward of the Sajur or Sangara river and south of Carchemish. I visited this region in 1880, and then came to the conclusion that the large mound of Tashatan, which commands the entrance to the plain south of Carchemish from the Sajur valley, was the site of this city. The land of Am was then the watershed and basin of the Sajur, extending to the frontier of the North Syrian desert. In a fragmentary tablet in the Museum at Berlin (No. 163) we find these localities mentioned in order—Mitanni, the land of Am and the kings of the Hittites, Miltane being directly opposite Pethor or Pitru. From the letter of Akizzi it is evident that between the

land of Am and the city of Temasgi there lay the land of Ubi. Now, from the valuable passage in Genesis xiv. 15, we know that Hobah, to which Ubi corresponds exactly, was on the left hand of Damascus—that is, north of it—so that there is no other place that can suit for Temasgi, evidently a city of importance, than Damascus, which was in or on the range of Hobah. If these identifications hold good, and they seem to me to be sound geographical deductions, Ubi or Hobah was the region of Aram Zobah, and the route of the army of Kedorlaomer and of Balaam was the eastern caravan route passing Damascus.

I now come to the philological objections to Temasgi. If Prof. Sayce had transliterated the tablets of Akizzi, I hardly think he would have made these objections. It is true that in BM. 43, 21 it is written Di-mas-ka, but this is a South Syria or Palestine letter, not the Egyptian Thamaskoo; and it is a peculiarity of the writing of Akizzi that he turns both *s* and *d* into *g* and *t*. A man who wrote *iltegi* for *ilteki* and *isagyan* for *issakkan*, or *li it-ti-nunum* for *liddinunum* (note *t* and *d*), would most probably mean Dimaska by Temasgi.

W. ST. CHAD BOSCAWEN.

### SCIENCE.

*Outlines of a Philosophy of Religion.* By Herman Lotze. Edited by F. C. Conybeare. (London: Sonnenschein.)

PROBABLY no German thinker exercises a greater influence on the English philosophical culture of our time than Herman Lotze, and this none the less because it is to a great extent unobtrusive and unavowed. With its conservative and strongly theistic tendencies, and with its primary qualities of spirituality, moderation, and optimism, Lotze's thought has ever been able to claim a condition of "pre-established harmony" with the peculiar needs and idiosyncrasies of English speculation. Its very defects as a system—its skeptical caution in respect of dogmatism, its avowed eclecticism, its glaring inconsistencies—all conspire to commend it to a people in whom ideal and theoretical excellencies are always subordinated to practical needs. For, as a rule, the English intellect, at its best, is suspicious of, if not averse to, any scheme of systematised thought which claims complete homogeneity as an essential feature of its construction. Its very excellence, its profession of ideal perfection, stamps it as being

"too good  
For human nature's daily food."

It is out of all probable relation to a universe so complex and multiform as this of ours, while its destiny seems forecasted by the fate of every philosophy in history, each of which in its turn may be said to have fallen a prey to the "instability of the homogeneous." A welcome of rare cordiality must therefore be given to this admirable translation of Lotze's posthumous lectures on the philosophy of religion by Mr. and Mrs. Conybeare. Indeed, the mention of these names suggests another interest pertaining to the book, of a somewhat pathetic kind. The translation was begun in 1882 by Mrs. Conybeare (a daughter of Prof. Max Müller), but she relinquished her task in order to give her whole time to the translation of Scherer's *History of German Literature*. This work

she accomplished by the end of 1885, and I may be permitted to add, in such a manner that it stands forth conspicuously as one of the most successful achievements of recent translations from the German. Unfortunately she died in the following year; and the completion of this translation of Lotze's Lectures and its editing by her husband may hence be regarded as a tribute of reverential affection to a noble-minded and highly-cultured wife.

Turning now to the Lectures, their chief value consists not so much in their content as in their form. The student of the "Microcosmus" will find little here that he has not already met in the larger work, but it is a masterly compendium of the author's most characteristic speculations and conclusions. It manifests, in a remarkable manner, Lotze's powers of compression, united with his rare faculty for lucid exposition. From his accustomed metaphysico-theological standpoint, he surveys once more those problems of the universe and humanity around which his thought has always converged. Thus, his chapter on "The Existence of God" leads him to pass in review the best approved arguments which have been adduced in proof of this thesis—*e.g.*, the ontological proof, the cosmological proof, and the teleological proof; while the defects and difficulties in each class of proof suggest some of the profoundest remarks to be found in the whole volume as to "the nature of the highest principle." Thence he proceeds to consider, in a chapter of much interest entitled "On the Notion of Creation," such questions as "In what sense creation is a development of the divine nature," "God is no empty abstraction but the all in all of qualities and attributes," "Can God do what is impossible, or what only is possible?" &c. Further sections treat of the Divine government and actual course of the world, and the work concludes with two chapters on "Religion and Morality" and "Dogmas and Confessions." But this "outline of an outline," though indicating the scope of the Lectures, conveys a very inadequate notion of their richness and suggestiveness. Scarce a page of the book can be opened which does not awaken, even in students of Lotze's larger works, sentiments of admiration for his almost unequalled powers of philosophical grasp and lucid exposition. Thus in section 3, headed by the profound remarks that "Religious faith grows out of primitive feelings more akin to first impressions of sense than to rationalised experience of a cosmos," and that "Primitive religious feeling implies a supersensuous world," we have the instructive comment:

"This inward experience may be termed the faith with which we believe, and through which we believe, the *fides qua creditur*, by which I mean that upon nothing short of these spiritual emotions can we base our confidence in the significance and truth of that supersensuous agency which we presupposed. But the matter and content of such faith as this cannot assume the definite form of articles of religion communicable by one person to another, until reason has set to work upon it and has investigated the problem—how the causes and import of these inward emotions of the soul cohere with the rest of experience. This is none the less necessary because articles

of faith already formulated by tradition or scholastic revelation are offered to us for acceptance. For the conviction of their truth in turn can only be called forth in us by proof of their rational connexion with our other intellectual postulates. Hence our first task must be to show that our intelligence is driven by its theoretical, aesthetic, and moral demands to furnish a certain supplement to its view of the world of experience in the shape of an assumption of a supersensuous world. The human mind has endeavoured to supply such supplementary hypotheses one after another in a certain order, and to them will correspond the successive chapters of the Philosophy of Religion" (p. 7).

It would be difficult in my judgment to render with greater accuracy and happiness the causes and ordinary methods of philosophical theology; and Lotze's exposition, both here and in his remaining works, has a peculiar value at a time when the philosophical and rationalistic re-statement of truth may be described as the most imperious need of theological science. But the book is full of pregnant suggestions and remarks of a similar kind. Most apposite, *e.g.*, are the following observations on the teleological argument for the existence of deity, though they only reproduce the fuller arguments of Lotze's other works on the same point.

"The argument from design really rests on the strange and unaccountable belief that what is without purpose, perverse, and irrational, has a better title in itself to exist, or is more likely as such to be real than what is not so. If we are possessed by such a belief, we must needs suppose a particular and peculiar purpose to have been at work, in order that anything which is rational and thus fulfils an end should be real. There is, however, nothing to prevent our making just the opposite assumption. For we must, in any case, recognise in reality something which is final and absolute, and cannot be derived from anything else; and since we must recognise and admit such an ultimate reality, why not suppose that in its original character it is entitled to those predicates of harmony—inner agreement and adjustment of means to an end?" (pp. 22, 23).

As an argument based upon probability, and, therefore—like most other religious truths—requiring faith for its initial force and perpetual sustaining power, this seems to me practically unanswerable. It illustrates also Lotze's general caution and his determination not to extort more from an argument than its fair and unforced content readily yields. Of this caution and scrupulous fairness we have repeated illustrations. Thus, though disapproving the pessimism which is so marked a feature of our present-day speculation, he is not afraid to avow that it has in theory a legitimate *locus standi* (p. 148).

"Lastly, it may be true that the general consciousness of what is right and wrong, recognised morality as we call it, has grown more perfect with the lapse of time; but the moral character of the living man has not made any demonstrable progress, nor does any unprejudiced person think it likely that the future will bring about any essential change therein."

"At the same time our increasing control over nature, and the greater security it provides against natural evils, leads to no end which we can discern. It cannot indefinitely

increase the productivity of the earth; and therefore our belief in the continuance of the race rests on the secret assumption that the evils which now act as a check on population will also continue, without, however, increasing to such an extent as to imperil the existence of those who remain; . . . it must be allowed that, on purely theoretical grounds, there is as much to be said for the pessimistic as for the optimistic view, and that the latter rests only on our conception of God" (p. 149).

One advantage of possessing Lotze's thought, as we here have it, in outline, is that—like the skeleton form in the science of anatomy—we discern the more readily its fundamental principles, and are enabled with less danger of mistake to compare his speculation with that of other thinkers and schools.

Thus it is impossible for any one gifted with philosophical insight not to perceive that the genuine character of his method is essentially sceptical. This, no doubt, may be affirmed of most eclectic thinkers, but the fact is by no means so obvious as it is made to appear in this outline of his religious philosophy. What I mean is, not that Lotze's ultimate conclusions are altogether suspensive or doubtful, but that they are based upon impartial and suspensive enquiry, and are mostly asserted finally, not as the legitimate outcome of his principles, but as "categorical imperatives." Sometimes, indeed, he seems to me to overlook the necessarily defective character—from the standpoint of logic and demonstration—of religious truth, and hence not to give its utmost scope and energy to the spiritual principle of faith. Thus, he tells us in terms which to be acceptable need considerable qualification:

"The axioms of science are general judgments and are hypothetical. . . . But the first principles of religion and those which constitute its essence, from which we must, of course, exclude moral principles, are assertorial judgments, dogmatic statements, which assert the reality of particular single facts such as the existence of God."

It might almost be said that this distinction goes far in the direction of inverting the real facts of the case. It is science that can best claim to be dogmatic, and religion whose truths are largely based upon hypothesis. More consonant with the profoundest truth is the first quotation I have given above, as well as what he tells us in a subsequent paragraph (p. 150):

"If we, therefore, after and in view of our entire renunciation of theoretic proof, are still convinced of the necessity and truth of religious faith, we must consider this faith as an attitude of moral character. And religion really begins for us with this feeling, theoretically unprovable, yet still recognised by us, a feeling of duty, or of being bound by this Infinite whose truth we cannot theoretically demonstrate" (p. 150).

The extract thus made serves, moreover, to indicate one tendency of Lotze's thought which, in the naked outline of this treatise, seems to be somewhat excessive—I mean his stress on alleged needs, defects, and cravings of the cultured religious man. That these needs exist, that they ought to be recognised, and should be provided with suitable aliment, I should be the first to concede; but Lotze seems to make it a

point of special insistence to connect their objects, &c., with traditional creeds and beliefs. A philosophy of religion in this and all other respects ought not to be hampered by over-much regard for the religious traditions of the past. It ought, so far as possible, to start afresh and lay its own independent foundations—not purposely deviating in the direction of foregone conclusions, nor on the other hand evincing a prejudice against them. Indeed, the wide and long-enduring acceptance of a religious truth will always constitute to the genuine philosopher an imperative reason for a special examination of its alleged claims.

A final word must be added on the opportuneness and value of this thoughtful treatise. For the religious thinker, whether Theist or Christian, it suggests those lines and directions of least resistance in which we may expect, in the near future, conspicuous fissures and gaps in our traditional and ecclesiastical Christianity. That it is "caviare to the vulgar" will be self-evident from what I have said of it; indeed, I have expended some speculation in endeavouring to form a popular creed which would include the most important of Lotze's truths and positions. Perhaps it is needless to say that I have completely failed. After all, the creed of the genuine thinker and philosopher has always differed, and must always differ, from that of the unideaed crowd. But to the thinker, of whatever creed or school he may chance to be, who is anxious to bring into a more or less homogeneous body of belief those religious and scientific truths which in our time are pressing most vehemently for acceptance, I have no hesitation in commending this work as one of the most suggestive and enlightening that our age has been privileged to welcome.

JOHN OWEN.

#### CORRESPONDENCE.

##### THE PRONUNCIATION AND SPELLING OF PLACE-NAMES IN EGYPT.

London: Sept. 26, 1892.

Allow me to correct one or two mistakes in my letter in the ACADEMY of last week (p. 268). The first is due to the printer, Ovegråsh for NEGRÅSH (Naucratis).

For the sake of consistency, it would have been better to write the article as *al* instead of *el*; and Ga'ef, Fera'en should be Ga'cf, Fara'en, though I am not sure that this spelling correctly represents these two most difficult names. They sound to the novice Gaif, Farain, and even a practised ear might be deceived in consequence of the weakening of the 'Ayyin in modern Arabic.

In one of the letters it is asserted that *q* pronounced as *g* is distinctive of Upper Egypt. This shows how little is known of Lower Egypt beyond the great towns, and how difficult it is for a traveller to shake himself free of the cockneyfied railway and boat officials, donkey-boys, and guides. The dialect of Cairo represents Qāf by a sort of gasp, and Alexandria is as proficient in the affectation(?) as Cairo. Officialdom also smiles upon it, and every little brown-capped, white-capped, and red-capped urchin (*yā salām!*) who thinks he knows something of the world is proud to imitate it.

But let the traveller wander among the villages, listen to the haggling in the markets and the free and easy talk of labourers at their work, and he will soon perceive that the "gasp"

is not only rare, but absolutely non-existent, in the mother-tongue throughout almost the whole of the country regions. At Naucratis, indeed, where representatives of almost every family in the neighbourhood worked at the excavations, two families settled in a newly founded 'Azbah gasped the *q*; but these, if what they told me was true, came from (gasp)-alyūb, and (as that supposition is hardly probable) were very likely, for some good reason, from Cairo itself. The busy modern town of Za-āzi-(Zaqāziq) is of course strongly tinged with Cairene. The above remarks apply only to the country *fallāhīn* (and to the Arabs). In their speech the Qāf is *g*, and the Gim is English *j*.

In Lower Egypt the hard Gim goes only with the gasped Qāf; but for some parts of Upper Egypt I have a vague recollection of hard Gim (formed in the front of the mouth), with hard Qāf (far back).

I should be glad to know whether this is a mistake. There must be hundreds of travellers who can decide the question at once; but probably no one is so well qualified to pronounce an opinion as Col. Ross. What is his verdict as to the spelling of Ga'ef? Should it be Ga'if?

F. L. GRIFFITH.

Bolehall Manor House, Tamworth: Sept. 27, 1892.

Will you permit me to add a few words to the correspondence now going on in the ACADEMY?

It seems to be admitted that the etymological and classical spelling of the word *tell* ought to be with a double *l*; why then spell it with a single *l*?

The word *tell* having a meaning of its own, and a very common one, too, in Egypt, it seems to me that it ought to be spelled in the same way, whether it refers to a place in Upper or Lower Egypt. I admit, however, that in other cases where the signification of a name is not known, or not obvious, we ought to follow as strictly as possible the pronunciation of the natives.

Prof. Sayce says that he has heard the modern name of Bubastis given by a Cairene as Tell el-Basta; the natives around the place call it Tell Basta without *el*. Likewise we have Tell Monkdām, Tell Baglich, but Tell el-Yahudieh, Tell el-Battih.

My experience is that in the Delta the natives use indiscriminately the words *tell* or *kôm* when speaking of a hillock; nor is the word *kôm* absent from names in the eastern part of the delta, as, for instance, Kôm shenit, near Horbeit, Kômes-sekh, &c.

R. D'HULST.

#### SCIENCE NOTES.

THE annual Harveian Oration will be delivered by Dr. J. H. Bridges, at the Royal College of Physicians, on Tuesday, October 18, at 4 p.m.

PROF. H. ALLEYNE NICHOLSON has been appointed to deliver a course of twelve lectures, on the Swiney foundation, at the Natural History Museum, Cromwell-road, on Mondays, Wednesdays, and Fridays during October, at 3 p.m. The subject chosen is "The Great Periods of Geological History." Admission to the lectures is free.

MESSRS. CROSBY LOCKWOOD & SON will publish shortly a treatise on *The Microscope: Its Construction and Management*, by Dr. Henri van Heurck, director of the Antwerp Botanical Gardens, translated from the French by Mr. Wynne E. Baxter. The volume will comprise full descriptions of the various instruments in use on the continent and in this country for microscopical work, and will be freely illustrated. It will deal also with technical microscopy in general, photo-micro-

graphy, the past and future of the microscope, &c.

THE Scientific Press announces: *The Art of Feeling the Invalid*, by a Medical Practitioner and a Lady Professor of Cookery; *The Art of Massage*, by A. Creighton Hale, illustrated; *How to Become a Nurse and How to Succeed*, by Honnor Mortem; *Surgical Ward Work*, by Dr. Alex. Miles.

WE learn from *Nature* that a native gentleman has undertaken to found a biological laboratory at Calcutta, in connexion with the Zoological Gardens, with the special object of investigating the action of snake-poison, and of discovering, if possible, an antidote.

#### PHILOLOGY NOTES.

AN edition of the Coptic MSS. brought from the Fayum by Mr. Flinders Petrie is being prepared, with commentaries, indices, and facsimiles, by Mr. W. E. Crum. It will shortly be published by Mr. Nutt.

MESSRS. GILBERT & RIVINGTON have purchased the oriental founts formerly the property of Messrs. W. H. Allen & Co., including seven founts of Punjabi type specially designed and cut, and a very beautiful fount of Tamil. They have recently, also, to meet the growing demand on the part of Egyptologists and Assyriologists, very largely augmented their founts of hieroglyphs and cuneiform type.

MR. A. F. CHAMBERLAIN, of Toronto, has sent us a pamphlet entitled *The Language of the Mississauga Indians* (Philadelphia: McCalla), which was approved as his thesis for the degree of Doctor of Philosophy at Clark University, Worcester, Massachusetts. It is pleasing to find a Canadian thus studying the aboriginal linguistics of his own country, even though he has to pass into the States in order to graduate in anthropology, and there print his researches. The Mississauga Indians are a branch of the great Algonkian family, which can be traced back to 1648. Since 1844, a small colony of them has been settled on Lake Skugog, in the province and county of Ontario. These were visited by the author in 1888, when he took down from the mouths of the most intelligent of them a vocabulary, together with some short myths and songs. The language closely resembles the two better known languages of the Algonkian stock, Nipissing and Ojibwé (for so the familiar Ojibway is here spelt). That it has changed but little in the course of a century is shown by a comparison with the vocabulary given in Barton's *New Views of the Origin of the Tribes and Nations of America* (Philadelphia, 1797). Still more interesting is a detailed comparison with a MS. vocabulary in the Toronto public library, which was apparently compiled by a French trader circa 1801. Mr. Chamberlain has treated his subject in a very scholarly way, discussing incidentally questions of syntax, etymology, and mythology; and he has added a bibliography, based upon Pilling's monumental *Bibliography of the Algonkian Languages*, which was noticed in the ACADEMY of August 20.

*Vocalismus der Oskischen Sprache*. By C. D. Buck. (Leipzig: Koehler.) Since Bruppacher, whose work, excellent for the time at which he wrote (1869), is now necessarily antiquated, no connected attempt has been made to reduce to order the complex sound-laws of the Oscan dialect. Mr. Buck, who, as we learn from his preface, is an American, though he writes from Leipzig, has now accomplished half the task, the treatment of the vowel-laws, and has done the work well, with all the exactness that we should expect from a pupil of Brugmann's. He writes in a style which, like his master's, is always clear and readable, and his judgment on

most moot points may be trusted implicitly. In dealing with dialects which are preserved only in inscriptions, the great difficulty is to distinguish between the words about which we really know something and those at whose origin we can only guess; and the chief danger lies in basing phonetic laws on forms which we may after all have misinterpreted. Thus the connexion of Lat. *aedēs* (p. 143) with *αἶθρα*, though universally accepted, is very forced—"fire-place" is a curious designation for either a temple or a house—and if the *d* is original, as it well may be, though we must then give up attempting to derive the word, there is no need either to think that Oscan *aidil* is borrowed from Latin, or to reject Schulze's explanation of Osc. *aikdāfēd* as a miswriting of *\*aidfakēd* (not, as Mr. Buck prints it, *\*aidkafēd*), answering to a Latin perfect *\*aedi-facit* from a vulgar form *\*aedi-faciō*. So (p. 172), Bücheler now makes Umbrian *sihitu* = Lat. *cinctōs*, and if this is true Lat. *cingō* can no longer go with *κίμβος*; but his earlier view that the word = Lat. *citōs* is equally defensible. Osc. *embratur* (p. 192) need not stand for *\*em-parātor*; it is more likely that it goes with Osc. *bratēis*, *imperit*, Gaulish *sparoude* (p. 25), and that Lat. *imperator* is merely due to a popular connexion with *parō*. Bücheler's explanation of Osc. *slaugid* as = Lat. *locō* (p. 28) is phonetically quite untenable. A few other points in comparative etymology may be noticed. Sanskrit *har*, "take" (p. 66), as Mr. Buck might have learnt from Prof. Whitney, is a by-form of *bhar* ("bear"), and so cannot go with *χελρ*; Vergil's "omnia fert aetas" shows how easily the idea of carrying may pass into that of abstracting. The Latin word which (p. 67) Mr. Buck, like everyone else, puts with *τέος* and Sk. *pasas* meant originally "tail," and so cannot go with those words. Bohemian *pír* (p. 111) Miklosich puts with other Slavonic words meaning "red," not with *rup*. Latin *terra* (p. 176) points to an original form *\*tēra* (cf. *narrō* for *\*gnārō*), not to *\*tersa*. But it is easy to accumulate minute criticisms. Mr. Buck's book will prove an indispensable help to every student of the ancient Italian dialects, and we may well hope that he will ere long complete his task by a similar analysis of Oscan consonant-laws.

#### FINE ART.

##### THE HISTORY OF ANCIENT ART.

*The History of Art in Phrygia, Lydia, Caria, and Lycia*. From the French of Georges Perrot and Charles Chipiez.

*The History of Art in Persia*. From the same. (Chapman & Hall.)

THE monumental work which bears the names of Perrot and Chipiez no longer needs an introduction to the English reader. It is at once the most exhaustive and the most important work of the kind that has ever been produced. The credit of it mainly belongs to M. Perrot: to M. Chipiez we owe the architectural drawings and designs which were indispensable to his colleague's labours. But the actual historian of ancient art is the eminent member of the French Institute whose name stands first on the title-page of the work. It is accordingly with M. Perrot that the present reviewer has to do. I am no architect: archaeology, and not architecture, is the subject on which alone I have a right to speak. It is only as brother archaeologists that M. Perrot and myself can meet on common ground.

The first thing that strikes the reviewer in reading what M. Perrot has to tell us is the minute care which he has bestowed upon his work. Nothing seems to have escaped his notice. He is as well acquainted with the latest discoveries as with the time-honoured theories of a former generation. He has made himself master of materials which are scattered through a multitude of periodicals written in the various languages of modern Europe. In honourable contrast to so many scholars of to-day, he has not confined himself to the literature of his own country: his references to English and German writers are as numerous as his references to French authorities.

But M. Perrot's History of Ancient Art is not merely a monument of industry and learning. M. Perrot has marshalled his materials with consummate skill and brought to bear upon them the judgment of a trained critic. Nothing is more remarkable than the way in which he has conscientiously worked out each small detail, not shrinking, where it has been necessary, from all the vexatiousness of a lengthened correspondence with those from whose publications he has derived his facts.

In his account of Phrygia and its art he has of course been largely indebted to the explorations and discoveries of Prof. Ramsay. In fact, those who wish for a thoroughly satisfactory account of what these have been cannot do better than study the pages of M. Perrot's volume. They will thus form some idea of the gains to archaeological science which Prof. Ramsay's journeys in Asia Minor have produced.

Next to Phrygia more is known about the art of Lycia than about that of any other part of Asia Minor. Thanks to the explorations of Fellows, Benndorf, and others, the monuments of Lycia have been fairly well described. Caria and Lydia are in a less fortunate position. Mr. Paton's excavations have lately thrown light on the early pottery of Caria, and I have done my best to make known to epigraphists the Carian inscriptions which have been found in Egypt. But we are still very far from possessing even a rudimentary knowledge of ancient Carian art. Caria still needs its Fellows and its Schliemann.

Lydia is even worse off. Apart from a few coins, on certain of which the keen-sightedness of M. Six has detected the name of Alyattes in Greek characters, we are reduced to a very meagre list of monuments for any knowledge of ancient Lydian art. Foremost among these is the famous tumulus of Alyattes, near Sardes, the magnificent stone chamber in the centre of which was excavated by Dr. Spiegelthal. To this must he added the tumuli in its immediate neighbourhood, opened by Dr. Dennis—but, alas, already desecrated and rifled in the Roman age; as well as the blocks of stone sent by Croesus to the temple of Ephesus, upon one of which is an inscription in what are apparently letters of the Lydian alphabet. When we add to these an inscription in similar characters on a piece of stone found at Sardes and now in the Ashmolean Museum, a mould of serpentine now in the Louvre, the figures on which remind us somewhat distantly of



Babylonian art, and some very interesting ornaments of gold discovered near Aidin, we have practically exhausted the remains at present known to us of native Lydian art. The fragment of an Egyptian alabastron, found by Spiegelthal in the mortuary chamber of Alyattes, and figured by M. Perrot, came of course from Egypt, like the upper part of a similar vase from the same place, which is now in my possession. I may add that I also possess other evidences of intercourse between Lydia and foreign countries in the days of its independence, in the shape of a large Egyptian scarab and a finely-engraved chalcedony of Assyrian workmanship, which were found in the lower or Lydian stratum at Sardes. Along with the seal of chalcedony two others were discovered of identical shape, but so rudely carved as to betray their native origin, together with an amulet of polished stone, which has been cut into the form of an animal.

What makes our comparative ignorance of ancient Lydian art the more remarkable is the fact that Lydia is just that part of Western Asia Minor which is at present the most accessible to visitors. A railway runs past the site of Sardes, while Smyrna is the resort of numberless tourists. It was to Smyrna, too, that the University of Oxford once sent an archaeological student, with the intention of eventually establishing there an archaeological school.

I have left myself but little space in which to do justice to the volume on the ancient art of Persia. Suffice it to say, therefore, that it is well worthy of the work of which it forms a portion, and that it is indispensable to every student of the art of Akhaemenian Persia. The illustrations which have been lavished on it will be found particularly serviceable. I am fully at one with M. Perrot in believing that the famous winged figure at Murghab could not have been executed in the life-time of Cyrus. The inscriptions on the adjoining buildings go to show that it was intended to represent the supposed founder of the Persian Empire; but, if so, a sufficient time must have elapsed between the death of Cyrus and the erection of the monument for a cult of the king to have grown up. The figure represents not a human being, but a winged divinity. Moreover, above the head is a head-dress, the conception of which has been derived from the art of Egypt. It thus shows not only that Egypt had been conquered, but that the conquerors had returned to Persia and introduced into it the religious art of the conquered province. We are consequently referred to a later date than the reign of Kambyses. The same testimony is borne by the use of the Persian cuneiform alphabet on the walls of the Murghab monuments. Cyrus served himself with the old syllabary of Babylon and with the Babylonian language; a Persian cuneiform alphabet had not as yet been invented. Of Kambyses we have no official record whatever in cuneiform characters. It would seem, therefore, that the invention of a peculiar Persian script formed part of that national movement of which Darius was at once the representative and the organiser.

The shortcomings of the English translation of the *Histoire de l'Art dans l'Antiquité* had better remain unnoticed. The translator is evidently not an archaeologist, and his work seems to have been done in haste. At all events it is difficult otherwise to account for such oversights as "right" instead of "left" in the description of a Lydian object, of which a drawing is given (p. 293). The translation reads smoothly, however, and those who are unfamiliar with French will doubtless find it welcome.

A. H. SAYCE.

## CORRESPONDENCE.

### "THE ORIGIN OF METALLIC CURRENCY."

Fen Ditton, Cambridge: Sept. 27, 1892.

Canon Taylor says he is agreeably surprised to find I have so few objections to his article. The reason is that the criticisms in his review were so few and so slight. I dealt with almost all of them in my first letter. I shall treat of the few I omitted then in my present letter.

Let me first note a few things in his letter of last week. He admits that the law of progressive degradation is not universal. A law which is not universal, but only applies to particular cases, is not a law at all. As Canon Taylor's remarks on my treatment of the Alemannic, Gaulish, and British coins were based on the assumption of a well-established law without exceptions, the criticism, of course, falls to the ground.

If Canon Taylor looks at Herodotus iv. 166, he will find that he is inaccurate in saying that Darius put a Satrap (Aryandes) to death for issuing coins heavier than his own. It was because the silver was finer in quality.

Canon Taylor evidently is in despair over Plutarch's passage about Solon's currency. He talks wildly about a change from the Aeginetan to the Euboic standard at Athens. Because the coins of Aegina circulated at Athens before Athens had a coinage of her own, it does not follow that Athenians weighed gold and silver on the Aeginetan standard. The newly-found Polity of Athens shows that there was an old Attic weight standard in use before Solon's time quite different from the Aeginetan. Canon Taylor has the old notion about Solon reducing the weight of the coinage in order to relieve the debtors. The Polity has dispelled this phantom effectually.

As regards the Daric being the archetype of the Greek coinages, I want Canon Taylor to say how he accounts for the fact that we find the standard of 130 grains in use in Greece, supposing that with him we take it as borrowed. The Phoenicians were the intermediaries between Greece and Asia; but as they used the 260 grain unit, we ought to find the Greeks using that. Again, the Euboeans traded with the great cities of Ionia; so if we suppose them to have got their standard thence, they ought likewise to have their standards of about 260 grains, for that was the one in use in Ionia (*cf.* my *Metallic Currency*, 221-2).

Canon Taylor seems to me rather rash in speaking of a Phocæan silver standard, before there is any proof of silver being weighed on any such standard by the Phocæans. He speaks as if the old assumption, that electrum was to silver as 10 is to 1, held everywhere and eternally. If anything is certain, it is that electrum varied greatly in its relation to silver and pure gold. At Cyzicus, for instance, it seems to have been only about one half gold.

Canon Taylor, by his silence, admits the force of my criticisms in his objection to the price of the ox in Delos, Rome, and Egypt.

Now for the few objections and inaccuracies which I left unnoticed. He says my first great heresy is my objection to Brandis' fifteen-stater theory. I would have naturally supposed that my attack on the Babylonian origin of the weight standards, about which Canon Taylor says nothing, was a great heresy—it certainly comes earlier in my book; and likewise that my attack on Schrader's principles of "Linguistic Palaeontology" in my third chapter was a still greater one in Canon Taylor's eyes, as he has been one of Schrader's chief exponents in this country. About this heresy he is also silent. Has he embraced it as the true faith?

If he is not at home in Roman currency, Canon Taylor could certainly criticise this part of my book with a knowledge of the subject. He says that I confess "all this to be purely conjectural" (p. 291), referring to certain facts relating to the excavations at Hissarlik and Mycenae, &c. I confess nothing of the sort; but Canon Taylor will find my words only refer to the monetary system of Carthage, Gades, and Emporiae.

Canon Taylor asks me to account for gold being to silver as 17 : 1 in Asia Minor 1000 B.C., and being as 15 : 1 in Greece in the seventh century B.C. If he had even asked me to account for such a disparity existing at the same moment, I could at once answer it. Marco Polo (ii. 6270 of Yule's translation—*cf.* *Metallic Currency* 146) says that in Carajan gold was to silver as 6 : 1, while in the province of Zardendan, five days west of Carajan, it was 5 : 1. I have proved that there were constant fluctuations in the ratio between gold and silver in ancient times (*ib.* pp. 338, 339).

WILLIAM RIDGEWAY.

### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: Sept. 24, 1892.

So far, so good. But we know nothing yet on three out of the five links of the evidence about the vase which Mr. Torr quotes. (1) Who brought the vase to England? and on whose authority is all this account? (2) Who took it out of the tomb? (3) Was the tomb intact. So far as we yet know, the whole history of this vase may rest on the mistakes or the fancies of an Arab tomb-grabber or a Luxor dealer. Anonymous statements of this kind are not the sort of proofs required in historical questions, and I should have least expected to have to remind Mr. Torr of this.

WM. FLINDERS PETRIE.

## NOTES ON ART AND ARCHAEOLOGY.

THE autumn exhibition of pictures, sculpture, and designs will open at the New Gallery next week. The exhibition of works by living animal painters, of which mention has already been made in the ACADEMY, will also open next week at Birmingham.

MESSRS. RICHARD BENTLEY & SON announce a *Life of John Linnell*, written by Mr. Alfred T. Story. It will be in two volumes, with numerous illustrations from pictures and sketches.

MESSRS. SEELEY will publish shortly *The Inns of Court*, by the Rev. W. J. Loffie, with twelve copper-plates and many smaller illustrations by Mr. Herbert Railton and other artists.

MESSRS. MACMILLAN have in the press a translation of Adolf Erman's *Life in Ancient Egypt*, by Mrs. H. M. Tirard (Miss Helen Beloe), with maps and numerous illustrations.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will publish by subscription *Monumental Brasses*

of Lancashire and Cheshire, by Mr. James L. Thornely. The work will contain twenty-six full-page engravings, after drawings made by the author from heel-ball rubbings of the original brasses, each accompanied by a short article describing the brass, its position, the vicissitudes it has undergone, and the persons it commemorates. There will also be an introductory essay upon monumental brasses generally, with references to local examples.

THE first edition of Mr. Frederick Litchfield's *Illustrated History of Furniture* is exhausted; and the publishers (Messrs. Truslove & Shirley) hope to have a second edition ready early in November. This will include a few additional illustrations.

A LOAN exhibition, illustrating the history of the city, is to be held at Dundee during the present winter. Among the objects to be shown are—portraits, views, locally printed books, coins and medals, plate, municipal insignia, and mechanical models, &c., showing industrial development and trade processes.

AT a recent meeting of the Académie des Inscriptions, M. J. Menant exhibited the rubbing of a Hittite bas-relief, found at Angora, which is now at Constantinople. It shows two personages, with an inscription in Hittite characters by the side of each. One of them is the god Sandu, to whom a king (with a name not yet deciphered) is making an offering. M. Menant took the opportunity to express his views about the Hittites generally. He would confine the name "Hittite" (Hétéen) to the people called Kheta by the Egyptians and Khatti by the Assyrians, to whom he attributes the peculiar sculpture and hieroglyphic writing found in Northern Syria and Asia Minor, probably dating from the sixth century B.C. But he distinguishes altogether from them the Hittite of the Old Testament.

## MUSIC.

### MUSICAL PUBLICATIONS.

WE have received from Messrs. Cocks & Co.: *My Fairest Child, The City of Night, Crossing the Bar, I had a Flower, and Oh! Beautiful Star.* Songs by Lawrence Kellie. The first, to Kingsley's well-known lines, is one of the composer's best songs; there is something quaint and dreamy about both melody and accompaniment. The second is of a lower, a melodramatic order. The "Tennyson" and the last two are simple, attractive compositions.

*Age and With Early Horn.* Songs arranged by Mary Carmichael. The first is from Boyce's "Anacreon." The pianoforte accompaniment is clever, although there are one or two places in which the harmonies do not agree well with the old melody. The second, a quaint and vigorous song by John Ernest Galliard, who was a contemporary of the great Bach, has a most effective accompaniment.

*An Eastern Lament and The Arena.* By Joseph L. Roeckel. The first is a sentimental song, but is well written, and, in its way, taking. The second is more commonplace. The "Come to me" major section begins in a very Gounod-esque strain.

*The Light of thy Love.* By Georges Pfeiffer. This is not very original in melody, while the pianoforte accompaniment is jerky. There is a pleasing cadence on page 4 from a minor key to its relative major.

*The Silent Chimes.* By Frederic H. Cowen. This ballad commences in a simple, pleasing manner, but afterwards falls into a somewhat ordinary groove. The consecutive fifths in the

accompaniment are effective, and, moreover, can easily be justified.

*The Silent Ferry.* By Henri Logé. This is not a very elaborate song, but it has a graceful pianoforte accompaniment.

*My Love and Delight.* By Ernest Lake. A quaint and exceedingly pleasing song.

*In Years to Come.* By Madge E. Courvy. A simple ballad, but the end is not as good as the beginning.

*Twelfth Night.* Cantata for female voices by Alfred Redhead. This is a clever little composition. The music is bright and effectively written for the voices. There are in all only ten numbers; the Trio and Chorus, "Merrily, O Merrily," is one of the best. Brevity is the soul of music of this kind.

*He Stoops to Win.* Operetta written by Cunningham Bridgman, composed by Wilfred Bendall. Lively, and full of humour. Some of the sentimental ballads of the present day are caricatured in an amusing manner.

*The Organist's Library.* Book I. By Dr. W. J. Westbrook. This is an excellent number. It contains an Overture, "Lazarus," by J. H. Rolle, which is unmistakably eighteenth-century music, but full of vigour and interest; a graceful "Andante" by Joseph Woelff; a "Larghetto" by Spohr; and an "Andante" by Haydn. All four pieces are well transcribed, and not one of them is hackneyed.

*Quatre Morceaux de Salon.* For violin and pianoforte. Nos. 1 and 2. By Emile Sauret. No. 1, "Vision," has an attractive theme, somewhat Wagnerish in character; the middle section of the piece is in genuine "salon" style. No. 2, "Capriccietto," is light and lively.

Walter Macfarren's *Pianoforte Method.* The author has written all the musical examples himself; they are pleasing little pieces, but some of the positions are difficult for beginners. The "Toccata" is a useful study. The elements of harmony are also given; the importance of understanding what is played is now fully recognised.

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## LITERATURE.

*Abraham Fabert.* By George Hooper. (Longmans.)

THIS, we regret to say, is the posthumous work of a learned, experienced, and conscientious writer. The late Mr. Hooper's *Waterloo* is a repetition of the Wellingtonian legend in stereotyped form, dressed up with the usual homage to national vanity. His *Sedan* is a less pretentious book; but it draws its inspiration from the Prussian staff, by no means a trustworthy source; and it is very unjust to France and her army. Yet, though neither work is of high authority, Mr. Hooper had read much of the history of war; and if, as a military critic, he must rank low, he was a careful and laborious military student. This volume is a sketch of the career of Fabert; and Mr. Hooper need not have made a kind of apology for describing the life of a great soldier, renowned in the age of Guébriant, Condé, and Turenne, conspicuous in the art of war and of peace, at the time when France produced her most illustrious men, and remarkable for this, that he was the first *roturier* who won the marshal's staff—a distinction hitherto confined to the *noblesse* of the sword. Mr. Hooper's book will be read with interest; it displays the author's characteristic merits, intelligent research and painstaking industry. It is deficient, however, in artistic skill, and in the peculiar gift of a true biographer: the faculty of placing his subject before us, and of bringing it out in proper relief from amidst a mass of surrounding details. The background of Mr. Hooper's portrait of Fabert is too large and too crowded; the strong personality of the rugged warrior, endowed with parts which approached genius, is not made sufficiently distinct; and his life is almost lost in a maze of history. Nevertheless there is much to be learned from this work; and we would specially commend Mr. Hooper's estimate of Louis XIII. as a ruler of France, for he has been made a mere foil to Richelieu by too many writers. It may appear ungracious to point out defects in a book which had not been finally revised by its author, and had not received his last touches, especially as a daughter's pious care has endeavoured to do this work for a parent. But the errors in the text of this volume are many; and they will disappear, we hope, in a second edition. It probably was a mistake of the press that Amanvilliers, famous since Gravelotte, figures as Armanvilliers in these pages, and that Don Juan of Austria, an adversary of Turenne, is confounded with the Don John of Le-

panto, a hero of immortal memory, and of another age. But "tireless" and "strongish" are not English words; and how can "offensive comparisons" be said to "go to water"?

Abraham Fabert was born in 1599, a few years after the Peace of Vervins, which had placed Henry IV. in power on the throne. His family was of Alsatian origin, but it had been settled for some time at Metz, where it was prominent among the city burghers, several of the name having been master printers. The Faberts, to judge from their Christian names, must have been of the Reformed faith; but Fabert himself was brought up a Catholic, though he retained through life strong Huguenot sympathies. As is usually the case with strong natures, the boy showed the bent of his disposition at an early age, and, greatly against the will of his father, he entered the French army in his first teens under the auspices of the great Duc D'Epernon, the royal governor of the tract of the Messin. The promotion of the son of the plebeian was slow, as, indeed, was that of the princely Turenne, a contemporary, though some years younger. Fabert was kept down by the jealousy of the *noblesse*, and, perhaps, by a reputation for being learned; though Mr. Hooper, we think, underrates the esteem in which knowledge was held by that generation in the French army, many of the chiefs of which were most accomplished men. We need not follow his ascent through many grades in "the Guards," "Piedmont," "Rambures," and other corps; nor have we space to notice his exploits in detail. Fabert was in active service for about thirty years before he rose to eminent rank and took part in the long series of wars directed by the genius of Richelieu, which quelled Huguenot rebellion at home, and ultimately sent the armies of France to the Rhine, and across the Alps and the Pyrenees. Fabert gradually made a name for himself as a soldier; his personal courage was remarkable, even among the gallant men of his day; he was more than once conspicuous in the deadly breach of fortresses stormed after furious assaults, and it was said of him, even at an early age, that he would win the glorious *bâton* by his sword. He showed, too, on more than one occasion, that he could rise to the higher parts of war. He skilfully turned a hostile position in one of the raids of the French into Piedmont; he co-operated with Turenne in covering the retreat of the French army in 1635, an exploit long remembered in those days; and—a most significant fact—he won the esteem of that great captain as a really able man. Yet the capacity of Fabert was chiefly seen in military administration, and all that pertains to it. He had considerable skill in mechanical arts, and the eye of a real engineer; he could organise, direct, and rule men; and, forestalling more than one of the reforms fully developed by Louvois and Vauban afterwards—the invention of siege parallels has been ascribed to him—he greatly improved the mechanism of the French army, at this time in a most imperfect state, and inferior to that of the armies of Spain, still glorious with the traditions

of Parma, and formidable in the renowned Tercios. The burgher warrior, too, gave proof of qualities always prized in the noble profession of arms. He was true as steel to his superiors in rank—an excellence far from common in that age; and his loyalty to the house of Epernon, the patrons of his youth, continued through life. The independence, too, and the strength of his character were remarkable, and conspicuously shown. The son of a townsman of Metz actually refused promotion at the hands of the king because this violated established usage; he defied the powers of a marshal of France, in a dispute in which he knew he was in the right; he honourably declined advancement which he felt belonged to an older companion in arms. The spirit of Bayard informed the rough soldier; and despite the scoffs and gibes of dandies of the *noblesse*, Fabert was rated at his true worth by his military chiefs.

Towards the close of the reign of Louis XIII., Fabert, a veteran, though in the prime of manhood, was made Governor of the Fortress of Sedan. He had been admitted, for some time, into the inner military councils of the king; had attracted the notice of the great cardinal; and had projected more than one successful campaign. His new post was one of the highest trust. Sedan was a border stronghold lying between Lorraine and the Spanish Low Countries; it had been an appanage of the great house of Bouillon, which had lately conspired against the Crown of France; it was a place of refuge for Huguenot plotters; and it required the hand of a strong ruler. Fabert held this command for many years; and it deserves notice that his friend Turenne, though a near kinsman of the despoiled Bouillon, almost congratulated him on his well-deserved promotion. The governor gave proof of remarkable powers in the administration of Sedan and the neighbourhood; he sent succour to Condé after the great day of Rocroy; fitted out a regiment which made its worth felt in the campaigns of Fribourg and Nordlingen, and admirably organised his district for war. He also encouraged the rising manufactures of the town; made its trade thrive by his strict discipline, and especially distinguished himself in holding the scales of justice even between the Catholic and Huguenot townsmen, and in establishing toleration and religious freedom. Sedan became a place of the first importance, when the war of the Spanish Fronde broke out; and the commandant proved equal to his arduous task. Fabert took the side of the Queen and Mazarin, and tenaciously adhered to it through the vicissitudes of a contest of ever changing fortunes—conduct very different from that of many other governors, who sold themselves to the highest bidder, and not sufficiently praised in this book. When Turenne raised the standard of revolt—the one great fault in this warrior's life—Sedan was made a thorn in the marshal's side. Fabert resolutely held it against every attack, and kept the garrison ready to take the field; and the fortress proved of the greatest value in checking the progress of invasion on the Meuse. Fabert, too, more than once received Mazarin during the



cardinal's flittings to and fro in exile; and, in short, was a tower of strength for the royal authority along the endangered northern frontier. After Turenne had returned to his duty, and, placed at the head of the Regent's forces, was conducting his admirable campaigns on the Marne and the Oise, Fabert directed the siege of Stenay, a place of the highest value in the wars of that age, and his skill in the operations became a by-word. The fortress had no sooner fallen than he detached a considerable body of troops to support Turenne, then intent on the relief of Arras; and this important assistance proved of the greatest use in a passage of arms which, in the result, was a turning point in the contest with Spain. Fabert continued at his post at Sedan until after the end of the war of the Fronde. He received the staff of a marshal in 1658, after Turenne's memorable victory of the Dunes, an honour promised for years by Mazarin, but withheld from a plebeian by the jealousy of the noblesse, and, as we have said, the first promotion of the kind. His administration of the district entrusted to his care had been so admirable and marked with such forethought that it attracted the attention of the cardinal in power; and Fabert drew up several schemes of reform—political, financial, commercial, social—which remain evidences of his superior parts, and were far in advance of the ideas of his time. He proposed different plans for relieving the provinces which had been harried by the late protracted war; and, really anticipating the designs of Turgot, projected measures of equal and just taxation for a system of general internal free trade, and for a great survey of France for fiscal purposes, measures not accomplished until after 1789. His reputation as an administrator was so great that he was thought of for the high post of financial minister; and it would be curious to speculate how, had he obtained the office, the course of affairs would have run in France.

The health of the old soldier, injured by wounds and hard work, began to fail soon after the peace of the Pyrenees; and Condé and Turenne, it is said, watched by his bedside during one of his illnesses when he was in attendance on the court in Paris. He died in harness in 1662; and his rule of Sedan was long remembered as that of an able and most righteous governor. The last scene of his administration was characteristic: the dying man called the leading citizens, of both faiths, to listen to his parting words; and in language worthy of L'Hôpital and Sully he adjured Catholic and Huguenot to cease from angry strife, to find a common ground for goodwill in the Gospel, to think on the points of resemblance, and not on the points of difference, in the forms of Christianity they alike professed. Strange that sentiments like these should have been uttered a few years before the Revocation of the Edict of Nantes and the infamous persecution of Protestantism in France! Fabert, however, in this resembled most of his illustrious companions in arms: Turenne and Villars, many years afterwards, befriended the wronged and

oppressed Huguenots; just as in another age every great French soldier abhorred the foul crimes of the Reign of Terror. It was characteristic of the Revolution and its deeds that Jacobin bands, in the frenzy of 1793, tore the remains of Fabert from the grave, as they tore those of Turenne and their kings.

Fabert is best known, perhaps, as the first man of low birth who attained the rank of Marshal of France, an honour denied to Chevert in the next century, and from which, not to speak of Masséna, Ney, and Soult, Napoleon himself would have been excluded under the military administration of the old régime, before the Revolution swept it away. But Fabert was more than an illustration of new ideas; he was a great soldier, and really a great man.

WILLIAM O'CONNOR MORRIS.

*Letters of Charles Dickens to Wilkie Collins, 1851-70.* Selected by Miss Georgina Hogarth. Edited by Laurence Hutton. (Osgood, McIlvaine & Co.)

IN view of the many letters from Dickens to Wilkie Collins published in the Dickens Correspondence, and of the extended references to Wilkie Collins in Forster's *Life*, one is scarcely in a position to say that the letters composing this volume throw much additional light on the relations which existed between the two authors. We all know that they acted together, travelled together, foregathered together, wrote together—Collins being about the only writer whom Dickens admitted to the honours of "collaboration"—and that Dickens entertained an enthusiastic admiration for Collins's work. The present correspondence cannot, therefore, in any sense, be regarded as a revelation. But to the true lovers of Dickens, and their name is legion, his company always affords pleasure, refreshment, profit. They are glad to get any new utterance from him even on an old theme. In brief, this little collection of letters, exhumed tardily from among Collins's papers, is in every way welcome.

The work of all novelists, except those perhaps in the very first rank, has a tendency to age; and the author of *The Woman in White*, *No Name*, *Armada*, does certainly not now hold in the world's esteem the place that he held twenty-five or thirty years ago. Ingenious plot-puzzles were his forte; and though a good mystery still has its charm for the modern reader, yet to produce its full effect the mystery must be surrounded by something of exotic circumstance—the scene must be laid in the South Seas, India, America. Then Collins's characters have no permanent vitality, and his general reflections on men and things can hardly be called valuable. At first sight, therefore, such utterances on the part of Dickens as the following may seem a little excessive:

"I cannot tell you with what a strange dash of pride as well as pleasure I read the great results of your hard work. Because, as you know, I was certain from the Basil days that you were the Writer who would come ahead of all the field—being the only one who combined invention and power, both humorous and

pathetic, with that profound conviction that nothing of worth is to be done without work, of which triflers and feigners have no conception."

Dickens, however, it must be remembered, was not pre-eminently a critic; and in the case of Collins it is fairly open to conjecture that he was biased in his admiration by the fact that Collins possessed a gift which he himself did not possess, much as he strained to obtain it—the gift, namely, of constructing coherent and well-ordered plots. But if the praise may, from the strict critical standpoint, seem a trifle too glowing, yet how hearty and generous it is, how greatly superior to all suspicion of rivalry! And how kindly and helpful, how full of the true spirit of friendship, such an offer as the following, made at a time when Collins was out of health in the midst of his work:

"... Simply to say what follows, which I hope may save you some mental uneasiness—for I was stricken ill when I was doing *Bleak House*, and I shall not easily forget what I suffered under the fear of not being able to come up to time. Dismiss that fear (if you have it) altogether from your mind. Write to me at Paris at any moment, and say you are unequal to your work, and want me, and I will come to London straight, and do your work. I am quite confident that with your notes, and a few words of explanation, I could take it up at any time and do it. Absurdly unnecessary to say that it would be a makeshift! But I could do it, at a pinch, so like you as that no one should find out the difference. Don't make much of this offer in your mind; it is nothing except to ease it. If you should want help, I am as safe as the Bank. The trouble will be nothing to me, and the triumph of overcoming a difficulty great. Think it a Christmas number, an Idle Apprentice, a Lighthouse, or Frozen Deep. I am as ready as in any of these cases to strike in and hammer this iron out. You won't want me. You will be well (and thankless) in no time. But there I am; and I hope that the knowledge may be a comfort to you. Call me and I come."

Here speaks out the true Dickens—"every inch of him an honest man"—and when Wilkie Collins's art has paled even more than it has done, the fact that he could inspire such affection in his great contemporary will always be a title to honour.

Apart from what is strictly personal to the two men, the most interesting letters in this correspondence are—one in which Dickens defends *A Tale of Two Cities* against Collins, who had evidently wanted to make it more a novel of surprise; and another in which Dickens discusses Charles Reade's *Griffith Gaunt* from the moral standpoint, supposing his own answers to a cross-examination on the subject in a court of law.

"Asked as editor," so he imagines it, "whether I would have passed those passages whether written by the plaintiff or anybody else, I should be obliged to reply, No. Asked why? I should say that what was pure to an artist might be impurely suggestive to inferior minds (of which there must necessarily be many among a large mass of readers), and that I should have called the writer's attention to the likelihood of those passages being perverted in such quarters."

FRANK T. MARZIALS.

*A Memoir on the Indian Surveys, 1875-90.*  
By Charles E. D. Black. (Published by  
order of the Secretary of State for India  
in Council.)

SEEKERS after Eastern wisdom, when not engaged in the editing of original texts, might often find occupation for their leisure hours in the records and blue-books of the Indian Government. The vast stores of undiscovered or forgotten material for the historian, the ethnologist, and the geographer secreted in official book-cases, would repay a long and laborious investigation. Instances are constantly happening where this source of information has been overlooked. The other day the translator and editor of an Arabic chronicle remarked, in his preface, that the only book treating in a European language of the Mahomedan history of Yemen was a small work published at Bonn in 1828. Yet a history of Yemen, from the commencement of the Christian era, will be found in the printed records of the Bombay Government. A guide to researches in one branch of Indian official literature has now been supplied by Mr. Black, who, continuing the work so admirably begun by Mr. Clements Markham, has prepared a summary of papers and reports relating to Indian surveys from 1875 to 1890. It is possible that, in regard to both surveys and other administrative work, all the essential information could have been given in conciser and more convenient shape—something in the nature of a bibliography would answer most purposes; while a critical and exhaustive digest wherein results were exhibited in their natural proportions, and inferences were drawn with scientific precision, would demand a wider knowledge of geography in general and of Asiatic geography in particular, than the compiler of the present "Memoir" has acquired. Nevertheless, this rather bulky volume is in its way a standard work of reference; and so wide is its scope that there are few Orientalists of exalted or humble pretensions who will not acknowledge its usefulness, more especially since, by the munificence of the Secretary of State for India in Council, ample space may be found on the generous margin of the pages for emendations and additions.

These, it must be admitted, will frequently occur to the industrious apprentice in Oriental research. Perhaps, too, he will see fit to reduce the weight of the volume by tearing out an appendix showing the nature and value of the government stores sent out to India. Surely there was no need to record in this place that the Indian Government has been supplied of late years with a telegraphic fault-finder at a cost of £57, and a tell-tale apparatus; £228 worth of urinometers, and over a thousand pounds' worth of various rules and rulers—not of the kind, I presume, biographed by Sir William Hunter and his collaborators. In these and other redundancies the trail of the official is plainly visible. It is high time that something should be done both in India and at the India Office to abate the incontinence of official printing. Other and more serious faults in the "Memoir" have been pointed out in a Note published in the

*Proceedings* of the Royal Geographical Society. Assuredly it is a mistake to issue "by authority" a work dealing with the geography of India and Central Asia, without having it carefully revised by some competent hand. However, one can scarcely complain of Mr. Black's slips when the leading English newspapers habitually display the most curious ignorance of these questions: when a journal like the *Times* publishes a map of the Pamirs which can only be described as mythical; and when the *Daily Telegraph*, confusing Jandula in Wazirland with Jandol in Yaghistan, announces in an article two columns long that Lord Lansdowne, following its advice, has sent a force to annex Bajaur.

But it must be admitted that if a book like Mr. Black's "Memoir" suggests nothing but a search more or less successful for minor inaccuracies, the reader is as much to blame as the compiler. The baldest record of survey work in and around India is a history of great achievements, no less deserving the most honourable mention than the exploits of Bruce and Stanley. During the decade and a half under review, an enormous addition was made to our knowledge of the countries beyond the Indian border; and that by the courage and devotion of Englishmen whose names, most likely, the general reader has never heard of. In particular, the Indian Government has obtained trustworthy intelligence regarding a part of high Asia which has of late attracted almost as much attention as the innermost lakes of Central Africa or the further shores of the Behring Sea. For the first time an attempt has been made to exhibit all this information in something like a comprehensive shape; and had he done no more than this, Mr. Black would have earned our gratitude. The references and the index are especially useful; while that part of the text which is original will at least serve to show how much has been effected since Mr. Markham's summary was published. It is true that the reports of the Mahomedan traveller, M—S—, as to the hydrography of the Upper Oxus, turned out to be misleading—a circumstance which Mr. Black should have mentioned in a footnote; but we can now rely on something more than the statements of Asiatic explorers. The work started by General T. Gordon, when attached to the Yarkund Mission, has been ably continued by a succession of highly qualified English geographers. Mr. Black rightly praises Colonel John Biddulph's book on *The Tribes of the Hindu Kush*; though it is going a little too far to say that "the summit of the notable Tirich Mir, north of Chitral, was first brought into prominence by its author." Tirich Mir, 26,425 feet above the sea, was prominent, one would imagine, long before our politicals appeared on the scene. Colonel Biddulph's geographical researches in the country round Gilgit were supplemented by Colonel Tanner; and a little later Mr. McNair, disguised as a Mahomedan physician, carried out an adventurous reconnaissance to the frontiers of Kafiristan. In 1885 Mr. Ney Elias, now Consul General at Meshed, travelled from Yarkund, over the Pamirs, to Badakshan, and thence to

the camp of the Afghan Boundary Commission, near Maruchak; the result of his arduous labours being a most valuable report on the Upper Oxus States, which, however, has never yet seen the light. A brief account of his journey will be found in Mr. Black's book; but it may be added that the mystery of the Dragon Lake in the Pamirs has since been cleared up by Capt. Younghusband, who found that the light supposed to flash from a great diamond set in the dragon's forehead is only a ray of sunlight entering the cave through an orifice at the further end. Mr. Black tells us about an isolated peak to which Mr. Elias "had to give" the name of Tagharma; and in a footnote he quotes a text from the prophecy of Ezekiel—"They of the house of Togarmah traded in thy fairs with horses and horsemen and mules." It is difficult to see what inference one is expected to draw from this. Mr. Elias did not name the peak. A reference to Tagharma will be found in Shaw's book, if not in earlier authorities. *Tagh*, as in Mustagh, Taghdumbash, and other geographical names, is the Turki for "head" or "summit." There is nothing to show that Ezekiel's Togarmah was in the Pamirs. Returning from Maruchak, Mr. Elias joined Sir William Lockhart's mission. Mr. Black makes no mention of the Lockhart mission, which is the more to be regretted as very little is known about that interesting and important undertaking.

To rightly estimate the value of a book of this kind one must take account of the materials on which it is based, and of the manner in which they have been utilised. A single example of Mr. Black's method may suffice. The following extracts are from Colonel Holdich's Report and Mr. Black's Memoir:

MAJOR HOLDICH'S REPORT  
(1883).

MR. BLACK'S MEMOIR  
(1891).

"The object of this survey expedition was to explore the Takht-i-Suliman mountain, and complete as much of the topography as possible of the Sherani country, keeping up a continuous border survey with that already completed to the north, which terminated about the line of the Gomul Valley; and to fix, if possible, a certain number of points in the country west of the Takht-i-Suliman . . . The innumerable lines of hills traversing the central Afghan plateau were very much dwarfed to the observer, there being absolutely no peaks or points in that direction which appeared to have any special prominence. . . . Many important geographical features in the Birmal Hills, the Gomul and Zhob valleys, and the Musa Khel country of the Upper Vihowa, recently explored by the Hakim and the Bozdar, were easily identified, and the general correctness of

"The object of the survey expedition was to explore the Takht-i-Suliman mountain and complete as much of the topography as possible of the Sherani country, keeping up a continuous border survey with that already completed to the north, which terminated about the line of the Gomul valley, and to fix points to the west. These objects were generally secured, though the innumerable lines of hills traversing the central Afghan plateau were much dwarfed when seen from the lofty elevation of the Palsargah, and no peak appeared specially prominent. Many important geographical features in the Birmal hills, the Gumal and Zhob valleys, and the Musa Khel country of the Upper Vihowa (recently explored by the Hakim and Bozdar) were easily identified, and the general correctness of the geography certified. Yusuf Sharif's survey of the Gumal pass connects

MAJOR HOLDICH'S REPORT  
(1883).

their geography certified. Esuf Sharif's survey of the Gomul pass connects the work with Waziristan on the north, and a subsequent exploration on his part... has filled in still further details in continuation of the Bozdar's topography. Thus, with the exception of the head of the Dabua pass, the topography of the frontier is continuous and complete from Kohat to the Reminuk."

MR. BLACK'S MEMOIR  
(1891).

the work with Waziristan on the north, and a subsequent exploration of his filled in further details in continuation of the Bozdar's topography; so with the exception of the Dabua pass the topography of the country was continuous and complete from Kohat to the Reminuk Pass."

The comparison is not altogether satisfactory. How much of the "Memoir" is constructed merely in this paste and scissors style I am not prepared to say; but it would probably be found that not more than a tenth of the whole is original. A series of *verbatim* extracts, accompanied in every case with references to chapter and verse, and indexed, would have been equally useful.

STEPHEN WHEELER.

"CLARENDON PRESS SERIES." — *Shelley's Adonais*. Edited, with Introduction and Notes, by William Michael Rossetti. (Oxford: Clarendon Press.)

THAT the "Adonais" of Shelley should receive the honour of inclusion in the Clarendon Press Series is not to be wondered at. It is rather a matter for astonishment that, while the works of all Shelley's great contemporaries have been drawn on for educational purposes, and treated with the respect due to literary classics, Shelley—the one poet of the first rank that Oxford has produced—should have been so long neglected.

Mr. W. M. Rossetti cannot be accused of taking his task too lightly. His work is, indeed, a striking example of editorial thoroughness. The fifty-five Spenserian stanzas of the "Adonais" are imbedded in the midst of 120 pages of introduction, elucidation, and comment. There are memoirs of Shelley and Keats. There are detailed accounts of the composition and bibliography of the poem, followed by an Argument, which contains a full discussion of the difficult question, "Who is Urania?" Then come a general exposition and an account of Shelley's indebtedness to Bion and Moschus, before we are at length permitted to approach the elegy itself. Then there is an appendix of cancelled passages. After this come over fifty pages of notes, in which every cancelled passage receives detailed exposition, something like four lines of comment to every line of poetry.

Whether quite all this was necessary may be open to doubt. The memoir of Shelley might have been shorter; and, I may add, fairer to Harriet Westbrook. The brief characterisations appended to the list of Shelley's works would have been better away; for what is gained by informing the student that "Queen Mab" is "didactic and subversive," or that "Epipsychidion"

is "a poem of ideal love under a human personation"? The notes are often unnecessary, as it seems to me, and sometimes absurd. Mr. Rossetti gravely tells his readers that in the lines

"His fate and fame shall be  
An echo and a light to all eternity,"

we are to understand,

"not absolute eternity as contra-distinguished from time, but an indefinite space of time, the years and the centuries. His fate and fame shall be echoed on from age to age and shall be a light thereto."

His comment on the words "nameless worm" is almost equally ridiculous in its needlessness and futility: "A worm, as being one of the lowest forms of life, is constantly used as a term implying contempt"; and so on and so on for several lines more.

Nor is the beautiful stanza (52) in which Shelley perhaps comes nearer to Pantheism than anywhere else in his writings made more intelligible by such an elucidation as Mr. Rossetti's.

Shelley writes:

"The One remains, the many change and pass,  
Heaven's light for ever shines, earth's shadows fly;  
Life, like a dome of many-coloured glass,  
Stains the white radiance of eternity,  
Until Death tramples it to fragments."

His editor expounds after this fashion:

"Eternity is figured as white light—light in its quintessence. Life, mundane life, is as a dome of glass which becomes many coloured by its prismatic diffraction of the white light; its various prisms reflect eternity at different angles."

It would be difficult to find an exposition by any modern editor which showed more extraordinary misapprehension of the text it professed to explain or more curious ignorance of the simplest facts of elementary science.

Mr. Rossetti does not call attention to what may possibly be a reminiscence of Wordsworth in each of the last three verses of the elegy. There seems to be a faint echo of a well-known passage of the "Ode on the Intimations of Immortality" in Shelley's words—"A light is past from the revolving year"; and "the eclipsing curse of birth" recalls another passage in the same Ode; while the line, "The soul of Adonais, like a star," suggests the strongest line in Wordsworth's sonnet on Milton.

Although the veteran Shelleyan may have magnified his office, and have thrown himself into the rôle of editor with a zeal which is not always according to knowledge, he has produced a useful edition of what Shelley called "the least imperfect of his compositions," and all young students of Shelley must rest his debtors. They would probably be still more grateful if he would in a future edition reduce the book to half its present size.

It only remains to say that there is an excellent index, and that a few misprints have escaped notice.

F. RYLAND.

## SOME BOOKS ABOUT INDUSTRY AND COMMERCE.

*Two Thousand Years of Gild Life*. With a full account of the Gilds and Trading Companies of Kingston-upon-Hull, from the Fourteenth to the Eighteenth Century. By the Rev. J. M. Lambert. (Hull.)

*The Influence and Development of English Gilds, as illustrated by the History of the Craft Gilds of Shrewsbury*. By F. A. Hibbert. Thirlwall Dissertation, 1891. (Cambridge: University Press.)

*The History of Commerce in Europe*. By H. de B. Gibbins. (Macmillans.)

AMID the increased attention that has been paid of late years to the growth and constitution of gilds, but little has been hitherto bestowed on the craft gilds outside of London. Towards the history of the London Companies, great and small, half a dozen works exist, as those of Herbert, Riley, and the Reports of the Livery Companies' Commission. But the peculiar position of the metropolis early gave an advanced development to her inner organisation. The history of craft gilds needs fuller study in the towns all over England to elucidate their origin and relation to the older institutions, manorial and municipal. Dr. Gross's important work on the Gild-Merchant has done much to clear up confusion, and to invite a separate investigation of local craft organisations. We therefore should welcome the first volume on our list as a contribution towards this end. Its value chiefly consists in the publication of original documents, although it claims to do more than this. Many collections of the ordinances of trade companies or crafts of various towns are known to exist, some few have been printed in scattered works, topographical and other; those of the marshals, bakers, and barber-surgeons of York have recently been put forth. Dr. Lambert's claim that his book on Hull is "the most complete publication of the records of mediaeval craft gilds" yet made for any provincial town in England may well be true; but it is disappointing to find that, with the exception of those relating to the weavers and glovers, these records date only from the middle of the sixteenth century, some even later. Fragmentary notices and extracts are, however, gathered together, which carry back the existence of many of the gilds to an earlier period, e.g., in the case of the brewers and the tailors. The documents upon which the volume is based are the "Compositions" or Ordinances of fifteen companies (which include thirty-one trades), ranging in date from 1490 to 1714, which are preserved in the archives of the Corporation of Hull; but whether they are taken from the official books of the Corporation as entered after the mayor's approval, or from the books kept by each individual craft, is not clearly stated. In the chapter on the fraternity of bricklayers, however, separate mention is made of the "Composition" in the Town Hall, and of the book of ordinances of the gild, and that these only occur for one other—viz., the coopers' gild; whence it may be concluded that we have here the Corporation copies. The point is one of some interest, and the

omission is the more singular that the municipal control exercised over the crafts is recognised in the introductory sketch of craft life in chap. 18.

Several interesting details are given relating to the different trades, for which the author has travelled farther afield than Hull; but local incidents and illustrations are more important in a work of this kind. Two pictorial reproductions deserve notice—the tables of symbols denoting the assize of bread, similar to that used at York, and no doubt by all bakers' crafts; and curious representations of late fifteenth-century ships incised on stone in the church of Holy Trinity. As a great trading port, Hull boasted a shipwrights' gild—of which record exists only from 1682—as well as the shipman's gild, founded in 1369, which worshipped in Trinity Church, and grew to be famous as the Trinity House, still existing. Hull was also one of the Staple ports, and here were established, as might be expected, several companies of merchants, of which some new and interesting accounts are given. The religious gilds also receive due notice, including some unprinted ordinances. But there does not seem to have been a minstrels' gild, and it is therefore confusing to find inserted a chapter on the minstrels of Beverley and of the Pui (erroneously spelt throughout "Pin"). The "outline of the history and development of the gild system from early times, with special reference to its application to trade and industry," which occupies the first part of the book, unfortunately has little scientific value; and it must here suffice to say that Dr. Lambert favours the Roman theory of gild origin.

Names mis-spelt may pass, but it is astonishing to find "the editor" of *English Gilds* quoted as supporting the Celtic derivation of the word *gild*; assuredly he had no such idea. Dr. Lambert has here wrongly ascribed a quotation from Mr. Hensleigh Wedgwood in a note at the beginning of Dr. Brentano's essay. Again, in the chapter on "Incorporation of Gilds," he states that the Introduction to *English Gilds* "lays it down broadly that the gild was certainly a corporation," thus quite misreading the paper referred to, which, it is there clearly stated, was inserted as touching municipal bodies, not gilds.

Mr. Hibbert's essay, notwithstanding a tendency to conjecture, bears signs of careful reading and digest of material. In regard to the gild merchant, he has hold of the right idea, the duality of gild and municipality; he explains the rise of the craft gilds out of the gild merchants under the continuous control of the municipal authority. There is unfortunately little to learn of the merchant gild in Shrewsbury beyond a curious list of the trades and handicrafts comprised among its members here printed, for which neither date nor authority is given. Among these the "walker" was a fuller, not a builder; a "teynterer" was a tenter, one who stretched cloth after it was dyed; and a "palmer" one who had made his pilgrimage. The short description of craft guilds is drawn up from the records of the Shrewsbury gilds, original or printed, in the *Transactions* of the Shropshire Archaeological Society. The writer

has wisely limited his chief purview to the history of the local gilds, as the more useful contribution to the history of the institution, Shrewsbury having a special interest on account of its position near the Welsh border. He carries the narrative through the "re-organisation of the gild system" in the industrial movement of the Elizabethan period, showing how the spirit and methods were taken up and re-enforced anew; and he traces the causes of the degeneracy and final decay of the companies. Mr. Hibbert touches his subject with a sympathetic pen, he searches for contemporary motives and ideals; and though some of his conclusions may not prove tenable, owing to insufficient knowledge, his book is a suggestive study on distinct lines. We may mention that the returns at the Public Record Office do include one from a gild at Shrewsbury, which has escaped notice for want of a Calendar to those documents.

The subject of Mr. Gibbins's book is vast: he attempts to give "some idea of the historical course of commercial development" in England and Europe "from antiquity to the present time," modestly calling it "a rough outline." More than this can hardly be expected within the compass of 230 small octavo pages; but it has the virtues of method and clear arrangement, which will render it valuable as a text-book. The three sections into which the book is divided treat of Ancient, Mediaeval, and Modern Commerce; within these the matter falls into broad historical lines, care being taken to show how politics and trade have acted and re-acted on each other. The forces of commerce displayed in the Mediterranean ports and the Italian cities of the South, and in the Hansa towns of the North, are more striking when their salient features are thus grouped together, and the facts that surrounded the growth of these powerful organisations pointed out. The imagination is impressed by the mapping out of the great routes which trade opened up for itself in the middle ages, from North to South Europe, and from the East into Europe through Venice; and by the descriptions of the famous fairs, English and foreign, which in those ages kept up a periodical movement of commerce and civilisation, and of the manufacturing centres which furnished them. Coming to modern times, the Eastern and the Western commercial empires, the later revival of European industries, the effects of the French Revolution, are treated on the same broad distinct lines. It is inevitable that facts so compressed should sometimes tell but half-truths. Thus, the sketch given of villeinage and feudalism is too little cognisant of agricultural facts and the real state of the people; "cruel extortion" and "abject serfs" are the characteristics of feudalism, while the judgment passed on the Hansa is that it "had done a noble work . . . it had helped the improvement of mediaeval society, the march of civilisation, and the growth of industry." Surely the silent agrarian work of patient ages had done as much for civilisation as this more showy activity. The truth is that the Hansa itself must have owed much to the stability induced by the feudal and pre-feudal systems.

The book is packed with information, special notes on coinage, currency, lists of fairs, the Jews, banks, &c., being appended to many of the chapters, while a comparative table of British trade in the last fifty years, and a list of the colonies of European countries, are found at the end of the volume. Questions for the use of teachers are added.

LUCY TOULMIN SMITH.

*The New World and the New Book.* By Thomas Wentworth Higginson. (Boston: Lee & Shepard.)

IN the writings of Mr. Higginson we are accustomed to look for vivacity and wit united with common sense; and accordingly, a fresh volume of essays from his pen, whatever the topics, is always welcome. On the present occasion, however, he is not fully up to his reputation. He is vivacious, indeed, but something has vexed him and the book is an expression of his annoyance. The trouble is that certain British authors (Mr. Higginson lays himself open to censure from some of his fellow countrymen by calling them "English") have spoken less respectfully of America and American literature than Mr. Higginson likes. Mr. Goldwin Smith, for instance, has described the American nation itself as "but a schism"; Mr. Gosse has been enquiring doubtfully into the merits of American poets; Mr. Matthew Arnold smiled at the existence of a "Primer of American Literature." "What is criticised in us," says Mr. Higginson, "is not so much that our social life is inadequate as that we find it worth studying; not so much that our literature is insufficient as that we think it, in Matthew Arnold's disdainful phrase, 'important.'" In short, he adds, Americans are denied "not merely the pleasure of being attractive to other people, which can easily be spared," but the privilege "that is usually conceded to the humblest" of being of some interest to themselves. Mr. Higginson has discovered that a theory "which seems to be largely flavoured with cant" prevails somewhere—he does not say where—that Americans "must accept with the utmost humility all foreign criticism, because it represents a remoter tribunal" than their own.

He is himself not disposed to accept foreign criticism, and certainly not British criticism, with humility. He refuses to believe in the accuracy of the critics; and is evidently still more dissatisfied with their tone and their supposed motives. They do not wish to improve his country, but to laugh at her. And it would seem that, loudly as Mr. Higginson sounds his confidence in her greatness, he does not think she can afford to be laughed at. He takes pains to show how excellent she is. "How magnificent," he says, "is the work constantly done among us, by private and public munificence, in the support of our libraries and schools." He expresses the opinion that "a hundred years hence the wonder will be, not that we Americans attached so much importance at this stage to these efforts of ours, but that even we appreciated them so little." The bulk of his argument is, however, to be summed up



in the familiar "You're another." The obnoxious critics are brought to judgment. Their loose and vulgar phrases particularly offend the delicate literary sensibilities of Mr. Higginson. Mr. Matthew Arnold, referring to Emerson, has said we should "pull ourselves together" to examine him. When Mr. Gosse answers an objection with "a fiddlestick's end for such a theory," it does not give to Mr. Higginson "an impression of vigour." To the grosser British ear these phrases and others which disgust Mr. Higginson do not seem very objectionable; not worse than "I have had men come" and "the immortality is often still to seek," and "experimentalised" for experimented, to be found in Mr. Higginson's own book. Mr. Higginson draws comparisons between the two countries to show the superiority of his own. Thus Mr. Rider Haggard's romances, about which he fancies England displays wild enthusiasm, are, in his eyes, a "crop of weeds" which, in America, would rank only as "dime novels."

Mr. Higginson labours under a misapprehension, or several misapprehensions. No such ill-will is felt by British critics as he supposes. Their criticism when unfavourable is not unfriendly; and the fact that it is offered shows at least that America is considered to be worth criticising. Words of empty commendation are given when a subject is not valuable enough to be examined for its defects. Had British critics really despised America and her literature they would not have said the things which have so vexed Mr. Higginson, and then there would have been a better reason for his vexation. By quick appreciation of merit, as well as by honest condemnation of fault, British writers and readers have been of real service to America. On more than one occasion they have revealed to her who her great men were. This was partly so in the case of Holmes, Emerson and Thoreau, and almost entirely so in the case of Whitman. Imperfect understanding of England and her criticism leads Mr. Higginson into another misapprehension. He confounds London with England, and he has a most confused idea of the actual and relative importance of British writers. Thus, in reference to Hawthorne, instead of considering what such a critic as Mr. R. H. Hutton has said about him, he complains that to Mr. Andrew Lang—who is a humourist more than a critic—"that profound imaginative creation, Arthur Dimmesdale in the *Scarlet Letter*," is simply "a dissenting minister caught in a shabby intrigue." For the rest, his notion of British criticism is almost wholly derived from the irresponsible remarks of a few popular journalists and magazine writers of the day.

We have great respect for Mr. Higginson. He has done some good writing and some good fighting, and, we believe, some good preaching in his time; and, esteeming him as we do, we think this latest book, where he fails to take a large view, and shows such anger over trifles, is unworthy of him. It hurts not himself alone; for such a defence as this casts more ridicule on America than anything British critics, great or small, wise or unwise, friendly or unfriendly, have said

about her. All American geese are not swans, and England is honest enough and interested enough to say so. But they have not thought so meanly of her as to suppose she and her literature needed such a petty defence as Mr. Higginson offers. His book is a mistake.

WALTER LEWIN.

#### NEW NOVELS.

*Bent on Conquest.* By Edith Maud Nicholson. In 3 vols. (Hurst & Blackett.)

*A Big Stake.* By Mrs. Robert Jocelyn. In 3 vols. (White.)

*Ben Clough, and other Stories.* By William Westall. (Ward & Downey.)

*Tricks and Tricksters: Tales Founded on Fact.* By Joseph Forster. (The Leadenhall Press.)

*Maid Marian and Robin Hood.* By J. E. Muddock. (Chatto & Windus.)

*Zohrah, and other Tales.* By Isabel Don. (Eden, Remington & Co.)

*Love for an Hour is Love for Ever.* By Amelia E. Barr. (Hutchinson.)

MISS NICHOLSON'S *Bent on Conquest* is tantalising. First, we do not quite see the appropriateness of the title if it refers to the love affairs of the hero; for, instead of finding any difficulty, he was in the position of Caesar—"he came and saw and conquered." There is, perhaps, a little more appropriateness in his moral struggles; but if we are to accept the narrative implicitly, Harry March was far more fascinating when wicked than when striving to be virtuous. Secondly, the author herself tries us. After a page or two of unusually good writing, she will suddenly become trifling and jejune. The story, as a story, is interesting. Lord March, a confirmed invalid, takes into his service, as companion and steward, a handsome young fellow. His lordship is moved entirely by his good looks and fascinating manners, and when remonstrated with for not demanding testimonials he replies, "Anybody would give a man a good testimonial if he wanted to get rid of him. Then, again, as to his moral character, few people would damage a young fellow to the extent of saying he was 'respectable.'" So "Mr. Hastings" stays. He seems to make everybody idolise him in the course of about twenty-four hours, while he plays sad havoc with the heart of beautiful Meg, Lord March's granddaughter. But troubles ensue. Hastings is summoned to the bedside of a young French Count, who has been done to death by Capt. Hartwell, gambler and *roué*; and he promises his friend to marry his sister Marie, after the Count's death. He does not love her; while Marie herself loves Sir Horace Courtney, Meg's cousin. There is a good deal of playing at cross purposes; but just before the time fixed for Hastings's wedding, the latter discovers Marie's affection for Courtney, who has twice saved her life. All the tangled love affairs are satisfactorily adjusted; while Lord March is furnished with a genuine surprise in the fact that "Mr. Hastings," whom he cannot bear out of his sight, is his own heir, being the child of a scapegrace son whom the old noble-

man had cast off long years before with bitter recriminations. The rapid familiarity of the principal characters with each other in the outset strikes us as unnatural; but, on the whole, the narrative has the merit of carrying the reader along with it, and of creating a desire within him to know the end.

Mrs. Jocelyn is a bright and vivacious writer; but the ending of *A Big Stake* is rather tame. After the wily widow, Mrs. Warren, has been plotting and planning all through the three volumes, and metaphorically sitting on the edge of a volcano, the whole thing goes off with a fizz. She weeps and sobs piteously on the shoulder of the young heiress, Valda, whom she has been zealously striving to supplant and deceive, and repents of her transgressions—chiefly because she has been found out. Now, while a state of penitence is becoming and desirable in the wicked schemer—whether male or female—we take leave to doubt whether the real Mrs. Warren was of a nature thus to permit herself to be snuffed out. Such people have generally a trump card up their sleeve. Her little tricks with the pompous old lawyer, Mr. Percival, are very amusing, but there seems to be a lack of grip in the characters generally. However, with the exception of this one drawback, the novel is really interesting, and the hunting scenes, of course, are as attractive as usual.

There is a good deal of rough power in Mr. Westall's sketches of Lancashire life. "Ben Clough" especially shows his skill in grasping personal character, though the narrative itself is rather gruesome. A number of individuals—one of them a widow who has got rid of three husbands—form a conspiracy together for insuring "bad" lives in various offices, and dividing handsome profits when the persons insured have prematurely died. After some exciting episodes, Clough, the leader of the ghoulish band, meets with a tragic death. "Briggs from Bolton" details the European experiences of a dealer in cotton waste who has suddenly become wealthy, and must, of course, make the "grand tour" with his vulgar wife. It was the legitimate boast of Briggs that he was always lucky; but he had a narrow shave of losing that Northern characteristic at the hands of certain adventurers in Prague and Vienna. "Deadly Nightshade" and "A Flash of Lightning" are stories of a wholly different order; and some readers will, no doubt, prefer them to those dealing with Lancashire people. But in all his sketches Mr. Westall is entertaining.

The tales from a lawyer's note-book, to which Mr. Joseph Forster has given the title of *Tricks and Tricksters*, form a comprehensive indictment against the swindling rascals who infest all classes of society. The dark and devious ways of the city promoter are exposed in the sketch of "A Financial Genius"; "Shylocks of To-day" deals with those hardy perennials the money-lenders; "Will Tricks" demonstrates how the fountain of justice may be poisoned at its source; "Bad and Worse" details the frauds practised upon insurance

companies; and "Sword-fish *versus* Jelly-fish" lifts a corner of the curtain on the "investment-combined-with-occupation" swindle. Every person who reads Mr. Forster's little book will not only be entertained while doing so, but will be picking up wrinkles to enable him to defy the hydra-headed rogue and all his works.

The ever old and yet ever new story of Robin Hood receives a fresh setting at the hands of Mr. Muddock. In this romance of Sherwood Forest the bold outlaw stands out strongly, dominating the whole narrative. The author has well displayed the traditional characteristics of Robin—his unrivalled skill as an archer, his dash and courage, his frank, fearless nature, his contempt for the rich and his sympathy with the poor. The chapters describing the death of Marian and the passing of Robin are very pathetic.

*Zohrah* is a tale of the Saharas. The title is taken from the young and beautiful wife of the old chief Belcassen. He is a monster of jealousy; and, on account of an innocent passage with a French officer, he casts Zohrah out upon the world. Her succeeding adventures are of a romantic character, and well worth tracing. "A Workhouse Waif" is a very natural and pathetic sketch, calculated to linger in the memory. "At the Shrine" relates the affection of a high-born Italian lady for a fisherman, and the vicissitudes through which they are called upon to pass.

Mrs. Barr is at her best in *Love for an Hour is Love for Ever*. The proud old Squire Atherton and his fascinating daughter Francesca, Lancelot Leigh and his father the millowner, are all very distinctive characters, cleverly drawn, and invested with a life-like air. There is something uncanny and a little unreal in Mrs. Leigh, who lives more with the dead than the living, and prefers the death of her husband to the sale of Leigh Farm. The love passages between Lancelot and Francesca, with the wonderful devotion of the latter to her lover, are tenderly delineated. The whole story will delight the reader.

G. BARNETT SMITH.

#### CURRENT THEOLOGY.

*The Witness of Hermas to the Four Gospels.* By C. Taylor, D.D., Master of St. John's College, Cambridge. (Cambridge: University Press.) Dr. Taylor has made what seems to be really a very interesting discovery. It is that Hermas, in a passage never before explained, not only makes allusion to the Four Gospels, but furnished the hint to Irenaeus for his famous argument, drawn from the constitution of the world, that they could not be either more or fewer than precisely four in number. The passage will be found at the end of the third Vision. Hermas has seen the woman (Ecclesia) seated on a bench, and the meaning of this is thus explained to him: *καὶ οὕτως ἐπὶ συμπελλοῦ εἶδες καθήμενην, ἰσχυρὰ ἢ θύει· οὕτως τὸ πᾶν ἐξεί το συμπελλοῦν καὶ ἰσχυρῶς ἐστηκεν· καὶ γὰρ ὁ κόσμος διὰ τεσσάρων στοιχείων κρατεῖται* (Vis. iii. 13, 3). That the bench with four feet, on which the church is firmly supported, is nothing less than "the holy quaternion of the Gospels," is surely a very probable conjecture, if not a good deal more; and, indeed, when the passage is seen in the light of Irenaeus, it can hardly be doubted that this is

the correct interpretation. If it be accepted, there will be the less inclination to take exception to the many references, sometimes in the shape of allegorical allusions, sometimes by the use of a single striking word or phrase, not only to the Synoptics, but to the Fourth Gospel, which Dr. Taylor points out in the sequel of his volume. It may be that in some cases he has pushed his ingenuity too far; but his essay is the result of an original and minute study of the style of the Pastor, and it certainly deserves and will receive the attention of scholars.

*Our Lord's Signs in St. John's Gospel.* Discussions chiefly Exegetical and Doctrinal on the Eight Miracles in the Fourth Gospel. By John Hutchison, D.D. (Edinburgh: T. & T. Clark.) The nature of this book is sufficiently indicated by its title. Dr. Hutchison accepts the Fourth Gospel as the authentic work of the Apostle John; he accepts the miracles recorded in it as authentic facts, but he does not regard their historical reality as their most important aspect, but seeks in each some spiritual truth which it was intended to emphasise or teach. That this is the correct view is evident from the very word "signs" (*σημεῖα*), which John uses to the exclusion of the usual word for miracle (*δυνάμεις*), as well as from the general character of the Gospel. We cannot, however, always agree with Dr. Hutchison's exegesis. His explanation of the enigmatical "Mine hour is not yet come," for instance, as referring to the time when in human weakness, on the cross, Jesus would again acknowledge His mother's authority, seems to us far-fetched and fanciful, even though the authority of St. Augustine be claimed for it. His discrimination of John's nobleman from the centurion of Matthew and Luke is, perhaps, inevitable, and certainly justifiable from a harmonistic point of view. Dr. Hutchison also distinguishes, as many do, the post-resurrection miracle of the draught of fishes from the very similar event recorded by Luke as having taken place at the commencement of the Galilean ministry; but he is right at least in his references to the Gospel net, and in holding that the same lesson is taught here as in the parable in which the kingdom of heaven is likened to a net cast into the sea (Matt. xiii. 47-48). The book, which is marked by refined thought and scholarship, is a careful study of the Gospel signs in the light of the best ancient and modern exegesis.

The second volume of Prof. Marcus Dods's *Exposition of the Gospel of St. John* has been published, completing the work (Hodder & Stoughton). It is the latest addition to the "Expositor's Bible."

*The Apostle Paul.* By A. Sabatier. Translated by A. M. Hellier. (Hodder & Stoughton.) Every reader of Prof. Sabatier's well-known sketch of the development of St. Paul's doctrine will welcome this translation. It is edited by Mr. G. G. Findlay, who adds to it an able and careful essay on the Pastoral Epistles and a few footnotes, which express "with reluctance," occasional dissent from Prof. Sabatier's positions. The translation is thoroughly well done; but it is not a work of genius, and does not therefore succeed in giving us in English the grace and clearness—the "singular charm of treatment"—of the original French. Prof. Sabatier has written for "the English edition" of his work an eloquent and interesting preface, in which, after asking whether "English Christians are not in a very special sense St. Paul's spiritual children," he shortly indicates the scope and intention of his "sketch." He also contributes some "notes of the author written for this edition." Two of these notes contain important modifications of his previous conclusions. The first, on p. 120, states that "a renewed examination" of 2 Thess. ii. "renders us less

confident of the Jewish character of the Antichrist spoken of"; but the professor still holds that the *κατέχων* of verse 7 is the Roman Emperor, the empire being looked upon by the Apostle as *τὸ κατέχων*. St. Paul "abides by the prediction of Daniel, and leaves the personality of Antichrist indefinite, precisely because this personality did not as yet present a distinct form to his eyes." The second note, on p. 171, modifies the writer's original view of the circumstances attending the composition of 1 and 2 Corinthians. He now contends for a lost epistle before the extant 1 Cor., and a lost epistle before the extant 2 Cor., and an unrecorded visit by the Apostle to Corinth between the sending of 1 Cor. and of the second lost epistle. This complicated theory is explained at some length clearly and forcibly, and deserves the careful attention of all scholars of St. Paul's Epistles. We have indicated the special value of this translation as almost a new edition of Prof. Sabatier's book. But we more particularly welcome the translation because it will enable English readers to realise the value of a study of St. Paul's teaching which does not, in deference to orthodox English ideas of inspiration, ignore the marks of growth and development, and even change, in the Apostle's doctrines. Prof. Sabatier's sketch of the history of St. Paul's mind is as vivid and readable as Canon Farrar's history of his life.

*The Greek Devotions of Lancelot Andrewes, Bishop of Winchester*, from the Manuscript given by him to William Laud, afterwards Archbishop of Canterbury, and recently discovered. Edited by P. G. Medd. (S.P.C.K.) The manuscript of Bishop Andrewes' Devotions in Greek (and in part in Hebrew), recently acquired by the Rev. R. G. Livingstone, and supposed to be an autograph of the author, or perhaps we should say compiler, has been edited with loving and scholarly care by Canon Medd. It is evident, from numerous errors, that the Bishop's acquaintance with Hebrew was much less close than his acquaintance with Greek; and it seems to us that the Bishop himself, and not Samuel Wright, may have in other copies substituted the Septuagint Greek for the passages he had cited in Hebrew in the copy here reproduced in print. The use of a language imperfectly understood might have been found not very helpful to devotion. Similarly, it is scarcely fair to Wright (since it is admitted that other recensions of these Devotions may have come from the author's hand) to accuse him without hesitation of "conscious suppression" of the prayers for the departed which appear in this manuscript, given as a parting gift to Laud shortly before the death of Andrewes. It is, indeed, likely enough that Andrewes, steeped as he was in the liturgical lore of the ancient Church, might make use of such prayers; but the fair copy made by Wright may have been from another and even a later recension. But however this may be, it may now be regarded as certain that Andrewes at one time (like several other Anglican divines) did not scruple to ask in his private prayers for "light and refreshment" for the departed. The book is nicely printed; but it will not make Pickering's edition of 1828 less an object of desire to the lover of books, and, as may be inferred from the title, it does not, like Pickering, contain the Latin *Preces*.

*The Prymer: or Prayer Book of the Lay People in the Middle Ages.* Edited, with Introduction and Notes, by Henry Littlehales. Part II. (Longmans.) A year or two ago, Mr. Littlehales published the text of an English Prymer preserved in a MS. in the library of St. John's College, Cambridge, which is probably the oldest known, for the Calendar shows that it

dates from the fourteenth century. He now prints a careful collation of this with twelve other MS. Prymers, in the British Museum, the Bodleian, and elsewhere, which all seem to be slightly later in date. The normal contents of a Prymer are thus shown to be: The Hours of the Blessed Virgin, the Seven Penitential Psalms, the Fifteen Gradual Psalms, the Litany, the Office for the Dead, the Commendations. Additional matter is often found, but not uniformly. In an Appendix is given the opening of Psalm xlii. in twelve slightly varying versions; and there are two facsimile plates. In a third volume Mr. Littlehales proposes to deal with the history of the Prymer generally, its relation to the service-books proper, and the use of the book both in church and at home—subjects upon which he has already touched in the *Antiquary*.

*Missale ad Usus Ecclesie Westmonasteriensis.* Edited by John Wickham Legg. Fasciculus I. (Harrison & Sons.) This is the first volume of the publications of the Henry Bradshaw Society, which was founded just two years ago, at a meeting held in the Jerusalem Chamber, for the editing of rare liturgical texts. The text chosen to open the series is a Missal, which was given to Westminster by Abbot Lytlington (1362-1386), and which still remains in the possession of the Dean and Chapter. Among the interesting features in this Missal are the coronation service, in a form evidently intended for use; and directions for a royal funeral. The Midsummer and Christmas offices for St. Thomas of Canterbury have been carefully erased; but almost the whole can be recovered by means of chemicals. The address inviting to prayer on behalf of the Pope has also been restored. The present fasciculus contains only one volume out of two, stopping short just before the ordinary of the mass begins. It is an accurate reprint of the original, showing the size of the letters and the colouring by corresponding typographical devices. The spelling has been followed, even where it is manifestly corrupt; but contractions have uniformly been expanded. Seven collotype facsimile plates are given, representing the illuminations of initial letters.

ABOUT eighteen months ago Messrs. Eyre & Spottiswoode published a photo-lithographic facsimile of the Annexed Prayer-Book; that is to say, of the MS. copy which was attached in 1662 to the Act of Uniformity. This possesses a double interest—as being the absolute first-hand evidence of the existing source, and also as having long been supposed to be lost. The facsimile was brought out in an edition so limited as to be practically unobtainable. But the same publishers have now followed it up with a reproduction in type, which will serve all the needs of the liturgical student. By means of simple typographical devices all the main features of the MS. can be seen; while the orthography and punctuation are preserved down to the minutest detail. The original, of course, has erasures and corrections; in such cases the plan adopted is to follow the final version left by the scribe. We have compared the facsimile and the reproduction somewhat carefully; and we have found only a very few unimportant discrepancies, which are not worth mentioning. But there is one matter that seems unfortunate. The pagination of the two does not correspond; and it would appear that this might have been avoided by a little ingenuity, when we state that the one contains 554 pages and the other 547. The printing, paper, and binding—by which we do not mean only the cover—are alike excellent.

THE volume of the Holbein Society for this year happens to be a liturgical work. It is a facsimile reproduction of a copy of Luther's

Catechism, printed at Frankfort in 1553, and illustrated with a series of woodcuts by Hans Beham. The original, which is in the possession of Mr. Quaritch, is believed to be unique. Together with the Catechism proper is printed two abbreviated forms of the marriage and baptismal service, intended for ignorant ministers. About the theological interest of the book we need say nothing now, but it is impossible to pass over in silence the extraordinary ignorance displayed by the editor, which extends from title page to colophon. The former runs in the original, "Catechismus für die gemeine Pfarrherr und Prediger," which is (apparently) translated as "A Catechism for the People, Pastor, and Preacher." The latter concludes, "in den Schnurgassen zum Krug," which is rendered, "of the Schnurgassen-zum-Krug." After this it is hardly surprising to find "Traubüchlin" taken to mean "small book on marriage," and other similar blunders in the Introduction, which lead us to doubt the editor's knowledge of German as well as of bibliography. The facsimile has been admirably executed by Mr. A. Brothers, of Manchester, who is also the treasurer of the Society.

*Dissertations on the Apostolic Age.* By the late J. B. Lightfoot. (Macmillans.) Like a former volume issued by the trustees of the Lightfoot Fund, *The Apostolic Fathers* (see ACADEMY, June 25, 1891), this represents some of the ripest fruits of the great bishop's learning, in a form adapted for those who are not professional students of theology. It contains five dissertations, reprinted from his editions of St. Paul's Epistles—on "The Brethren of the Lord," "St. Paul and the Three," "The Christian Ministry," "St. Paul and Seneca," and "The Essenes." At the end of the third essay are added two short appendices, one of which gives Dr. Lightfoot's final opinion upon the genuineness of the seven Greek Ignatian Epistles. In the exercise of their discretion, the editors have decided to omit the dissertation entitled "Were the Galatians Celts or Teutons?" which some will regret. The Index is enriched by the *pietas* of Prof. J. E. B. Mayor, who has supplied precise references to all the numerous quotations from Seneca. While we yield to none in our dislike for the practice of encumbering a book with publishers' advertisements, we could have wished to see somewhere a full list of the other publications of the Lightfoot Fund.

#### NOTES AND NEWS.

PREBENDARY STEPHENS, of Chichester—the biographer of Dean Hook and of Lord Hatherley—has undertaken, at the request of the family, to write a memoir of the late Prof. E. A. Freeman. Those who may be able to supply letters, reminiscences, or other biographical material, are invited to communicate with Mr. Stephens, Woolbeding Rectory, near Midhurst.

MESSRS. A. & C. BLACK have in the press a volume by Lord Selborne, to be entitled *Hymns: their History and Development*.

THE Dean of Rochester has been writing his *Memories of Archers, Artists, Authors, Cricketers, Ecclesiastics, Gamblers, Gardeners, Hunters and Shooters, Oxonians, Preachers, and Working Men*. The book is full of anecdotes and good stories, and contains several illustrations from original drawings by Leech and Thackeray. It will be published by Mr. Edward Arnold very shortly.

MESSRS. PERCIVAL & Co. announce a work in two volumes, by Mrs. Oliphant and Mr. F. R. Oliphant, entitled *The Victorian Age of English Literature*. Besides giving an account of

the various departments of letters (including journalism) during the last half century, an introductory chapter will deal with those writers whose work was already finished at the Queen's accession, and a final chapter will give an estimate of the present condition of literature.

MESSRS. GEORGE BENTLEY & SON announce a translation of the *Conversations of Dr. Ignatius Döllinger*, recorded by Louise von Kobell, who was admitted to his intimacy during the last ten years of his life.

WE hear that Michael Field will publish, about the middle of this month, a new poem, entitled *Stephania: a Dialogue*. It deals with the relations of the Emperor Otho III. and the famous Pope Gerbert with the woman who gives its title to the volume. Mr. Image has designed the title-page. The book is printed by Messrs. Folkard, in an edition of only 250 copies.

MR. EDWARD ARNOLD will publish next month an important work by Mr. Alfred Milner, late Under Secretary of State for Finance to the Khedive, entitled *England in Egypt*. As a work of reference, the book will be valuable to all who are concerned with Egyptian affairs; while as a history of one of the most remarkable enterprises ever undertaken by this country abroad, it presents a record of events rarely paralleled, and full of deep interest to all patriotic Englishmen.

THE next of Messrs Bell's reissues in "The Aldine Poets" will be Matthew Prior's *Poetical Works*, edited by Mr. Richard Brimley Johnson, which will contain several pieces from a variety of sources—including the burlesque on Dryden's "Hind and Panther," which Prior and Montague wrote at Cambridge—here printed for the first time. Some hitherto unpublished letters in the Bolingbroke Correspondence have been consulted in the preparation of the memoir which the editor prefixes to the volumes. The entire text has been collated; and with the additional matter in the appendix and the new memoir, the work may be considered as practically a new edition.

MESSRS. BELL have also in the press a thoroughly revised edition of Burton's *Anatomy of Melancholy*, based on that of 1651-2. The editor, the Rev. A. R. Shilleto, has translated the classical quotations, and verified the references for the first time. He has also added an introductory memoir and copious indexes. The edition will be in three volumes, and a small number will be printed on large paper.

MESSRS. PERCIVAL & Co. will publish, as the sixth volume of their Pocket Library of English Literature, *A Selection from Elizabethan and Jacobean Pamphlets*, edited by Mr. George Saintsbury. In this selection Mr. Saintsbury gives only entire pamphlets—a specimen of literary criticism from Lodge, of autobiographical romance from Greene, of politico-religious controversy from the Martin Marprelate series, of burlesque from Nash, of mingled self-panegyric and lampoon from Harvey, of paraphrase of foreign matter adapted to English conditions from Dekker, and of what may be called hack-work for the press from Breton. The originals of these pamphlets are for the most part inaccessible except in the original editions.

MISS ELSA D'ESTERRE KEELING's new novel, "Orchardcroft," which has been running through the pages of the *Leisure Hour*, will be published shortly in volume form, by Mr. T. Fisher Unwin, and simultaneously in Germany by Baron Tauchnitz. Miss Keeling has also made arrangements for the publication next spring of another book, to be called "Appassionata: A Musician's Story."

THE new volume of the "Pseudonym Library," to be published next week, will be

*Gentleman Upcott's Daughter*, by Tom Cobbleigh. *The Tuscan Republics* (Pisa, Lucca, Siena, and Florence, with Genoa), by Miss Bella Duffy, will appear at the same time in the "Story of the Nations."

MESSRS. CASSELL & COMPANY will publish, in a few days, *The Lady's Dressing Room*, translated from the French of Baroness Staffe, by Lady Colin Campbell. It is said that 30,000 copies of the French edition were sold in three months.

WE are promised immediately two more books of travel in France, both of which are to be abundantly illustrated:—*Wayfaring by Southern Waters*, from the Quercy to the Dordogne, by Mr. E. H. Harrison, some chapters of which have already appeared in *Temple Bar*; and *Across France in a Caravan*, from Bordeaux to Genoa, by the author of "A Day of My Life at Eton."

IN spite of the increasing number of works relating to Chess openings and problems, no reliable history of the ancient game has yet been published. The veteran player, Mr. H. E. Bird, proposes to meet the want by *The History of Chess*, which he has long been preparing. The book will be published very shortly by Messrs. Dean & Son.

THE Rev. F. Marshall's book on *Rugby Football* will be published early next week by Messrs. Cassell & Company.

THE next volume of the "Canterbury Poets," to be published at the end of this month, will be a selection from the Poems of the Hon. Roden Noel, with an introduction by Mr. Robert Buchanan.

MR. ELLIOT STOCK announces for immediate publication a volume by Prof. Shuttleworth, of King's College, entitled *The Place of Music in Public Worship*.

MESSRS. HUTCHINSON & Co. will publish in a few days *The Germ Growers*, by Canon Potter, of Melbourne. While being, in the main, a weird story of adventure, it contains suggestions as to the origin of the deadly plagues of the earth, and has a strong theological vein running through it.

AMONG the articles appearing in the next number of the *Religious Review of Reviews* will be "The Peace of the Church," by the Rev. Compton Reade; "The Art of Reading," by Canon Fleming; "The Church Army in Foreign Service," illustrated; "Lay Help," by the late Bishop Fraser; and "Thoughts on Public Worship," by the Rev. Arthur Finlayson. The frontispiece will be a cabinet portrait of the Bishop of Chester, Dr. Jayne.

MESSRS. DEAN & SON announce a cheap edition of *Scenes Through the Battle Smoke*, by the Rev. Arthur Male, Army Chaplain at Lucknow and in the Afghan and Egyptian Campaigns, with all the original illustrations by Mr. Sidney Paget.

MESSRS. BLACKWOODS have just added Mr. P. G. Hamerton's *Marmorne* to their cheap series of popular novels, together with two books by Mrs. Oliphant.

THE new volume of Heinemann's "International Library," Björnson's *The Heritage of the Kurts*, has already run through two large editions, and a third one is announced for next week.

THE free Sunday lectures of the London Ethical Society will be resumed on Sunday next, October 9, when Mr. Bernard Bosanquet will discuss "Some Questions concerning the Transition from Paganism to Christianity." Among those who have promised to give lectures before Christmas are—Prof. J. E. Carpenter, Mrs. Bryant, Mr. Augustine Birrell, Mr. S. Alexander, Mr. R. G. Tatton, and Mr. Graham Wallas. The meetings are held at

Essex Hall, Strand, at 7.30 p.m. We may add that the Ethical Society now also manages the University Extension lectures that are given at Essex Hall on Tuesday and Thursday evenings.

WE are requested by Mr. Buchanan to state that the verses appearing from time to time in the *Pall Mall Gazette* over the signature "R. B." are not from his pen. He has only contributed one set of verses to the journal in question, and that was signed with his full name.

#### UNIVERSITY JOTTINGS.

FULL term at Cambridge begins next Tuesday. On Saturday last, October 1, Dr. Peile inaugurated his second term of office as vice-chancellor with the usual address (in English), reviewing the principal events of the past academical year. Incidentally, he mentioned that the number of students had doubled within the last thirty years.

AT Oxford, term does not begin until the end of next week.

THE Disney professorship of archaeology at Cambridge is now vacant. Canon Browne, who has held it for the usual term of five years, does not intend to offer himself for re-election.

PROF. MONTAGU BURROWS will publish immediately, with Messrs. Blackwoods, a volume entitled *Commentaries on English History*.

THE list of successful candidates at the recent examination for the Indian Civil Service, the first under the new system, includes the names of no less than seventeen Oxford men, being more than half the total. Cambridge is represented by six. There are four natives of India, of whom two were government scholars at English universities. We may add that one of the Oxford men is the fourth generation, father and son, who have been in the covenanted service—or the fifth, if an ancestor may be reckoned who was captain of an East Indiaman, and afterwards director of the Company.

TO the October number of the *Educational Review* Mr. R. W. Macan contributes a very sympathetic notice of the late Richard Lewis Nettleship, which is illustrated with an excellent portrait. From the same source we learn of the death, in September, of Mr. Robert Castle, estate agent to so many Oxford colleges.

PROF. JAMES LOUDOUN has been appointed president of Toronto University, in succession to the late Sir Daniel Wilson. Prof. Loudoun, who is a native and also a graduate of Toronto, has occupied the chair of physics there for some time past.

AT Trinity College, Dublin, the promoters of the scheme for the foundation of a University Magazine have formed a working committee, and lists for intending subscribers have been opened at the College booksellers.

THE evening classes for the present session at King's College, London, were to be inaugurated on Friday, October 7, with a public lecture by Prof. Cunningham on "Political Economy and Practical Life."

AT the Chelsea centre of the London University Extension Society, Dr. S. R. Gardiner is to give a course of lectures on "European History in the Period of the Renaissance and the Reformation"; and Mr. Bernard Bosanquet a course of lectures on "Plato (with the Republic)."

WE have received the Report of the Judith Montefiore College, at Ramsgate, for the past year, written by Dr. M. Gaster. It gives a conspectus of the courses of lectures delivered by Dr. Gaster himself, by Dr. H. Hirschfeld, and by the Rev. B. Schewzik. Besides the

Bible, the Talmud, and Rabbinical literature, the curriculum includes both Syriac and Arabic. Appended to the report is a catalogue of the extensive collection of pamphlets, &c., formed by Zunz, which (together with his library) are now the property of the college.

THE address delivered by Dr. G. Vance Smith at Manchester New College, on the close of the last academical year, has been published as a pamphlet (Manchester: Rawson). It contains interesting reminiscences of his own college days, more than fifty years ago; as well as an eloquent defence of the right of Unitarians to the name of "Christians."

#### ORIGINAL VERSE.

IN THE FOOTSTEPS OF ROBERT STEPHEN HAWKER, VICAR OF MORWENTOW.

THY grey manse standeth on the sheer hill-side,  
With naught to tell the change 'twixt now and then;

Thy grey church, gazing down the narrow glen,  
Watcheth the ebbing and the flowing tide;  
The sea-mews circle and sail—all these abide  
Though thou art gone, and stilled thy magic pen;  
But thy works praise thee in the world of men,  
And of the poor thy name is glorified.

Poet and Priest! we tread where thou hast trod,  
Behold the same wide main's immensity,  
Where seems the great ship but a faëry skiff:  
Here camest thou to commune with thy God,  
Watching the sunset fade on Hennacliff,  
Or the storm darken o'er the Severn sea.

GRAHAM R. TOMSON.

#### OBITUARY.

THIS week, we must be content only to record the death of Lord Tennyson, which took place early in the morning of the day on which we go to press.

ERNEST RENAN.

It is Renan's own fault, in large measure, that the defects of his qualities are thought of first—at least by an Englishman—in making any critical estimate of his position in the world of letters and of scholarship. His gratuitous levity, his unnecessary cynicism, kindly though it was, the touch of superficiality in his research, his lapses of taste, a certain strain of bourgeois optimism—he took no trouble to hide or remove these failings; he rather insisted on thrusting them on his readers. The Englishman who said of Joseph Ernest Renan that he was neither earnest nor a Joseph was dealing with him after his own fashion, making a point but not telling a truth, or even a half-truth. The latter part of the poor witticism, indeed, was grossly unjust: his private life was beyond reproach, thanks to the influence of the cassock which he took up only to lay down. But there was a touch of the sensualist in his thoughts, in his writings—in a certain hankering after the life of *les gais*, in his *Abbesse*, and in certain passages of the *Vie de Jésus*—which give point to the epigram and indicate the fundamental defect of his life work.

That work was the history of the transformation of European thought by Semitic seriousness. The twelve volumes of the History of Christianity and its preparation for eight centuries in Judaea, *Histoire d'Israël* and *Histoire des Origines du Christianisme*, form the work of his life by which his significance is to be judged. All else, though it forms a fair library by itself, is but of the nature of *parerga* and *paralipomena*. He plunged in *medias res* with the *Vie de Jésus*, in reality almost the weakest of the volumes, but gaining, by its piquant contrast of subject and treatment, the greatest literary success of



the century. Without haste and without rest, volume after volume, each more solid than its predecessor, followed, till the series culminated in the *Marc Aurèle*, by far the finest of the set. Then Renan turned back to the history of the *præparatio evangelica*; and it is gratifying to think that it has been given him to set the seal on the last volume of the *Histoire d'Israël*, and complete the history of a thousand years' struggle after the ideal that was to dominate the world. These volumes play the part of interpreter between the world of culture and letters and that of scholarship. They give French form to the results of German historical science, on a theme in which culture, letters, and scholarship are all alike interested. The amount of scholarship he brought to bear on his task was only barely sufficient for his purpose. No one can think of him as one of the great names in the history of scholarship. The variations he made on Tübingen or on Ewald (Wellhausen he had not assimilated) were slight and unconvincing; his views on the Fourth Gospel or on the Priestly Narrator have found not a single adherent. A certain impatience of detail, a youthful fecundity of unfounded hypothesis, meet one when testing him on most of the contested positions with which his subject bristles.

Yet if neither profound nor original, his scholarship was mostly sufficient for his purpose. His task was more that of the historian than of the scholar, and still more that of the man of letters than of the theologian, though he had continually to deal with questions of scholarship and of theology. That a man may be both a great scholar and a great historian the example of Mommsen is sufficient to prove, but Renan did not combine the two rôles. He is rather to be compared with Gibbon, who had the same marvellous facility for assimilating the best scholarship of his time. The comparison with Gibbon is indeed striking throughout: the largeness of the theme they each handled with such facility and mastery, the scale of treatment and its appropriate variations, the want of philosophical breadth of generalisation, and above all the mixture of tones, the combination of dignity and frivolity of treatment, are common to both historians.

The comparison with Gibbon, indeed, goes deeper. Renan was a belated child of the *Aufklärung*, of the movement which made Voltaire and Diderot and Hume and Gibbon, and in return was made by them. The deepening of European thought and feeling, represented on the one side by Hegel, on the other by the Romantic movement, passed almost without influence upon him, and he remained a Voltairian to the last. He used to think and speak of himself as a Celt—was it one of his most subtle jests? Nothing could be farther from the mysticism, romanticism, melancholy, not to speak of the obscurity and dulness of the Celtic genius, than his clear and sunny pages. He may have been a Breton, but he must have been a "Breton non Bretonnant." As a matter of fact, he was the personification of *tout Paris*. Hence the touch of *l'homme moyen sensuel* in him, the journalistic smartness which degrades his pages at times; hence—tell it not in Berlin, publish it not in the streets of Leipzig—the Philistine phase of his genius, the complacent satisfaction with things that are, the fatal dealing with serious things in a manner not serious.

His theme was, I have said, the transformation of European ideals by Semitic seriousness. Sin, Salvation, Righteousness, God, Hell, how these conceptions won the world, that was Renan's topic; and he chose to treat it from the point of view and in the tone of the man on the boulevards. It mattered not that he had ceased to believe in the conceptions; the question is rather whether he had ever known what it was to believe in them.

To be a saint you must have sinned, to be a sceptic you must once have believed. And once having believed, it would have been impossible for Renan to have remained so completely at ease in Zion without a touch of the bitterness of the true sceptic. He was a Hellene of the Hellenes, and he chose to write of the rise and spread of Hebraism. He was, whether he knew it or not, utterly out of sympathy with his subject; and it is only when he reaches that part of it with which he was in entire sympathy, the *Marc Aurèle*, that he completely rises to the occasion. The origin of Christianity cannot be adequately written by a man who half believes that the universe is a huge edition of *Le Petit Journal pour rire*.

And yet, with it all, how brilliant the pages in which he attempted his impossible task! If his psychology is thin, how rich is his style! The stately yet elastic march of his periods traverses the centuries unflatteringly. As a theologian, a scholar, a critic, a psychologist, he almost always leaves something to desire; as a man of letters, as a master of style, he is delightful, charming: he scarcely ever fails to rise to the occasion. He was the born man of letters to his finger tips. A characteristic story is told of him when outward and inner voices told him with no uncertain sound, "Thou art no Christian." He hesitated whether to become an historian, but Thierry and Michelet were in his way: a writer of romances, but he would be overshadowed by Balzac and George Sand. Oriental philology and exegesis were the *pis aller*. That is not the way in which his life work comes to a great scholar or thinker; but it is just the way in which the great man of letters looks about for the subject in which to display his powers. He was the greatest man of letters, pure and simple, that France—or Europe, for the matter of that—has produced.

I have left myself scant space to touch on the miscellaneous productions which will bulk so largely in his *œuvres complètes*. Of his incursions into the field of literary criticism and philosophy there is little need to speak; they have the charm of his style, but they have little else. His translations of *Ecclesiastes*, *Job*, and *Canticles* were condemned from the outset; you cannot translate the Bible, or, at least, the Old Testament, into French. Nor did the professor of Hebrew shine in verbal emendations and textual criticism. His *Mission de Phénicie* I do not know; but from the scanty references to it in later research, I should judge that it was not so important as it is bulky. His most solid contribution to knowledge was his *Histoire comparée des langues sémitiques*: it may be as antiquated now as Bopp, but it will always hold the same place in Semitic philology as Bopp's great work will do for the Aryan language. Renan was indeed at his best in such a general survey of the scholarly achievements of others. He may not have been a great scholar; but he was a really great critic of scholarship, and has aided greatly in raising the general level of French scholarship to the commanding position it now holds. In this connexion, his summaries of Oriental studies in the *Journal Asiatique* were of high value, and contrast favourably even with Mohl's: it is to be hoped they will be collected like Mohl's. Renan's name was attached, after the rather reprehensible fashion of the Académie, to much work with which he had little to do. The solid accounts of the French Rabbis in the *Histoire littéraire* were written, it is well known, by Dr. Neubauer; and the magnificent first volume of the *Corpus Inscriptionum Semiticarum*, which likewise has Renan's name on the title, owes little more to him, one may safely conjecture, than general supervision.

There remain only to be considered his

admirable *Discours*, where his qualities are to be seen at their best. There, if anywhere, as a scholar speaking to men of the world, he could appropriately speak of serious things lightly, could allow lambent irony to play around things of lofty import. These little masterpieces—his own *Discours de Reception*, his answer to Pasteur, and, we might add, his letter to Strauss—show him at his best. His *Souvenirs* was an attempt to deal with himself on a large scale in the same manner, but was scarcely so successful, though full of charming passages. He is not fair to his readers: half the fun, so to speak, of autobiography is the exaggerated seriousness with which the autobiographer takes himself. Renan refuses to allow his readers the gratification of a continuous commentary of ironic depreciation; he does that for them, and so destroys the effect of a book otherwise so charming. Curious that the two greatest French men of letters of the nineteenth century lessened their significance in such opposite ways: Victor Hugo always took himself too seriously; Ernest Renan never took himself or his life work seriously enough.

JOSEPH JACOBS.

BRINSLEY NICHOLSON, M.D.

SHAKSPERIAN scholars will have learnt with much regret of the sudden death of this gentle-hearted student on September 14, at his house in Norwood. Born at Fort George, Scotland, in 1824, the eldest son of B. W. Hewitson Nicholson, of the Army Medical staff, his boyhood was passed at the places where his father was successively stationed: Gibraltar, Malta, and the Cape. In 1841 he came with his mother and sisters to Edinburgh, where he entered the university, and in due time took his degree, finishing his medical studies in Paris. As army surgeon he was with his regiment during the Kafir Wars which terminated in 1853 and 1854, spending some years in South Africa. His observation and knowledge of the native tribes are shown in the genealogical tables of Kafir chiefs, and notes thereto, contributed by him to a *Compendium of Kafir Laws and Customs*, printed by the government of British Kaffraria at Mount Coke in 1858. It was during his long rides and lonely hours in these years that he laid the foundation of his intimate knowledge of Shakspeare, whose works were his constant companion. He was in China during the war of 1860, and present at the famous loot of the summer palace at Peking, and with his regiment in New Zealand in 1864, when the Maori War came to an end. He retired as deputy inspector-general of military hospitals about 1870; and devoting himself to the study of Elizabethan literature, he edited for the New Shakspeare Society the first Folio and the first Quarto of *Henry the Fifth*, issued in 1875. A third volume, the *Parallel Texts* of the same play (1877), was completed by his friend, Mr. P. A. Daniel, a severe stroke shortly after his marriage, at the close of 1875, having incapacitated Dr. Nicholson for the time. This illness left its physical effects, but, helped by the devotion of his wife, he continued his favourite studies; and in 1886, encouraged by his friend and fellow-student, Prof. W. T. Gairdner, of Glasgow, he brought out his only important work, an excellent edition of Reginald Scot's *Discoverie of Witchcraft*, with an introduction rescuing the old author into modern sympathy. He had also prepared a selection of Jonson's Plays for publication, which it is feared will never see the light; and at the time of his death was engaged upon an edition of Donne's Poems for Messrs. Lawrence & Bullen. He was an occasional contributor to *Notes and Queries*, the *Athenæum*, and other periodicals. In all these his habits of accuracy and his full acquaintance with the literature of

the period gave his work a value above its pretensions, and rendered his criticism pertinent and sagacious. A man of high character, "inclined to noble thinking," he modestly claimed to be "a student only of what is useful and true and good;" and in his quiet life he carried this out in practice, ever willing to give himself to the service of a fellow-scholar, ever ready with words of kindness out of a true heart for those in trouble. A genuine Shaksperian: peace be to his memory!

L. T. S.

IN our obituary of last week, we regret that the name of Mr. John Peto, one of the workers at the New English Dictionary, was misprinted "Pete."

#### MAGAZINES AND REVIEWS.

THE October number of the *Antiquary* is of more than ordinary interest; in fact, there is only one paper with which we could have dispensed without loss. Mr. George Payne's account of the discovery of a Saxon burial-ground at Rochester is important. As the skeletons lay east and west, it is probable that the burials had taken place in Christian times; but we do not hold this to be by any means certain. There is an especial interest attaching to all Saxon and Angle interments, whether the burials be of urns or of bodies; and they become more important when the interments are near the eastern sea. More than one student of credit maintains that Eastern England was inhabited by Teutonic peoples long ere the days of Hengist. If this assumption—for at present it is little more—is ever to be demonstrated or refuted, it can only be by the diligent study of urns and the contents of graves. The Rev. B. J. Harker has a very good paper on certain prehistoric remains at Grassington, in Craven. It appears that, among recent discoveries in that remote part of Yorkshire, are "quite a number of Druidical circles dotted over the hills and pastures." These have never been planned or even described. The Society of Antiquaries has from time to time done good work in relation to our prehistoric antiquities. We trust that the authorities which govern that venerable body may be induced to map these circles without delay; in a very few years it may be too late. The Rev. Dr. J. C. Cox, the editor, contributes a well illustrated paper on some of the churches of Marshland. The grand Norman church of Walsoken, and the fine Perpendicular church of Terrington, are among those he visited. Will a time ever come, we wonder, when we shall have a survey of all our old ecclesiastical buildings carried out in this thorough manner? Mr. J. T. Micklethwaite's address on church restoration is a powerful document. We trust that it may be widely distributed. It falls to many persons to have to do with the restoration of churches who are quite incompetent for the task. If Mr. Micklethwaite's paper does no other good, it will tend to convince such people that something beyond mere good intentions and a full purse is required to qualify a man for entering on such delicate work.

#### THE COMING PUBLISHING SEASON.

##### MESSRS. DIGBY, LONG & Co.'s LIST.

*Fiction*.—"The Fate of Fred Lavers," by Alexander Morrison, with illustrations by Herbert Sydney; "In a Forest Glade," by Edward A. Minty, with illustrations by Pegram; "Syringa," by Arthur Nestorian; "Girl with no Name," by Judith Hathaway; "Ghost Lore and other Tales," by F. L. Lamb; "Netta," by E. Elliott; "England's

Downfall," by Claude Lyon; "Warped," by J. G. Hornstein; "Faithful to the Last," by C. S. Lamb Fox; "The Laird's Deed of Settlement," by Jane M. Kippen; "Dick, or the Doctor: an Australian Story," by Rex Raynor; "This Working-Day World," by V. G. Fairfax; "True to the Prince," by Gertrude Bell; "Where Honour Sits," by W. B. Home-Gall; "Trifles for Travellers," by A. Wentworth; "Beauty and the Witch," by J. Herman Rees; "The Romance of a Demon," by Thomas Malyn; "Sir Vinegar's Venture," by John Tweeddale; "The Haunted House of Chilka," by Colonel C. F. J. Skottowe; "Mrs. Smith's Craze," by Henry Ross; "Chequered Courtship," by Alice A. Gore.

*Books for the Young*.—"A Little Dog's Diary," by Mrs. Clinton-Baddeley, with illustrations by the author; "A Good Little Book for Grown-up Boys and Girls," by Jessie Adams, with illustrations by the author; "Ida's Mistake," by V. G. F., with frontispiece by Robert Springett; "Where the Sea Birds Cry," by Castle Hill, with frontispiece by E. F. Sherie; "Life Threads," by K. E. V., with frontispiece by E. F. Sherie; "For Hal's Sake," by Amy Manifold.

*Poetry*.—"The Masque of Civilisa," by Francis S. Kemp; "The Path of Life," by Edith M. Bennett; "The Lover of Nature," by George Gee; "The Kingdom of the Zore," by Robert Ballard; "The God of Fools," by E. Harold Begbie; "The Story of a Life," by Esther Powel; "The Vision of a Beginner," by Constance Finch; "Stray Thoughts in Verse," by E. C. Leader; "A Rhyming Record," by L. B. M. Collings; "Minutiae," by Charles William Dalmon.

*Miscellaneous*.—"Studies in Life and Literature, with Introductory Sonnets," by Charles T. Lusted; a sixth edition, revised, of "The Author's Manual," with portrait of the author; "Whose Fault? the Story of a Trial at Nisi Prius," by Ellis J. Davis; "Private Schools and Private Schoolmasters," by an Assistant-Master; "A New Creed," by a nameless author.

#### THE SUNDAY SCHOOL UNION'S LIST.

"A Long Chase," by K. M. Eady; "Waif and Gipsy," by Mrs. A. D. Philips; "The Mystery of Hall-in-the-Wood," by Rosa Mulholland; "The Light-Ship Hand," by Henry Frith; "In the Days of '54," by Flora M. Wootton; "Ulf the Norseman; a Tale of the Fiords," by Mary Olney; "Wrecked off Scilly," by Mary Olney; "Elf Island," by Captain T. Preston Battersby; "Heartless Tammy," by Annie E. Courtenay; "Choosing Her Way," or, Do the Work that's Nearest, by the author of "A Schoolboy's Ambition"; "Dick of the Paradise," by Alfred Colbeck; "A Schoolboy's Ambition," by Mary Russell Day; "Moved by Example," or, Strong as Death, by M. Harriet M. Capes; "Hetty's Garden Party and what came of it," by Emma Leslie.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

AUDEBRAND, Philibert. Petits Mémoires du 19<sup>e</sup> siècle. Paris: Calmann Lévy. 3 fr. 50 c.  
FRANCE, Anatole. L'étui de nacre. Paris: Calmann Lévy. 3 fr. 50 c.  
LECOMTE. Voyage pratique au Japon. Paris: Challamel. 3 fr. 50 c.  
ROUSSEL, A. Iamennais d'après des documents inédits. Rennes: Caillière. 7 fr.  
SYLVIA, A. de. Séminaire et Séminaristes. Paris: Dentu. 3 fr. 50 c.

##### THEOLOGY.

WINCKLER, H. Alttestamentliche Untersuchungen. Leipzig: Pfeiffer. 7 M. 50 Pf.

#### HISTORY, ETC.

BINKERIN u. MOOREN. Die Erzdiöcese Köln bis zur französischen Staatsumwälzung. Neu bearb. v. A. Mooren. 1. Bd. Mittelalter. Düsseldorf: Voss. 10 M.  
FONTES rerum bernensium. 7. Bd. 8 Lfg. 1349-1861. Bern: Schmid. 5 M.  
MONUMENTA Germaniae paedagogica. 13. Bd. Berlin: Hofmann. 20 M.  
SASS, J. Deutsches Leben zur Zeit der sächsischen Kaiser. Berlin: Springer. 2 M.  
SAURMA-JELTSCH, H. Frhr. v. Die Saurmasche Münzsammlung deutscher, schweizerischer u. polnischer Gepräge. Berlin: Weyl. 40 M.

#### PHYSICAL SCIENCE.

WINDISCH, K. Die Bestimmung d. Molekulargewichts in theoretischer u. praktischer Beziehung. Berlin: Springer. 12 M.

#### PHILOLOGY, ETC.

FORGET, J. Ibn Sinā. Le Livre des théorèmes et avertissements, publié d'après les MSS. de Berlin, de Leyde et d'Oxford. 1<sup>re</sup> Partie. Texte arabe. Leiden: Brill. 6 fr. 50 c.  
GRAU, R. De Ovidii metamorphoseon codice Amploniano priore. Halle: Peter. 2 M.  
GRIMM, J. u. W. Deutsches Wörterbuch. 8. Bd. 10. Lfg. Same-Sammseligkeit. Bearb. unter Leitg. v. M. Heyne. Leipzig: Hirzel. 2 M.  
HAVET, L. La Prose métrique de Symmaque et les origines métriques du Cursus. Paris: Bouillon. 4 fr.  
QUELLEN u. FORSCHUNGEN zur Sprach- u. Culturgeschichte der germanischen Völker. 71. Hft. Judith. Studies in metre, &c., by T. G. Foster. Strassburg: Trübner. 8 M.  
STREIBERG, W. Zur germanischen Sprachgeschichte. Strassburg: Trübner. 2 M. 50 Pf.

#### CORRESPONDENCE.

##### THE PSEUDO-SMOLLETT.

Oxford: Sept. 27, 1892.

I have before me a book recently published by George Routledge (but with no date), which bears on its title-page the following announcement: "The Adventures of Gil Blas of Santillane, translated from the French of Le Sage by Tobias Smollett." At the Bodleian I have also seen a book published by Nimmo & Bain in 1881, in three volumes, containing a translation of *Gil Blas* identical with that published by Routledge, "preceded by a biographical and critical notice of Le Sage by George Saintsbury." The public is informed that the translation is by Tobias Smollett. An identical version of *Gil Blas*, put forth as Smollett's, is found in Bohn's Illustrated Library.

The fact is that these modern editions of *Gil Blas*, which have been issued by George Bell & Sons, by George Routledge, and by Nimmo & Bain, with the name of Smollett on the title-page, do not give the public the *Gil Blas* of Smollett, but regale them with quite a distinct and independent version. These editions have no right whatever to the name of Smollett, as may be clearly seen by comparing any passage taken from the authentic translation by Smollett with its equivalent as it appears in the pseudo-Smollett editions. Let us take, for instance, the following passage from *Le Sage*, and see how the French has been rendered by the two different translators:

"Ce n'est point un de ces dévots dont le visage pâle et maigre prêche la mortification; c'est une grosse face, un teint fleuri, une mine joyeuse, un vivant qui ne se refuse point au plaisir qui se présente, et qui sur tout aime la bonne chère. Vous serez dans sa maison comme un petit coq en pâte." (*Histoire de Gil Blas*, liv. x. chap. 10, p. 106 (1735)).

(Smollett) "He is none of those devotees whose pale and meagre faces preach up mortification. He has a capacious countenance, a rosy complexion, a merry look, is a jovial soul who enjoys the present hour, and in particular loves good cheer. You will live in his house like a prince."

(The Pseudo-Smollett) "None of your lantern-jawed saints, with Lent in his face, a cat-of-nine-tails on his back, and a cholera morbus in his belly. No such thing! Our doctor is rubicund in the jowl, efflorescent on the nose, with a wicked eye at a bumper or a girl; militant against no earthly pleasure, but most addicted to the good things of the table. You will be as snug there as a bug in a blanket."

This is the kind of windy balderdash which has for many years been foisted on uninquiring publishers, uncritical editors, and an unsuspecting public as the work of the author of *Roderick Random*, and a fair representation of the style of the elegant Le Sage.

The "Tobias Smollett" of the three publishers is obviously not one and the same person with the author of *Roderick Random*. Let us now see what is the real name of the author, who by a countless number of English readers has been accepted, on the faith of misleading title-pages, as no other than the illustrious Tobias.

The name of the author who wrote the pseudo-Smollett translation I have been able to discover through the kind help of one of the British Museum librarians, who a few years ago supplied a friend of mine with some interesting particulars on the subject. From a comparison of passages it may be gathered that the Smollett of the publishers was known to his family and friends as Benjamin Heath Malkin. In 1809 Malkin brought out a book, printed for Longman and other booksellers, which had the following title: "The Adventures of Gil Blas of Santillane, translated from the French of Le Sage, by Benjamin Heath Malkin, Esq., M.A., F.S.A." The book contains the following "advertisement":

"On occasion of producing a splendid English edition of *Gil Blas*, the publishers would gladly have adopted the translation published under the name of Smollett. The defects of that translation are acknowledged: and Le Sage is now understood to be indebted to this popular writer only for his name. Under these circumstances, it has been the aim of the present translator to produce a more easy and spirited transcript of the original; with what ability and success must be left to the reader to determine."

This edition had numerous fine engravings from paintings by R. Smirke, R.A., which engravings appear in Bohn's Illustrated edition.

So we see that this translation, which is known far and wide as Smollett's, was really brought out in 1809 as the work of Malkin, and as an improvement on the translation of the "popular writer" of the eighteenth century.

This matter is not only interesting as a curious piece of literary history, and a striking instance of the general gullibility of mankind; it has also its importance from another point of view. Mr. T. L. Kington Oliphant, in his book *The New English* (published in 1886), tells us that in taking new words from the translation of *Gil Blas* he used "Routledge's edition, which bears no date." The consequence is that he has been misled by the title-page, and has used Malkin's translation of 1809 as though it were Smollett's translation of 1749, and dated hundreds of 1809 words sixty years too early. It is not surprising under these circumstances that "the number of new English phrases is remarkable."

This mistake of Mr. Kington Oliphant's has had the unfortunate result of misleading the learned editor of the Stanford Dictionary. In the passage I have quoted from Malkin there occurs the "easy and spirited" expression "a cholera morbus in his belly," a phrase which is not to be met with in the translation of the less elegant Smollett. Mr. Oliphant catches at "cholera morbus" as a new word introduced by Smollett in 1749, and Dr. Fennell follows Mr. Oliphant. The result is that in the Stanford Dictionary we find it stated that "cholera morbus," in the sense of Asiatic cholera, appears in Smollett's *Gil Blas* as early as 1749! And no doubt some popular lexicographer will copy the Stanford; for fascinating is picturesque error, and the sequacity of popular lexicographers is appalling.

One question I should like to ask, and I hope

I shall get an answer. Who was the first person who foisted the work of Malkin on a confiding public as the work of the popular author of *Roderick Random*?

A. L. MAYHEW.

#### "THE JAPS AT HOME."

Savage Club: Oct. 8, 1892.

Will you give me the opportunity of announcing, through the ACADEMY, that Mr. Landor's illustrations for my forthcoming book, *The Japs at Home*, will not, after all, appear. In ignorance that the other drawings in the book were pen and ink, he executed his in wash. When I wrote to explain this, he generously volunteered to redraw them; but having to finish a portrait of an Australian lady, who was leaving England unexpectedly, he was unable to do so before the book went to press. But there will still be over fifty illustrations.

DOUGLAS SLADEN.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 9, 7.30 p.m. Ethical Society: "The Transition from Paganism to Christianity," by Mr. B. Bosanquet.  
MONDAY, Oct. 10, 8 p.m. Royal Academy: "The Lower Extremity," I., by Mr. W. Anderson.  
WEDNESDAY, Oct. 12, 8.30 p.m. Japan Society: "Japanese Proverbs and Figurative Expressions," by Mr. N. Okoshi.  
THURSDAY, Oct. 13, 8 p.m. Royal Academy: "The Lower Extremity," II., by Mr. W. Anderson.  
FRIDAY, Oct. 14, 7 p.m. Amateur Scientific: "Intrusive Gneisses," by Mr. J. W. Gregory.

#### SCIENCE.

*The Migration of Birds.* By Charles Dixon. (Chapman & Hall.)

THAT Mr. Dixon is a most painstaking student of birds, and that he has omitted little or no evidence which bears on his task, are apparent from the most casual glance at this volume. What migration is in its chief manifestations: its various aspects, the mortality, and other incidents which usually attend it—these are lucidly explained and illustrated by a copious selection of instances. He is far, however, from being satisfied, like Gilbert White a century ago, with tabulating the arrivals and departures of migratory birds. Migration, to his mind, is fraught with far higher issues; "its study foreshadows great discoveries relating to the origin of species, and the present and past distribution of life over the earth's surface." In short, migration is the *novissimum organum* of science;

"in many instances it is an indicating medium of affinities [whatever this may mean], an explanation of various apparent anomalies in geographical distribution, and unquestionably an evidence of those vast physical changes which have been one of the dominating features of our planet's history in past ages."

The key to Mr. Dixon's speculations is found very early in the book, in the assumption that "birds are evolved from their semi-reptilian ancestors." Verily the famous *archaeopteryx* has much to answer for. Instinct, as the cause of migration, is next summarily thrust out of court, with the remark that, if birds really possessed it, they would be "transcendently more endowed with mental attributes than man." But no measure of instinct has as yet proved a match for reason. Migration is due, according to Mr. Dixon, to a habit, a hereditary impulse, dating back most prob-

ably from miocene or even eocene ages, but considerably modified in the post pliocene glacial epoch, 200,000 years ago.

"The terrors of that far-off Ice Age, the dismay attending the banishment of birds from the polar world have apparently been so deeply impressed upon migrants that they have become hereditary terrors—an impulse, a restless longing desire, even in the young and inexperienced, to hurry away to warmer regions at the first possible moment."

Age after age passed on, and birds adapting themselves to the surroundings gradually developed migratory powers, as we know them. Fortunately, Mr. Dixon assures us that the normal course of things at present will be enjoyed for some thousands of years. But evil days lie in front, and migration will undergo many important changes during the next precession of the equinoxes. As an example of this theory, the author takes the well-known fly-catcher of our gardens. In pre-glacial ages England was warm and full of insects, and the fly-catcher lived here, undisturbed by any longings for migration. It was banished during the Ice Age to Africa, but its flight year by year drew nearer the North, as its breeding range increased. During the slow gradual elevation and submergence of the present Britain in post-glacial times, the regular spring journey across the sea became wider and wider, each individual bird never failing to return to the place where it was born; and so "for 60,000 years or more has this species now crossed the sea." The journey of a thousand miles' length has grown to be a deeply-rooted custom, sanctioned by ages of experience and need. And this instance Mr. Dixon calls "thoroughly demonstrable."

We have preferred to let the author use his own words as much as possible, as it is our unfortunate lot to figure as the advocate of an unscientific devil. Has any valid reason been here adduced for deposing instinct or strongly implanted animal intuition, independent of either reason or experience, from being the primary cause of migration? Does instinct learn or change for the better in any number of years which are known to man? Has the salmon or trout ever learned to spawn without migrating to the upper waters, from the sea and the river deeps? Instinct is not a blind, unvarying faculty, but is liable to blunder, and often does blunder, in the case of migratory birds. They miss their course in storms and tempest, strike against lighthouses, delay migration till winter is upon them, and the like. A woodcock has been seen by a passenger from a great Liverpool steamer far away off the west coast of Ireland, which had evidently lost its course, and in its feeble flight was struck down into the waves by a hawk and drowned. Instinct, with occasional variations, as necessity from time to time suggests, will explain all the phenomena of migration, without calling in geological aeons and hypothetical lines of flight, and terming them "thoroughly demonstrable."

Mr. Dixon has evidently a sneaking fondness for the theory of hibernation in birds. So had White of Selborne, and Dr. Johnson. Several of the author's instances of

hibernation are striking, but each case is capable of another explanation. The birds may have flown into the hollow tree or other shelter to escape from imminent death. There they were found and called back to life for the time. We are not told how long they afterwards lived.

It is a pleasing duty now to acknowledge the full account which Mr. Dixon gives of the two great annual journeys of the migrants proper, as well as of the partial migrations which so many of our commoner birds at times affect. Scarcity of food and a fall in the temperature often lead species south. His description of the course pursued by birds on migration along river valleys, by the coast lines and the like, is also borne out by the Reports of the British Association on Migration. As for the evidence, however, that some birds follow an ancient coast line, supposed to have once existed between Spurn Point and Denmark, it may be that the fact of Heligoland being a good central resting place influences these birds. A prominent point is always a favourite migratory station. We have watched many birds land from the Continent one after the other on Flamborough Head. The wealth of Mr. Dixon's examples in bird life, the extent of his information, and his enthusiasm for the subject, must needs strike every reader. Apart from his theories, the amount of solid learning here gathered together on bird migration is very great. He has brought the subject up to the level of our present knowledge, and his book is indispensable to all lovers of birds. It only remains now for the conclusions which are promised from the nine Reports of the Migration Committee mentioned above to be systematised by the excellent ornithologist to whom the work has been entrusted, when all that it seems likely can for many years be known respecting bird migrations will have been ascertained. Whatever be the results of this summary, all who philosophise on birds will be grateful to Mr. Dixon. It will be long before his work can be superseded.

M. G. WATKINS.

### CORRESPONDENCE.

#### NOTES ON SOME JAINA-PRĀKRIT AND PĀLI WORDS.

Harold Wood, Essex.

#### 3. *Vivatta-cchadda* = *viyatta-chauma*.

In Kalpasūtra (Jin., § 16, p. 37) we find *viyatta-chauma* employed as an epithet of Arhats and Bhagavats. It is glossed by *vyāvrittā-chadma*, and translated by Prof. Jacobi, "who has got rid of unrighteousness." The note in the Commentary on "*Viyattachau mānam*" is—

"Vyāvrittachadmaḥ ghātikarmāni saṃsāro vā chadma tad vyāvrittam kīṇam yebhyas te."

*Vivattacchadda*, the corresponding expression in Pāli literature, is an epithet of the Buddha, and is defined by Childers as "one by whom the veil (of human passion) is rolled away."

The term occurs in *Āṅguttara-Nikāya* iii. 40.3, where the Burmese MSS. read *vivatta* ("open") for *vivatta*. In Jāt. iv. 271, a king addressing a Brahman says:

"Tvam nu tath'eva tadā ahoṣi  
udāhu te koci nam etad akkhā?  
*Vivattacchaddo*\* nu si sabbadassī  
Nānam nu te brāhmaṇa bhiṇṣarūpanti?"

\* There is a Burmese variant lection *vivattacchaddo*.

The Brahman makes answer—"Nāham sabbaññu Buddhō." We find this expression in the *Ambaṭṭha-sutta* Dīgha Nikāya iii. 1.5, and *Buddhaghosa* has a long note on it in the *Sumaṅgala-Vilāsinī*. Childers, in his explanation of the word, quotes and translates a part only of the commentator's remarks. Here follows the passage in its entirety:

"Araham hoti sammāsambuddho loke vivatta-cchaddo ti. Ettha rāgadosamohamānaditthiavijjāduccarita-chadanehi sattahi paricchanne kilesandhakāre loke tam chadanam vivattetrā samantato sañjātalo ko hutvā thito ti vivattacchaddo. Tattha paṭhamena padena pūjārahātā, dutiyena tassā hetu yasmā sammāsambuddho ti, tatiyena buddhatta-hetu bhūtavivattacchaddatā vuttatī veditabbā. Atthavā vivatto ca vicchaddo cāti *vivattacchaddo*, vattarahito chadana-rahito cāti vuttam hoti. Tena araham vattābhāvena, sammāsambuddho chadanābhāvenāti evam purimapaḍa-dvayass'eva hetu-dvayam vuttam hoti. Dutiya-ve-ārajjena c'ettha purima-siddhi paṭhamena dutiya-siddhi tatiyacatutthehi tatiya-siddhi hoti, purimanca dhammacakkhum dutiyam buddha-cakkhum tatiyam samanta-cakkhum sādhetitī veditabbam" (Sum. i., pp. 250, 251).

Here *Buddhaghosa* shows that *vivatta-cchadda* is an epithet of the Buddha. As an Arahāt he is *vivatta*, that is, free from *vatta* or "rebirth"; and as *Sammāsambuddha* he is *vicchadda*, free from *chadda* or "illusion." The Commentator also points out that *vivattacchadda* is connected with the third and fourth *veśārajjas* (see *Āṅguttara* iv. 8.2; *Milinda-Pañha*, p. 105; *Mahāvagga*, p. 18 = *Divyāvadāna*, p. 67).

R. MORRIS.

#### THE TEL EL-AMARNA TABLETS.

Queen's College, Oxford: Oct. 1, 1892.

Mr. Griffith has misunderstood me. In saying that the pronunciation of Qaf as *g* "is distinctive of Upper Egypt," I did not say that it was distinctive of Upper Egypt only. Indeed, I have heard the pronunciation from the Bedouin of El-Arish, as well as in the neighbourhood of Pelusium.

Count d'Hulst seems to have mistaken the point of the discussion. What we want to know is the modern local pronunciation of Arabic words and names, not their etymological spelling. For the latter we have the lexicons. I specially want the Count to be clear on the subject, as he is one of those on whom we depend for a knowledge of the actual pronunciation of the Egyptian *fellāhīn*. By the way, I should like to ask him how it is possible to pronounce two *l*'s before a *b*?

Mr. Boscawen's letter raises a more interesting and important question. His identification of the Am (or Ammi?) of the Tel el-Amarna Tablets with "the land of the B'né 'Ammo" of Numb. xxii. 5 is very attractive, though in the Phœnician letters the country of Am seems to be in the neighbourhood of Gebel. Moreover, the relation between it and the land of Ambi or Avbi is not clear to my mind. Can the latter be the Aup of the Egyptian texts?

Now as to the city of Timaṣgi in the letter of Akizzi. As Mr. Boscawen has pointed out, the other localities mentioned in the letter belong to the neighbourhood of Carchemish, Aleppo, and the valley of the Orontes. How then can Damascus be referred to? It belongs to a wholly different geographical area, between which and Northern Syria the land of the Amorites and the independent kingdom of Alashiya intervened. The editors of the British Museum volume have perceived this fact, and it has led them to the extraordinary statement that Damascus was near Tunip or Tennib. The statement is, of course, as wrong as the further statement that the letters of Akizzi are addressed to Amenophis III., whereas they are actually addressed to Amenophis IV. Nevertheless, there is this much truth in it. If

Timaṣgi is Damascus, we must either transport Damascus to the extreme north, or bring the localities of the north into the neighbourhood of Mount Hermon. This is what I meant by a defiance of geography. It is what seems to me the insuperable geographical difficulty which makes the philological difficulty serious. Taken by itself, the philological difficulty might be overcome. Indeed, I was myself the first to point out (in the case of Dusratta's letters) that in the letters from Northern Syria surds and sonants are confounded together.

Ubi cannot be the Hobah of Genesis, as that would be Khubatu or Ubatu. It may be the Anbi or Avbi of other letters; at any rate, geographically and philologically it corresponds with the Aup of the Egyptian monuments.

The city of Qatan, it may be noted, of which Akizzi was the governor, is mentioned in a tablet from the library of Nineveh (*W. A. I.* II. 60, 29). The spelling of the name given in this tablet shows that the editors of the *Tell el-Amarna Tablets in the British Museum* are incorrect in writing "Katna."

If Mr. Boscawen is right in his identification of the land of Am, a fresh link will be established between the Trans-Jordanic region and Northern Syria. In my Hibbert Lectures I pointed out that Saul of Edom (Gen. xxxvi. 37) came from the Euphrates; and Dr. Neubauer has since identified Dinhabah, the birthplace of Bela[am], the son of Beor, the first of the Edomite kings, with Tunip or Dunip. What is the meaning of all this?

A. H. SAYCE.

#### THE PRONUNCIATION AND SPELLING OF PLACE NAMES IN EGYPT.

Crieff: Oct. 3, 1892.

The letters from Mr. Griffith and Count d'Hulst concerning the difference between *kom* and *tall* lead me to believe that the explanation of the usage is, as I previously suggested, to be found in the origin of the elevation. The smaller temples were often by choice erected on the uneroded sandy mounds left by the Nile in channelling its way out to sea after the emergence of the sea shore below the Muqattam Cliffs. Pressure of official work prevented me from visiting the sites explored by Mr. Griffith and Count d'Hulst; but I recollect that the Temple of Saft (was it Saft el Hinnā?), situated between the Shebini and Wādī Canals, explored by M. Naville, was on a sand mound. Count d'Hulst notes Kom Shenit-mar Horbēt; I rather think this mound is also sand in its core under the *sibākh*. Probably the Count can verify the existence of many sand mounds from his notes of trial pits sunk in preliminary excavations. Certainly "Tall Bastah" is composed of *sibākh*, and Bubastis was probably founded on the black soil.

I do not agree with Mr. Griffith as to the gaped Qaf being confined to Cairo. The Delta *fallāhīn*, from my experience, as a rule gasp the letter or give it the true Arabian pronunciation of a very hard *k* in the throat. I had a boy from Faraskūr, near Damiatta, who certainly had never been to Cairo, and whose parents had been *fallāhīn* cultivating a strip of the *sāhel*, which lately was eaten away by the Nile. He was a hanger-on of the Shēkh of Faraskūr, who certainly was very bucolic. I used to take him about with me when I was learning spoken Arabic, and used him as a walking agricultural vocabulary. He always said 'amh, 'aminah, sha'af for qamh, qumīnah, and shagf (wheat, a brick-kiln, and broken pottery). From this observation and from numerous others, I think that Mr. Griffith, though quite right in his denunciation of the Cairene affectation in talking, has not realised that the gasp is especially common all through the Delta save in Beherah, where there is such a large mixture



of recently civilised Beduins. The educated Cairene himself admits that the gasp is a vulgarity; and in the Azhar the Arabic Qāf, as the harsh *k* in the back of the throat, is always taught. Though the Cairene will say 'adi 'awi awi in his own most affected way, still, if he says the "La Haul," he will always say *quwwah*.

When I came to Egypt from the North-West Provinces of India, where the best Urdu is talked, I was repeatedly complimented on the highly correct Arabian style of my pronunciation of the Qāf, as if my hearers were conscious of their own difficulties in avoiding calling it 'āf. The Indian Muslim from Delhi have kept up the correct Qāf pronunciation, though they have lost the pronunciation of the *h* and 'ain. I may mention also that I once came across a very small village school between Kilh and Isna in Upper Egypt, in which I found the teacher of the Qur'ān trying to hammer into his Sa'id pupils' heads that Qāf was Qāf, and not Gāf, in religious literature; and he seemed to think it quite sacrilegious to say El Gādir as applied to the Deity.

Regarding Mr. Griffith's spelling of Ca'if and Fara'in, this class of proper names, really Coptic, are very difficult to spell with precision, unless they can be reduced to the trilateral root forms. Were Ga'if on the form Fa'il, the 'ain gives the short *i* a longish sound something like a flat *e*. And if it is on the form Fa'il, the *i* still has a peculiar sound, from the fact that 'ain must of necessity change every vowel sound to which it is attached. In spelling these words we must of necessity try and ally them to a known verbal form, and failing this fall back on the most likely verbal form to which it is pretty certain the converted Egyptian speedily adapted the pronunciation.

The subject of the present pronunciation of Coptic words in place names is a most intricate one. On the one hand, there is the impossibility of writing in ordinary unmarked Arabic the difference between the Waw-i-maghūl of Persian—sounded *o* as the *oa* in English "coat," and the corrupted Waw moved by Fathah as in Hod (Literary Hand)—a basin. Here the sound is very nearly as the *au* in Paul (the Apostle), pronounced rather short. So far as I can hear, the Waw in the towns Qūs, Sūs, Manfalūt is often pronounced as the Persian *o*, and has resisted through all these centuries the tendency of the Arabs to call them Qūs, &c.

I note in another part of the ACADEMY for September 24 (p. 267) that Prof. Mahaffy has hopes of getting at the Coptic vowel-points through the Greek transliterations. I fear the old Greek treated the Fathah no better than his modern representative; and we know the ancient Greeks were as deaf to the great *h* as the modern ones are who spell "Hasan" Assan in their surveys, and who frequently spell a word beginning with a vowel-sound with an *h* to ensure the non-pronunciation of the *h*! But I am encroaching on a subject for which my knowledge of the ancient Egyptian language is far too slender.

I hope in another fortnight (so as to be in time for the philologists who take their way to Egypt) to call your readers' attention to a very remarkable local pronunciation near Wastah, about eighty kilometres south of Cairo.

J. C. ROSS, Lt.-Col.,  
Late Inspector-General of Irrigation, Egypt.

London: Oct 4, 1892.

The great map of the French Expedition uniformly spells "Tell" with the final consonant doubled. Tell el-Amarna, however, is not mentioned. This invaluable record of Egyptian orthography, in French and Arabic, prior to 1801, is available for a trifling sum of money—in the edition of 1882—from the Mediterranean

to Beni-Suef. These sheets cost fifty centimes each—scale 1:100,000—printed on thin paper from transfer plates, with the Suez Canal, railways, and similar additions; but with no other alterations in the map itself.

COPE WHITEHOUSE.

#### SCIENCE NOTES.

THE first meeting for this season of the London Amateur Scientific Society will be held on Friday next, October 14, at 7 p.m., at the Memorial Hall, Farringdon-street, when Mr. J. W. Gregory will read a paper on "Intrusive Gneisses." There will also be an exhibition of specimens from the volcanoes of Hungary, Bohemia, and the Rhine Provinces, by Mr. G. W. Butler; and of specimens illustrating plant structures, by Mr. L. A. Boodle.

MESSRS. CHAPMAN & HALL will publish shortly a popular work by the Rev. H. N. Hutchinson, entitled *Extinct Monsters*, illustrated with twenty-four restorations of antediluvian animals, by Mr. J. Smit. Dr. Henry Woodward, of the Natural History Museum, contributes a preface.

#### PHILOLOGY NOTES.

DR. JAMES GOW'S *Companion to the Classics* is about to be translated into Bohemian by Dr. Anton Chmelik, of Tabor.

#### FINE ART.

*The Lake-Dwellings of Europe*: being the Rhind Lectures in Archaeology for 1888. By Robert Munro. (Cassells.)

IN the Preface to this volume Dr. Munro says that, when the Society of Antiquaries of Scotland offered him the Rhind lectureship for 1888, prescribing as the subject of the course "The Lake-Dwellings of Europe," he hesitated for some time before undertaking the task, because he had then "no special knowledge of lake-dwellings beyond Scotland." Probably the society thought that the author of *Ancient Scottish Lake-Dwellings* would need but little preparation to enable him to treat the wider subject with as much completeness as could reasonably be demanded in a course of six lectures. Dr. Munro was of a very different opinion. The two years that intervened between his acceptance of the commission and the time fixed for the delivery of the lectures were spent in researches which, in addition to the labour of thoroughly mastering the enormous literature of the subject, included an actual inspection of all the most important lacustrine remains in Europe. The author, accompanied by his wife,

"perambulated the whole of Central Europe with note and sketch-book in hand, visiting, as far as practicable, the sites of lake-dwellings, and searching museums and libraries wherever we thought their relics or records were to be found. The eastern limit of the region thus visited may be represented by a line drawn from Königsberg to Trieste, passing through the intermediate towns of Krakow, Buda-Pesth, and Agram."

The book before us is a worthy result of this great expenditure of labour on the part of so highly skilled an investigator, and will be absolutely indispensable to all students of prehistoric archaeology. Dr. Munro's plan has been to pass over as

briefly as is consistent with a due regard to completeness all those portions of his subject that are adequately treated in works accessible to the English reader. The greater part of the material contained in the volume will therefore be new to many even of those who have given considerable attention to the study of lake-dwellings. The illustrations, which are admirably executed, include representations of 2100 different objects. Many of these, of course, are taken, with due acknowledgment, from published sources; but Dr. Munro gives a list of more than sixty museums and private collections from which he has obtained original sketches. The bibliography at the end of the book includes nearly five hundred titles of books and articles treating of lake-dwellings arranged in chronological order, the dates extending from 1822 to 1890. A full list is given of the Irish and Scottish crannogs, with references to the places in which they are described.

Among the most interesting portions of the book are those relating to the *terremare* of Italy and the closely analogous *terpen* of Holland and the adjacent countries. These objects, which exist in great numbers, are flattish mounds of considerable size, containing beds of a rich ammoniacal deposit which was used by the farmers of the neighbourhood as manure. In the process of excavating for this material great numbers of weapons, utensils, and human and animal bones have been discovered in the Italian *terremare* during the eighteenth and nineteenth centuries; but it is only of late years that the true origin of the mounds has been ascertained. By some of the earlier antiquaries they were believed to be funeral pyres of the slain in battle, while others supposed them to have been the cemeteries of successive populations. During the last thirty years, however, the researches of Strobel, Chierici, Pigorini, and others have shown that they are the remains of prehistoric habitations, chiefly of the stone and bronze ages, built on piles, and in many respects resembling the structures found in the Italian and Swiss lakes. The *terpen* are of much later date; it does not appear that any of them are older than the late iron age, and the evidence of coins proves that in some cases they continued to be occupied down to the ninth century. It is fortunate for science that the *terpen*, unlike the Italian *terremare*, have only recently begun to be worked for their fertilising material; in fact, the discovery of their industrial value seems to have been made after their archaeological importance was already known. In many cases, however, exploration is likely to be permanently impracticable, as the sites are occupied by modern villages and towns. The town of Leeuwarden is built over two *terp*-mounds, and it is stated on the authority of Dr. Pleyte that Leyden also stands on similar deposits.

Dr. Munro deals very sparingly in theories, and his general cautiousness gives all the more importance to his few decided expressions of opinion on controverted questions. The style of workmanship represented by the *La Tène* remains, which exhibit a highly advanced stage of the art

of working in iron, he considers to be correctly designated as "Late Celtic"; and he regards it as unquestionable that these remains are due to a different race from that which inhabited the Swiss lake dwellings during the bronze age. The "great swords with massive grips," characteristic of the La Tène iron age, must, he remarks, have been used by a people very dissimilar in physical respects to those who fashioned the small-handed weapons of the bronze age. Besides, the bronze period was in Switzerland succeeded abruptly by one in which the art of the iron-worker appears fully developed; the early iron age, exemplified by the Hallstatt remains, not being represented at all. For these reasons Dr. Munro concludes that the inhabitants of the Swiss lake-dwellings in the stone and bronze periods were non-Celtic, but that this mode of habitation was to some extent adopted by the iron-using Celtic conquerors. The use of the term "Celtic" as a designation of race is of course unsatisfactory, as each of the Celtic-speaking peoples represents more than one ethnological type; but apart from the question of nomenclature, Dr. Munro's view appears to be strongly supported. Whether the Celtic language was introduced into Switzerland by the men of the La Tène period, or whether it was spoken by the races whom they found in possession of the country, is a question on which the facts presented in this volume afford no evidence. Dr. Munro is strongly of opinion that in the British Isles the practice of constructing pile-dwellings was unknown before the iron age, and was introduced by Celts who had learned it on the continent. A competent judgment on this theory can be given only by those whose knowledge of the facts approaches Dr. Munro's own. But it may be pointed out that it is not at all inconsistent with the recognition of the existence of Celts in Britain during the bronze age, or even in the neolithic period.

The only considerable defect in this admirable book is the inadequate amount of information on matters pertaining to physical anthropology. Considering that the author belongs to the medical profession, this deficiency seems somewhat strange. The little that Dr. Munro says about the physical characteristics of the lake-dwellers is almost entirely quoted from other writers; the most important observation on this subject which the book contains being Prof. Virchow's statement that in Switzerland during the pure stone age only the brachycephalic type is known to have existed; but that in the transition and bronze periods a dolichocephalic population gradually became predominant; while in the La Tène period there is great mixture of races, but the brachycephalic skulls are the more numerous. The question of stature is, of course, quite as important as that of cranial type, but it is scarcely referred to. It is to be regretted that Dr. Munro, with his trained power of observation and his remarkable caution and independence of judgment, has apparently not attempted to study this branch of his subject at first-hand, as he would have been almost sure to have obtained results of great value.

Without any disparagement to the excellent volumes issued by former Rhind Lecturers, it may safely be said that no one of them can be compared for thoroughness of workmanship and fulness of information to Dr. Munro's book.

H. BRADLEY.

## CORRESPONDENCE.

### "THE ORIGIN OF METALLIC CURRENCY."

Settlington Rectory, York: Oct. 1, 1892.

Prof. Ridgeway laments that I did not criticise his revolutionary book more severely. I kept silence about many of his novel theories, among them those which he specifies in his letter, because it seemed to me that his arguments were not sufficiently strong to necessitate a reply, and therefore I preferred employing my limited space in commending such novelties as seemed likely to have a permanent influence on metrological science. The book somewhat resembles a certain image which Nebuchadnezzar saw in his dream, some portions being of precious metals, and others of less valuable material; and in my review I devoted my attention to the gold, and more especially to the silver. As to Solon's coinage, the value of the ox at Delos and elsewhere, and many other matters, my silence by no means implied assent, but merely a conjecture that the readers of the ACADEMY might have had enough of a stiff subject.

One point, however, may be noticed. At first, the Phœnicians were doubtless the "intermediaries between Greece and Asia"; but at an early date, certainly before the invention of coinage, they had withdrawn from the Aegean, and henceforward Asiatic influences penetrated mainly by the land trade-route through Asia Minor, from Cilicia or Carchemish. This is proved by the Aramean forms of the names of the Greek letters, and by many culture words.

ISAAC TAYLOR.

### ÆGEAN POTTERY IN EGYPT.

London: Oct. 3, 1892.

In speaking of a certain false-necked vase in the British Museum, I first quoted the statement on the label that it came from the tomb of a grandson of Pinetchem; and then, in reply to Mr. Petrie, I added that I had made inquiries in the proper quarter, and received assurances that the vase undoubtedly came from the tomb of a grandson of Pinetchem, as stated on the label.

Mr. Petrie now remarks that "anonymous statements of this kind are not the sort of proofs required in historical questions," just as he remarked before that "an anonymous label is no proof." And he adds that he "should have least expected to have to remind Mr. Torr of this." Now, the question is whether a certain vase in the British Museum came from a certain tomb in Egypt. That is not an historical question in any sense of the term. And the point is whether the evidence is trustworthy, not whether it is anonymous or otherwise. The word "anonymous" has two senses, and Mr. Petrie has managed to confound the two. The label is anonymous, inasmuch as no name appears on it; and the statements were anonymous, inasmuch as no names were mentioned. But, as he is aware, the information given in that label and in those statements is supplied by the responsible officers of the British Museum. When he scoffs at anonymous testimony, he means testimony which cannot be traced to any known source. And that is quite another thing.

When he asks, "who brought the vase to

England," and "who took it out of the tomb," he must know that he is asking for information which will not be given. With the existing difficulties in the way of getting antiquities from Egypt, nobody is likely to disclose any of the sources of supply. If they were known, English collections would only get the odds and ends which the Egyptian authorities did not think worth keeping for the Museum at Gizeh.

The evidence now available amounts to this. Those officers of the British Museum whose business it is to see to these matters, have stated on the label that the vase came from a certain tomb; and in reply to my inquiries they have assured me that the vase undoubtedly came from that tomb, as stated on the label. Of course Mr. Petrie is at liberty to believe that they have committed themselves to these very positive statements on the strength of evidence which is really inconclusive; but he will not find many persons to share his belief.

As for the remaining question, "was the tomb intact," I presume that the answer is involved in the statement that the vase came from the tomb of one of the grandsons of Pinetchem. People would not take the trouble to assert that the vase came from this man's tomb if there were any ground for supposing that he was buried in an old tomb among things of earlier date, or that his tomb was used afterwards for burying somebody else with things of later date.

Mr. Petrie has not explained why he failed to mention the false-necked vases of Ramessu III. in his last letter. Nor has he told us anything more about those "hundreds of others," and the "dating" found with them.

CECIL TORR.

## NOTES ON ART AND ARCHAEOLOGY.

THE Life of Michelangelo, upon which Mr. John Addington Symonds has been continuously engaged for some years, will be published on October 20. It is in two quarto volumes, illustrated with about fifty plates. Among these we may specially mention an etching by M. Ben Damman, after the portrait in the possession of Lord Wemyss; Leone Leoni's wax model of Michelangelo's profile, in the possession of Mr. C. Drury E. Fortnum; the bronze bust by Daniele da Volterra, in the Capitol at Rome, not before reproduced; and a facsimile of the autograph of one of the sonnets. In order to qualify himself for his task, Mr. Symonds has not only exhausted the immense literature on the subject, but he was also permitted to consult the store of MSS. preserved in the Museo Buonarroti at Florence, which have never been thoroughly searched before, and which seriously modify some of the printed sources.

MESSRS. A. & C. BLACK have in the press a royal quarto volume, to be called *Abbotsford and its Treasures*. It will contain twenty-five plates of the most interesting objects collected by Sir Walter Scott, printed in colours from drawings by Mr. W. Gibb, with an etching of Abbotsford by the same artist for frontispiece. Mrs. Maxwell Scott, the present mistress of the house, contributes descriptive notes.

MESSRS. BEMROSE & SONS announce for early publication the work of the late Llewellyn Jewett on *Corporation Plate*, including the insignia of office of the chief towns of England and Wales, edited by Mr. W. H. St. John Hope, who has made large additions of his own and brought the whole up to date.

AN exhibition of platinotype reproductions by Mr. Frederick Hollyer of works by Rossetti, Watts, and Burne-Jones, will be opened next week at the Dudley Gallery, Piccadilly.

THE first meeting of the second session of the Japan Society will be held on Wednesday next, October 12, at 8.30 p.m., in the hall of the Society of Arts, when Mr. N. Okoshi, acting consul-general in London, will read a paper on "Japanese Proverbs and Some Figurative Expressions of the Japanese Language." Members are invited to exhibit Japanese pictures, prints, drawings, carvings, &c., illustrative of the subject of the paper.

MR. MAURICE HEWLETT will lecture at the South Kensington Museum, on November 2 and five following Wednesdays, upon "The Revival of Platonism in Italy," tracing the influence of Neo-Paganism upon Italian art of the fifteenth century. The lectures will be illustrated by specially prepared lantern slides.

THE forthcoming number of the *Reliquary* will contain:—"Medieval Lavatories," by Charles Clement Hodges; "New Year's Presents given to Henry VIII. in 1526"; "The Monumental Brass and Will of Christopher Warrington Goldsmith, of York, 1614," illustrated; "Columbus," by Rev. A. Donovan; "Worcester Consistory Court," by J. Noake; "Ancient Woodwork: a Seventeenth Century Pulpit at Huntington Church, Yorkshire, by D. Alleyne Walter.

## THE STAGE.

### STAGE NOTES.

PREPARATIONS for "King Lear"—which is likely, in some respects, to be the most remarkable production the Lyceum management has attempted—occupy Mr. Irving in part; but the nightly performances of "Henry the Eighth"—the revival of which was brought about after a single week of "The Bells"—are as yet found sufficiently attractive by the public. "Leah" is not likely to be seen before November.

EVEN now the full theatrical season has scarcely begun. Stop-gap managements at the Garrick and the Haymarket, and what is at least a temporary management at Terry's, mark the absence of the faces to which we are most accustomed; and it is still rather in the provinces that we must look for the theatrical activity that is of interest. To the provinces Mr. and Mrs. Kendal—who have lately been delighting certain towns of Yorkshire—remain faithful. In the provinces is Mr. George Alexander, and in the provinces Mr. Tree. Though "Walker, London," is still being played at Toole's Theatre, pending the production of a new piece by its author, Mr. J. M. Barrie, Mr. Toole himself (supported, among others, by Mr. Lawrence Irving and Miss Alice Kingsley, whose talent lies undoubtedly in comedy) has been appearing in the Midland counties and in Dublin. And Mr. Wilson Barrett, having, with himself as the hero, and with Miss Maud Jeffries as the heroine, brought out a new play of his own at Leeds, has now taken it to Bradford. An excellent account is given of it. It is written—as we willingly believe—with force and directness, and (played as it is) it is pronounced to be singularly effective in action. "Pharaoh," it is even possible, may rival "Claudian" in popularity.

WE are to-day enabled to give all that is most important in the cast of Mr. William Poel's adaptation of "The Duchess of Malfi," which he is at the present moment most carefully rehearsing for performance, by arrangement with the Independent Theatre Society, on Friday, October 21, and which will afford an opportunity that no lover of the Elizabethan drama can afford to miss. Miss Mary Rorke, who has not been seen in London for several months, and then, indeed, only in pieces hardly

fitted to display her distinguished qualities, will appear in the great rôle of the Duchess. Mr. Sidney Barraclough will play Ferdinand; Mr. Jan Robertson, the Cardinal; Mr. Murray Carson, Bosolo; and Mr. Buckley, Antonio. Julia will be played by Miss De Winton, while the part of Cariola has been assigned to Miss Hall Caine, the young sister of the novelist. An unusual measure of attention will be paid to scenic detail; and Mr. Irving has been kind enough to open to the performers some of the treasures of the Lyceum wardrobe.

### DRAMATIC NOTES FROM PARIS.

Paris: Oct. 1, 1892.

THE season has opened with a series of *reprises*, of which the most important has been the revival of the "Juif Polonais" (known in England as "The Bells") at the Comédie Française. This drama, brought out for the first time at the small transpontine Théâtre Cluny in 1869, is scarcely worthy to rank in the repertory of the Français from a dramatic or from a literary point of view. The first and second acts offer an interesting picture of the homely life and manners of a small Alsatian town—there is just sufficient action to relieve the monotony of Annette's idyll with the Brigadier Christian and the drinking bouts of old Heinrich and his boon companion Walter; but the sensational element in the third act is better adapted to the stage of the Ambigu. However, thanks to the admirable acting of M. Got in the part of the conscience-stricken innkeeper and to the ever-charming Mlle. Reichenberg in that of Annette, the "Juif Polonais" affords an agreeable *passetemps* pending the production of a more important work.

At the Vaudeville, M. Lavédan's witty satire on Parisian and Semitic society, "Le Prince d'Aurec," draws crowded houses. "La Vie Parisienne" has been revived with great success at the Variétés; the play itself is as amusing, and the music as charming, as when first given twenty-six years ago. In fact, the same may be said of almost all the *répertoire* of the celebrated trio—Meilhac, Halévy, Offenbach: so superior to the empty productions called operettas which of late years have been brought out at the Bouffes or Nouveautés, and, I am sorry to add, have been "adapted" to the tastes of British audiences.

"M. de Réboval," a comedy in four acts, has just been produced at the Odéon. The author, M. Brieux, is one of the few really promising playwrights of the new school as represented at the Théâtre Libre. The idea and plot of his play are simple enough; but the manner in which he has dealt with a very delicate question, the easy flowing dialogue, the absence of forced wit and artificial sentiment, prove that M. Brieux possesses that rare gift, "the instinct of the theatre."

M. de Réboval is a rich manufacturer, and also a Senator. His speeches, full of high-flown sentiments in favour of the working classes, have made him very popular. But this eminent representative of all moral and social virtues, not content with his country home, the affection of a devoted wife and their loving daughter, Beatrice, must needs keep a *fleur-ménage* in Paris. When the play begins, his life and affections are almost equally divided between his two homes, though the balance is beginning to incline the wrong way, and trouble is brewing. Pauline Loindet, his mistress, was lady companion to his mother when he seduced her; a son—Paul—was born, and when de Réboval married he had not sufficient moral courage to break off the *liaison*. Paul has been brought up away from home, and believes that his father died shortly after his birth. Mme.

de Réboval finds out all this and dies of a broken heart; her husband marries his former mistress; Paul and Beatrice meet, and, ignorant of their relationship, fall madly in love with each other. In course of time an explanation becomes necessary, and in a most painful scene, their parents have to reveal to them the terrible secret that they are brother and sister. Here the author has not attempted to get out of the difficulty by any extraordinary *coup-de-théâtre*; his *dénouement* is simple and logical. Paul, after upbraiding his father for his duplicity, declares his intention of leaving home for ever, and joining, as he would a forlorn hope, an African exploring party. Beatrice, after a most heartrending scene, broken-hearted yet forgiving, rushes into her father's arms; but she also cannot remain any longer under the parental roof, and will soon take the veil. M. and Mme. de Réboval remain face to face, abandoned by their children, to pass the rest of their wretched life in solitude and grief. As customary at the second Théâtre Français, the play is well acted; Mlle. Wissocq, a *débutante* of great promise, was particularly successful in her rendering of the part of Beatrice.

M. Ernest Daudet, a well-known journalist and novelist, elder brother of the still better known Alphonse, has just made his *début* as a dramatist with "Un Drame Parisien," at the Gymnase. The play, adapted from the author's novel *Le Défroqué*, is not devoid of sensational interest; and yet the general effect is unsatisfactory, and proves once more that an experienced and talented *littérateur* is often but an indifferent playwright—that the mere stringing together of a series of dramatic incidents does not make a good play, and that characters and events when put on the stage must be presented in a very different light from the conventional aspect familiar to the novelist.

The Count de Vêran has been assassinated after a supper party given at his own residence. His mistress, a celebrated *demi-mondaine*, Rose Morgan, is suspected, arrested, put on her trial for murder, and on the point of being condemned, when the Père Vignal, the fashionable Dominican preacher of the day, makes his appearance in court and solemnly declares that she is innocent, that the real culprit has confessed the crime to him, but that he is bound by the secrecy of the confessional not to reveal the name. Rose Morgan is acquitted; and we learn in the course of what might have been a really fine scene between her and the Countess de Vêran, that it was the Countess herself who shot him in a fit of jealous indignation at her husband's shameless conduct. The scenario is quite *fin de siècle*; the first act takes place in the sacristy of a fashionable Paris church, the second in a luxurious mansion of the profligate Count, and the last in the interior of the criminal court. That clever and conscientious artist, M. Raphael Duflos, surrounded by a bevy of the prettiest Parisian actresses gaily attired in the latest "creations" of the leading dressmaker of the day, have done their best to ensure the success of "Un Drame Parisien." It remains to be seen whether the public will ratify the somewhat unfavourable impression of the first night.

C. NICHOLSON.

## MUSIC.

### THE LEEDS MUSICAL FESTIVAL.

Leeds: Oct. 5, 1892.

THE Leeds Festival commenced this morning with a performance of Mendelssohn's "Elijah," and the favourable reports which had been circulated for some time concerning the excellence of the choir were amply confirmed. The voices are strong, rich, and well balanced. The members have been selected more freely from

the West Riding than at previous festivals, and a magnificent body of singers has been gathered together. The music of "Elijah" is, of course, familiar to the choir, and familiarity has bred confidence. The effect in the Baal choruses and in the "Thanks be to God" was imposing. The principal vocalists were Miss Anna Williams, Miss Hilda Wilson, Messrs. Lloyd and Norman Salmond. The last-named in the arduous rôle of the prophet, though somewhat nervous, showed throughout good intentions. In the restoration of the popular Oratorio to the place of honour, the Festival Committee were probably actuated by a desire to give to the choir a chance of scoring an early and brilliant victory, and this has decidedly been achieved. Leeds has shown in the past that it can dispense with "Elijah," but there is every reason why it should be heard from time to time; it is the strongest of modern Oratorios, and judging it from a purely musical point of view, the most popular.

The Festival scheme is remarkable for the absence of any vocal novelty of large compass. Only two new works will, in fact, be produced during the week: a short Cantata, "Arethusa," by Mr. Alan Gray, a native of York; and a symphony by Mr. Frederic Cliffe, whose first attempt in that branch of composition was so successful. Applications were made to two composers of note—Sir Arthur Sullivan and Mr. F. H. Cowen—to write specially for the occasion. Illness, unfortunately, prevented the former from carrying out his intention; and a disagreement with the committee, equally to be regretted, caused the latter to withdraw his work when nearly completed. Concerning applications to foreign composers, no mention is made in the prospectus. The difficulties, however, experienced in past years in dealings with them, which have been recorded in the recently published *History of the Leeds Festivals*, perhaps render it wise to leave them in peace for a while. The fate of the foreign novelties produced here since 1883 deserves a moment's consideration. Raff's "The End of the World," given in that year, was never—if we remember rightly—heard in London, and Dvorák's "Saint Ludmila," in spite of much fine music, has practically vanished; it has not been deemed worthy of repetition, and the Bohemian composer will be represented on Saturday morning by "The Spectre's Bride," his Birmingham success. Of standard choral works to be given during the week are Mozart's "Requiem," Bach's majestic "Mass in B minor," and Mendelssohn's "Hymn of Praise."

At the concert this evening, Schumann's Cantata, "The Pilgrimage of the Rose," was performed. The work, though it contains much that is interesting and characteristic of the composer, was written at a late period of his life, when his mental powers had become obscured. If given by a small choir, and with Schumann's original pianoforte accompaniment, one can enjoy the beauties, and forgive the weaknesses. But why was it selected for a festival choir and orchestra? The whole thing sounded ridiculous. The performance was good: the soloists were Miss Macintyre, Miss McKenzie, and Mr. Plunket Greene. The programme also included Beethoven's Symphony in F (No. 8), Walmisley's Madrigal, "Sweete Flowers," and Berlioz's Overture, "Le Carnaval Romain." There is a fine orchestra under the able leadership of Mr. J. T. Carrodus. Sir A. Sullivan conducted with his usual judgment and ability.

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## LITERATURE.

*Epistolæ Ho-Eliaŋæ*: The Familiar Letters of James Howell. Edited, annotated, and indexed by Joseph Jacobs. In 2 vols. (David Nutt.)

It is the mode of to-day to edit an English classic with as much respect as if he were a poet of Greece or Rome. Nor need one be at all minded to quarrel with it. These laborious tomes—the Cambridge Shakspeare, for instance, or Prof. Masson's Milton, or Dr. Hill's Boswell—confer dignity upon humble shelves: they create an atmosphere; they shed a faint reflection of learning upon the most superficial owner. And sometimes they are even useful. With such monuments of erudition, the *Epistolæ Ho-Eliaŋæ*, "newly edited, annotated, and indexed" by Mr. Joseph Jacobs, should by all means find a place. "Quæ regio in terris nostro non nota Jacobo" is the somewhat audacious heading prefixed to a section of the Introduction; and, in truth, the vaunt is justified by editor as well as author. Howell's Correspondence swarms with obscure allusions to forgotten personalities and to the labyrinthine intrigues of his time. These Mr. Jacobs has hunted out with commendable ingenuity and considerable success. He has wisely confined himself, in the main, to the clearing away of actual difficulties, and has refrained from swelling the volume of his notes by the undue accumulation of parallel or illustrative passages. That would have been an herculean task, and one which the literary importance of Howell scarcely justifies.

Mr. Jacobs prefaces his reprint of the *Letters* with an excellent account of Howell's life, a brief sketch of those voluminous works of his which have passed into oblivion, and a more careful study of this one memorial of him which has survived the process of time. On the vexed question of the authenticity of the Letters he sums up most judiciously, so it seems to me, as follows:

"Howell's *Letters* are thus authentic in a measure, being in the majority of cases, especially in Part III., founded on copies or notes made at the time they are supposed to be written. On the other hand, many of them are 'cooked' by the insertion of incongruous fragments; and others, especially the series addressed to his father, and containing Howell's autobiography, were probably either entirely fabricated or had the biographical paragraphs inserted, since they read too continuously."

Mr. Jacobs, in half humorous apology, calls this a "somewhat drab and trimming conclusion"; but none the less is it the only one which the facts warrant. The critical study of dates forbids us to believe

that the Letters were written precisely as they stand; yet to an unbiassed mind they carry the seal of their own genuineness. They read like excerpts from familiar correspondence with a number of friends. There are little touches of actuality—which only a genius could have put in afterwards; and Howell was not quite a genius. He was essentially a journalist, of course; no doubt he kept duplicates of his letters; he found them excellent "copy," and "edited" them freely for publication. But the theory that they are elaborate forgeries, composed during his sojourn in the Fleet, is absurd. After all, it rests mainly on the statement of Anthony à Wood, and Anthony à Wood's inaccuracies have led biographers wrong before now. Mr. Jacobs's view is not contradicted by the fact that the Letters are by no means artless—they smack of literary composition. How should it be else? Where is your literary man, trained to regard style, to study the phrase that tells, who can wholly put off himself and his art, when he sits down to write a familiar letter, can divest himself quite of the consciousness of an audience, though it be primarily at least but an audience of one? And wherein does the letter differ in this respect from the novel or the poem? Are not they, too, often written primarily for an audience of one, with only the faintest undersense of those others "who sit fresh-chapleted to listen"?

There is another passage in Mr. Jacobs's Introduction at which I am more inclined to cavil. It is that in which he speaks of Howell's place in the development of English prose style:

"In the development of English style the decisive and critical moment is the introduction of the easy short sentence. Everything written after that sounds familiar and native to modern Englishmen; everything written before that, in prose, sounds archaic and extraneous. Now it is usual to trace the introduction of the natural sentence (as distinguished from the period after the model of Latin prose) to Dryden, or at earliest to Cowley. Yet, if we open Howell anywhere, we come across sentences as short and as natural as any in Dryden or even in Addison. . . . And such sentences are so frequent in Howell as to be characteristic of his style. True, he indulges at times in the more periodic or euphuistic sentence. Yet the point is the first frequent appearance of the more natural sentence, and that, so far as I know, is to be found in Howell, even in his most hackwork performances. It is not too much to say that in the development of English prose true ease in writing comes from Howell, not Dryden."

Well, the fact is that during the sixteenth and early seventeenth centuries there were two prose styles. There was the periodic Latinised style of Ascham, Hooker, Milton; there was also a more popular, almost journalistic, style, and this was built up almost entirely upon the short sentence. Open Lyly, Greene, Dekker, above all Nash, and you shall find shorter sentences and more of them than Howell ever dreamt of. From the eighteenth century onwards these two styles coalesce in one, in its essence the modern style; and the point of the modern style lies not in the number of short sentences, but in their subordination to the paragraph, as a unit of composition.

The paragraph is a disintegrated period: it is eclectic in this, that in it co-ordinate clauses, subordinate clauses, clauses merely juxtaposed, lie side by side, harmonised by the rhythmical sense of the writer. Now Howell has not arrived at the paragraph; the single sentence is still his unit. And—"the more periodic or euphuistic sentence"—

"That is, hot ice and wondrous strange snow"; let us charitably hope that Mr. Jacobs's pen has slipped.

Howell's prose is not epoch-making, but it is distinctly interesting. It is never slipshod, always racy. And it is extremely various: it rises and falls, becomes more natural or more periodic, according to the dignity of the theme or the writer's familiarity with the person addressed. Like all the prose of the time, it abounds in Latinised words, some of which failed to take root in the language, and seem therefore exotic to a modern reader: such are "perstring," "transvolves," "quadrat," "pomeridian," "commensation," "infandous," "flexanimous," "subdolous."

Mr. Jacobs's notes are, as has been said, both learned and self-restrained; if they err at it, it is by omission, which in view of present-day tendencies may be put down as a fault on the right side. A pretty rigorous examination has only revealed a very few positive mistakes. Thus, in the note to page 689, *Flacci epos* is explained as a reference to the *Aeneid*, whereas the epic meant is of course the *Argonauticon* of C. Valerius Flaccus. And in the note to page 248, Milton's well-known phrase, "the old man eloquent," is quoted as referring to the Earl of Marlborough, to whose daughter the sonnet in which it occurs was written. But Milton meant Isocrates.

James Howell, as has been hinted above, had a typically journalistic mind. He would have made an ideal foreign correspondent for a great London daily. He was eager to acquire and to retail knowledge of every kind, but had no care that it should be first-hand knowledge. Mr. Jacobs points out that his learning on any given subject may generally be traced to some obvious handbook. His interests were catholic: he will tell you an unchaste story, or dwell on the mysteries and solaces of religion with equal zest; he was a *bon vivant* and a prig, a shrewd observer of politics, and an indifferent verse-maker. His career was a chequered one. Before he was fifty he became successively a commercial agent, a tutor, orator to an embassy, secretary to the Lord President of the North, and a political spy or "intelligencer." This last employment landed him in prison, where he remained for eight years. Thenceforward he principally supported himself by the use of his facile pen, and at the Restoration he received the high-sounding title of Historiographer Royal. His *Familiar Letters* were published in instalments between 1645 and 1655.

The *Letters* fall naturally into three groups, distinguished by the epithets Historical, Political, and Philosophical upon the title-page. There are long discourses upon such matters as Sibyls, Witchcraft, the Religions of the World, Catholicism,



the United Provinces. These are not badly put together: they would make excellent essays or encyclopaedia articles; but they seem hardly in place among familiar correspondence. Then there are letters in which Howell describes the events of his travels, or comments upon the affairs of civil or foreign policy. He has a pretty knack of writing about such things with lucidity and vividness. The most interesting series is that written from Spain, and giving an account by an eye witness of the negotiations for a Spanish marriage, and of the romantic visit of Prince Charles and Buckingham to Madrid. But it is the third, or Philosophical, group which must needs mean most to a modern reader. Shut off from the outer world by the stone walls of the Fleet, Howell's active mind was turned upon itself. He has been touched in the great school of adversity to finer issues; nor is he backward to set his meditations upon paper for the comfort or the encouragement of his friends. Like Sir Thomas Browne, he is at his best in dealing with the great common-places of existence, with Death and Sorrow and Religion; he sets them forth in the decencies of speech, and adorns them with touches of the sublime. Here is a handful of wise sayings:—

"I thank God the School of Affliction hath brought me to such a habit of Patience, it hath caus'd in me such symptoms of Mortification, that I can value this World as it is. It is but a vale of Troubles, and we who are in it are like so many Ants trudging up and down about a Mole-hill. Nay, at best we are but as so many Pilgrims, or Passengers travelling on still towards another Country. 'Tis true, that some do find the way thither more smooth and fair: they find it flowry, and tread upon Camomile all along: Such may be said to have their Paradise here, or to sail still in Fortune's sleeve, and to have the wind in the poop all the while, not knowing what a storm means; yet both the *Divine* and *Philosopher* do rank these among the most unfortunate of men."

And here again:

"They who prink, and pamper the *Body*, and neglect the *Soul*, are like one who, having a Nightingale in his House, is more fond of the wicker *Cage* than of the *Bird*: or rather like one who hath a Pearl of an invaluable Price, and esteems the poor Box that holds it more than the Jewel."

And here:

"You and I have luckily met abroad under many Meridians; when our course is run here, I hope we shall meet in a Region that is above the wheel of Time. And it may be in the concave of some Star, if those glorious Lamps are habitable. Howsoever, my Genius prompts me, that when I part hence I shall not downwards; for I had always soaring thoughts being but a Boy, at which time I had a mighty desire to be a Bird, that I might fly towards the Sky."

Howell reminds one of Plato's Glaucus, the sea-god encrusted with shells and sea-weed. He is an aspiring soul, but borne down by many frailties. One wishes that he had written more often in this vein.

A word of praise is due to the paper and the printing, the binding, and the general get-up of the book. It is the more distressing to find a considerable number of misprints, whereof the worst are "Aenied" for "Aeneid," and "Kepling" for "Kip-

ling." There is, apparently, another of some importance in the description of the 1645 edition of the *Letters*, given on page lxxxvii: the number of introductory pages is omitted.

EDMUND K. CHAMBERS.

*Aids to the Devout Study of Criticism.* By the Rev. T. K. Cheyne. (Fisher Unwin.)

THIS book carries on the work begun by Dr. Cheyne in his *Jeremiah* and his *Hallowing of Criticism*. The most popular section of the Old Testament narrative—the history of David—is examined critically, and the results of the examination fearlessly stated; an effort is then made to seize upon the character of the historic David, as it can be discerned after a careful sifting of the documents; and finally, Dr. Cheyne is at pains to insist upon the value for edification of David as modern criticism defines him. This constitutes the first part of the book; in the second part an attempt is made to deal with some of the Psalms in the same manner.

The merits of Dr. Cheyne's work are many; but the first and most important is that his method is right. He begins with a criticism of documents, insisting that "analytic criticism must precede every historical sketch, whether of Old or New Testament times." Those who hold such analytic criticism of the Old Testament difficult or impossible, hold merely that any historical account of Old Testament times is difficult or impossible. The difficulty of the analysis Dr. Cheyne would at once admit. He cannot in the present case do more than state his own views of the composition of 1 and 2 Samuel. He tabulates eight documents which he discovers in the narrative, and notes as nearly as may be their date and origin. Hostile critics will quarrel with these results, but the mere statement of them will satisfy the readers for whom the book is intended. We are given some indication of the methods by which the analysis is effected, and we are referred to several authorities where the whole problem is elaborately discussed. We are not required to suppose, without any proof and against all probability, that 1 and 2 Samuel were the work of a single writer contemporary with the events he described. It is this supposition, long ago abandoned in the study of the documents of profane history, which persistently blocks the way of the student of the Old Testament. We are inclined to mention as the second of Dr. Cheyne's merits his admirable candour. It has been cast up against him that he is too candid, that there is no stability in his views and conclusions. The taunt is foolish. The critic of the Old Testament who is not prepared to change his views, many times and very completely during the course of his investigations, will do little to advance the knowledge of his subject. Dr. Cheyne's mind is always open to fresh evidence, of which for some years to come there will be continually fresh supplies in the field of Old Testament criticism. The breadth of Dr. Cheyne's culture, as well as his vast erudition, we are already acquainted with; they receive very

striking illustration in the book before us. Whether his earnest devoutness can be counted all gain is not quite clear to us. In so far as it gives strength and unction to his style, it is admirable. In so far as it makes him a faithful servant of truth on the one hand, and of his congregation on the other, it is his best gift. But in so far as it makes him overeager to moralise his history, we are suspicious of it. When we are painfully trying to acquiesce in a new conception of David, it jars upon us that we are called upon to be edified almost in the fearless old fashion. Is it not true that for purposes of edification modern criticism makes the earlier heroes of the Old Testament less useful than they used to be? Hitherto preachers have drawn more edification from Moses and David than from Isaiah and Jeremiah, to the serious injury of Christ's religion. The modern criticism which discovers the prophets subordinates, at least comparatively, the patriarchs and kings. We have so far confined our criticism to the first part of Dr. Cheyne's book which treats of David. It is this part which will most effectually instruct the ordinary layman in the methods and results of biblical criticism, and help him to find again the Bible he has lost. Dr. Cheyne's discussion of David's character is eminently interesting, and can be easily followed. Part II., on the Book of Psalms, is more difficult, but probably more permanently valuable than Part I. We have only space to commend in general terms its thoughtfulness and its devoutness. Dr. Cheyne's chief object is to show of certain Psalms that they lose none of their meaning or of their force when the traditional author and date assigned to them are given up. The examination of the career and character of David in Part I. makes the main argument of Part II. specially forcible. The reader is compelled to realise that, granted certain historical facts as premises, the ascription of Psalms 32 and 51 to David is an absurd anachronism.

The second chapter of Part II. is entitled "The Inspiration of the Psalmists." It tries to show that "one of the Church's gains from the so-called higher criticism" is "a view of the inspiration of the Scriptures at once broader and deeper and more true to facts." It is curious after this that Dr. Cheyne should say of himself, "it is also true that I have myself no theory of inspiration to offer." He has a very distinct theory. He insists that Pindar, that the Vedas, that Dante and Browning must be looked upon as inspired. He speaks of Zarathustra "as an inspired prophet and poet, second to none in fervour and in originality." Our only quarrel with the chapter is its apologetic tone. The conception of inspiration which insists that the Jewish Scriptures alone are inspired is as dismal as it is arbitrary and incomprehensible. Its supporters occupy exactly the position of the Judaisers who opposed St. Paul. Dr. Cheyne's conception is not merely natural and logical, it is emphatically a gospel—good news for all who care that God should be just, and that men should have their daily bread. It is trying, therefore, to find Dr. Cheyne condescending to

depreciate the Babylonian Flood-story in comparison with the Hebrew. "I have not found so great faith, no not in Israel," is the obvious Christian sentiment if Christ is to guide us. The comparison of Jewish and Greek inspiration is full of instruction and interest, but the comparison to prove the superiority of either is wrong and futile. The individual is so small that the inspiration is for him best which he knows best. Moreover, the inspirations of the nations cannot be ranged, like schoolboys, in order of merit. That is last and least which cares to be first. God does not compete with Himself. When Englishmen expect to hear God's voice in their own literature and in the literature of Greece and Rome, as they expect to hear it in Hebrew literature, their ears will open. God is not dumb, but men are deaf, now as formerly. Dr. Cheyne need not apologise when he says "he that hath ears to hear let him hear."

RONALD BAYNE.

"RULERS OF INDIA."—*Albuquerque*. By H. Morse Stephens. (Oxford: Clarendon Press.)

ALONSO DE ALBUQUERQUE, of mixed Castilian and Portuguese origin, was born near Lisbon in 1455. After having received his education at the court of King Alfonso V., he served for some years in that monarch's Morocco campaigns, where he seems to have acquired a Crusader's hatred for everything connected with Islam. Before the end of the century he fought against the Turks in the Levant, and twice more against the Moors of Northern Africa. In 1503 he visited the western—or Malabar—coast of India in command of a small expedition, and showed originality of character by sailing to Mozambique across the then almost unknown seas, instead of adopting the usual route of those times by way of Mombasa. On his return he sought, not without success, to win the interest of the King, Dom Manoel, in a grand scheme for stopping the trade-route by the Red Sea, and obtaining for Portugal the monopoly of Indian commerce by way of the Cape of Good Hope. In 1509 he was appointed Governor of Portuguese India, and at once gratified his love for his country and his hatred for the Crescent by strenuous efforts to destroy the power of the Mappilahs ("Moplas") and other Muhammadans, in whose hands the export trade of that part of India then was. The Hindus—whose religious rules were opposed to maritime pursuits, and who did not excite the same kind of animosity in a crusading heart—were, for the most part, conciliated. One Hindu chief, indeed—the "Zamorin" of Calicut—was disposed to support the Moplas, and this led to much hostility between him and Albuquerque. But such difficulties were gradually surmounted. He took Goa in 1510, and founded a great seaport and place of arms there. In the following year he struck at the heart of the Eastern trade by the capture of Malacca, and a little later established fortified factories at Diu and Calicut. He took Ormuz at the mouth of the Persian Gulf in 1513; and, when the

Shah of Persia sent to demand tribute, is said to have shown the envoy some match-lock balls, with the information that this was the sort of tribute the Portuguese were accustomed to pay. He died on board ship, off Goa, in the last days of December, 1515.

The record of this faithful, manly life is succinctly given in the book under notice. There is a good deal of other matter, however; and the actual story of Albuquerque himself hardly fills 100 pages out of 207. This is disappointing; but it probably arises from a peculiarity affecting many other of the Lives in Sir W. Hunter's useful series. The story of a man who bore rule in India is apt to run into history: the events were greater than the men, or the men were so involved in events that they had hardly any other life of their own.

Another trouble in this particular case is that Albuquerque did not much affect the subsequent fates and doings of his countrymen in India. With all his hatred of Islam, he was not a fanatic propagator of the Cross. The Inquisition and other things that brought the Portuguese in India to ruin did not come till long after his time. His one object was the establishment of a commercial monopoly for Portugal. And that object was soon lost. First came the temporary union of Portugal to Spain; then the consequent hostility of the Dutch and the competition of England. The voice of the *Imperial Gazetteer* (vol. vi., pp. 359-60) is a little uncertain on the point.

"For exactly a century, from 1500 to 1600, the Portuguese enjoyed a monopoly of Oriental trade . . . they were not traders but knight-errants and crusaders . . . the period of the highest development of Portuguese commerce was probably from 1590 to 1610 . . . when their politic administration in India was at its lowest depth of degradation."

The truth of the matter will be seen in Mr. Stephens's book. The Portuguese set the example, afterwards followed by other nations, of establishing factories on the coasts of India for the exportation of spices and textiles to Europe. Not being able to do this with the concurrence of the natives—as has since been found possible in China—they took up the idea of fortified factories, in which they should be safe and independent. But whereas their British successors endeavoured to make treaties with the country powers, or, if compelled to fight the Nawabs and Rajas, conciliated the general native public by respecting their laws and their property and their religious beliefs and prejudices, the knights-errant of Portugal looked on all these things as monstrous obstacles to the truth. Hence, by the middle of the seventeenth century they came to be regarded as common enemies of the Indian people. Bernier says that in his time (about 1650-1660) "they are become a prey to their enemies and fallen so low in the Indies that I know not whether they will ever recover there."

Students will thank Mr. Stephens for this useful contribution to Indian history.

H. G. KEENE.

*Silhouettes*. By Arthur Symons. (Elkin Matthews & John Lane.)

THERE is so much colour and light in this little book, that we feel inclined to question whether it be rightly named. For many of the poems have less the effect of an outline, a contour, black on white, than of a landscape full of delicate, mysterious harmonies. Take, as an instance, the very first piece in the book. It is called "After Sunset":

"The sea lies quieted beneath  
The after-sunset flush,  
That leaves upon the heaped grey clouds  
The grape's faint purple blush.

"Pale, from a little space in heaven  
Of delicate ivory,  
The sickle-moon and one gold star  
Look down upon the sea."

Here we have but one of many charming little scenes that Mr. Symons paints for us with great sensitiveness of touch. As impressions they convey so much, that the name for them of "silhouette" seems inadequate. In their richness of suggestion and felicity of presentment they remind one of the work of Mr. Whistler. Perhaps this is how, if he chose verse as the medium for his expression, he might appeal to our mental eye.

But it must not be supposed that Mr. Symons makes *paysage* his chief care. More than once he sounds the graver note of sympathy for the loveliness and the sorrow of life; and here again his touch has the charm of sincerity. The emotion that underlies such lyrics as "To a Portrait" or "In the Night" is of the sort that can never be simulated; it rings true. Slight as these pieces are, they give the thrill that heart-inspired work can never fail to give. No less effective is the poem entitled "Alla Passeretta Bruna." This shows Mr. Symons at his very best; and for that reason it shall be quoted:

"If I bid you, you will come,  
If I bid you, you will go,  
You are mine, and so I take you  
To my heart, your home;  
Well, ah! well I know  
I shall not forsake you.

"I shall always hold you fast,  
I shall never set you free,  
You are mine, and I possess you  
Long as life shall last;  
You will comfort me,  
I shall bless you.

"I shall keep you as we keep  
Flowers for memory, hid away  
Under many a newer token  
Buried deep—  
Roses of a gaudier day,  
Rings and trinkets, bright and broken.

"Other women I shall love,  
Fame and fortune I may win,  
But when fame and love forsake me,  
And the light is night above,  
You will let me in,  
You will take me."

Another poem remarkable for its power is the "Javanese Dancers," which first appeared in the *Book of the Rhymers' Club*, and which, together with "Music and Memory," certainly helped to give distinction to that interesting little volume. Here the rhythm of the dance is curiously sug-

gested by the metre, so that we seem to hear :

"The little amber-coloured dancers move  
Like little painted figures on a screen."

That certain quaint irregularity in the structure of the verse is of service here ; but in other places where this unevenness occurs the effect is not so pleasing. The rhyming of "adorable" with "shell"; lines such as

"The soft roar broadening far along,"

or as

"Simply chaste dreams : but oh,"

would seem to point to a certain want of ear, if not to a wilful and deliberate disregard for form. More than once the writer seems to take pleasure in repeating words like "night" or "light," when by such repetition no effect is gained either musical or metrical. Take this fine quatrain :

"The fierce wild beauty of the *light*  
That startles *twilight* on the hills,  
And *lightens* all the mountain rills,  
And flames before the feet of night."

Such iteration only vexes the ear. Here and there we seem to note a contempt—or perhaps we should call it a neglect—of form. But, in lyrics, form, *facture* must ever count for much ; it is impossible to disdain it. Mr. Symons, at any rate, has not disdained it in the charming little picture of "Fountain Court," with which we would close our notice of a really notable book of poems :

"The fountain murmuring of sleep  
A drowsy tune,  
The flickering green of leaves that keep  
The light of June,  
Peace through a slumbering afternoon,  
The peace of June."

"A waiting ghost, in the blue sky  
The white curved moon,  
June, hushed and breathless, waits, and I  
Wait, too, with June.  
Come, through the lingering afternoon,  
Soon, love, come soon."

PERCY PINKERTON.

*Reminiscences of a Gentlewoman of the Last Century*: Letters of Catherine Hutton, edited by her cousin, Mrs. Catherine Hutton Beale. (Birmingham: Cornish.)

MISS HUTTON's letters deserve to attract and to interest those who care to linger among the byways of the eighteenth century. Nor are they attractive only for the sake of that fascinating time. If I may borrow a sentence from the writer, "there is an air in their dress and manner that is seldom seen at Birmingham"; and the writer herself is worth cultivating, as well for her good sense as for her good expression of it.

Miss Hutton was born in 1756, and she was the daughter of William Hutton, the historian of Birmingham. "Perhaps the smallest human being ever seen," the historian described her, "though she afterwards grew to a proper size; yet," as he adds prettily, "she always carried a delicate frame." Miss Hutton was unable to remember the time when she could not read. At five years old she read "the gilt books," published by Mr. Newbery; and written,

some of them, it may be, by Dr. Goldsmith, as a work of love to entertain the little people of those days. In her eighth year she was sent to school, at her own request. "The school, which till very recently had been the first in Birmingham, was kept by a Mrs. and Miss Sawyer. The mother taught spelling, and reading in the Bible; the daughter, needlework, useful and ornamental, for sixpence a week." When Miss Hutton was ten she went to a writing school for one hour in the day. "My first attempt at writing," she tells us, "was copying the printed letters of a battledore or horn-book." The knowledge of writing soon developed her special talent; and her use of it was to write letters daily to the girls at school. "Nothing delighted me so much as *The Tales of the Fairies*," she says; "no girl ever was or could be fonder of dancing than myself. My school days were happy. Little was there to learn, and that little was easily learned." Her knowledge was not the less valuable, perhaps, because it was acquired easily; and what she read at home was as excellent as it could be.

"During the time I went to school I read at home the *Spectator*, *Tatler*, *Guardian*, novels, plays, and poetry. I thought Gray's elegy 'In a Country Churchyard' the most beautiful of poems, and I am still pretty much of the same opinion. I admired Goldsmith's 'Hermit of the Dale'; I admire it now, but perhaps I am not quite so much smitten with it. Percy's *Reliques of Ancient English Poetry* were my heart's delight, and my heart has not changed."

To her commerce with those authors, whom she here enumerates, we may attribute her fine taste, her good sense, and her plain style. To read, to meditate, and to enjoy; to dwell and to converse with a great author, to learn the conduct of life from him: these were the old methods of acquiring literature, when "Letters were 'Polite.'" How much better are they than our present method of pursuing the fragments of literature in a guide book or a selection, thinking all the time, not of an author's beauty, nor of his mind, but of the traps and caprices of an examiner. "Optimis assuescendum est," says Quintilian; "et multa magis quam multorum lectione firmanda mens, et ducendus est color." At a later period, Miss Hutton records twice that she has been reading Swift's *Letters to Stella*; from Addison and from Stella she may have learned that invaluable precept, which she took to heart "very early in life," "never to enter into a dispute." Goldsmith will have taught her that common sense is the best commentary to the Scriptures; and she writes with good taste, and with common sense, of a popular institution.

"I have only to see the words *Bible Society* at the beginning of an advertisement to skip it entirely. Nobody reverences the Bible more than myself; but I question whether its divine precepts have done more good, or their perversion more harm, in this mistaken world; and I would sooner cram the doctor's pills down the throat of an Indian than the Bible of his adversaries."

With the same good sense of the eighteenth century, Mr. Hutton writes about religion :

"Infinite wisdom has appointed many ways to happiness. The road a man takes is of less consequence than his conduct in that road."

If one religion merits a preference to another, that preference ought to arise from an extension of benevolence."

In the same year that Miss Hutton was reading Swift, she "read Goldsmith's *Roman History* and a volume of Shakspeare (*Macbeth*)"; and in her old age she says, "I am reading the novels of the delightful Miss Austen. All she says are trifles, but all are agreeable."

But not from books alone was Miss Hutton educated; her domestic life was as admirable, in its way, as her literature; and she possessed the enviable secret of enjoying life, of exercising all her faculties, and of using every moment profitably. Mr. Hutton possessed a town house in Birmingham and a country house at Washwood Heath, which in those days was near Birmingham; it is now encompassed by smoke and railways. The family consisted of Mr. and Mrs. Hutton, of a son, and of a daughter. Miss Hutton says :

"I have made shirts for my father and brother, and all sorts of wearing apparel for myself. I have made pastry and confectionery as habitual employments. I was my father's housekeeper during twenty-six years, and during the twenty-nine years since his death I have been my own. I have nursed my mother during five years' illness, and attended my father during five years of decline. I have written nine volumes which have been published by Longman & Co., and those which have been published by Baldwin & Cradock; and I have written sixty papers which have been published in different periodicals. I have written—that is copied—three hundred and thirty-three songs, with the music. I have cultivated flowers with my own hands. I have made drawings of flowers, birds, and butterflies in their proper colours. I have walked much, and danced whenever I had an opportunity. I have ridden much on a side-saddle and on a pillion behind a servant. I have ridden [Miss Hutton means 'driven'] in every sort of vehicle except a waggon, a cart, and an omnibus."

Her own tastes, and her mother's infirmities, took her from home continually. Miss Hutton was a great traveller about England; almost every year found her at some watering-place, and the most interesting of her letters describe these visits or these journeys.

"I have ridden," she says, "into Cumberland, Yorkshire, and the extremity of North and South Wales. I have been in thirty-nine of the counties of England and Wales, twenty-six times at London, twenty-one at watering places on the coast, and five inland."

In 1778 Miss Hutton made her first journey up to town. She records that Woodstock was passed at five in the morning, and Oxford reached at six; there she "breakfasted in a room without either fire or comfort." At Maidenhead she knew that London was near "by the multitude of carriages on the road"; and she alighted in the city, "stunned with the noise of coaches, and astonished with everything I saw." She describes the theatre, and tells us she saw "The School for Scandal" performed by the original company. She went forth into the park, and waited in the Mall three hours to see the king and queen go by.

"At last, after much wishing for, came their majesties in their chairs, preceded by their footmen and yeomen of the guard. The foot-

men were dressed in scarlet coats, with stripes of black velvet and gold lace; they wore black velvet caps, their hair in bags, ruffles at their hands, and white silk stockings. The dress of the yeomen was of the same materials, but in a singular form, and was calculated to make them look broad and fierce. The king looked rather sour, and his face was red and bloated. He looked straight forward, and took no notice of the people, who all bowed to him as he passed along."

This was in April, 1778; and the prosperity of the rebels in America may have been answerable for the sourness of George III. As to his manners, we may contrast Miss Hutton's casual narrative with what Johnson reported, after his private audience: "Sir, his manners are those of as fine a gentleman as we may suppose Lewis the Fourteenth or Charles the Second." But of his popularity, Johnson had said in 1777: "If England were fairly polled, the present king would be sent away to-night, and his adherents hanged to-morrow." The footmen, in Miss Hutton's letter, receive more attention than the king: she was ever interested in dress; her letters abound with descriptions of it, or with entreaties for the latest modes; and the great work of her life was a collection of prints and drawings to illustrate the history of costume, or the want of it, from the period of the ancient Britons to her own century. The portraits are enriched by Miss Hutton's explanations and remarks; the whole extends to eight large folios, and it is waiting for a wealthy and an enterprising publisher.

In 1787 Miss Hutton was with her mother at Aberystwith.

"We have," she writes, "a small parlour, a large chamber with two beds, a very good dinner, and our bread and butter, for sixteen shillings a week each. Mutton is half-a-crown a quarter, veal is abominable, and beef is not to be had; ducks and geese are fishy; fish is plentiful, salmon is fourpence a pound; chickens are sixpence a couple, and are excellent. The common people complain that the sea-bathers have raised the provisions to an enormous price."

She writes from Shrewsbury, upon her return:

"We have plodded through Wales, never having travelled five miles in any one hour; and I honestly confess that I like this good old fashion better than the modern one of galloping down hills and on the brink of precipices."

In the next year, Miss Hutton was at Blackpool; a place then with two hundred inhabitants, and four hundred visitors.

"I never found myself in such a mob. The people sat down to table behind their knives and forks, to be ready for their dinner; while my father, my mother, and myself, who did not choose to scramble, stood behind, till some one, more considerate than the rest, made room for us. These people are, in general, of a species called Boltoners; that is, rich, rough, honest manufacturers of the town of Bolton, whose coarseness of manners is proverbial even among their countrymen. The progress of the arts, even the art of cookery, is from south to north. The general observations I have been enabled to make on the Lancastrians are that the Boltoners are sincere, good-humoured, and noisy; the Manchestrans reserved and purse-proud; the Liverpoolians free and open as the ocean on which they get their riches. All ranks and both sexes are more

robust than the people of the south. Hysterics and the long train of nervous disorders are unknown in the country. The people of the north are not equal to those of the south in refinement, but they surpass them in sincerity. The surgeon of the Forest of Bowland undertakes only to cure what is curable; while the quacks of the metropolis profess to cure all, without distinction."

The most stirring event of Miss Hutton's life was the Birmingham riot of 1791. In that barbarous calamity Mr. Hutton suffered the ruin of both his houses, and he lost a great deal of property. The violence of the rioters is inexcusable; their animosity, it may be possible to explain. Mrs. Schimmelpenninck says of Birmingham, at the opening of the French Revolution:

"I can look back with surprise at the total change introduced at this time in the subjects of conversation. Even with my father's scientific friends, politics became all absorbing. From the religious party, of whom Dr. Priestley was the head among us, we heard of the fraud and superstition of the Roman Catholic Church, the inordinate power of the priests, the vast revenues of the English clergy, and the grievances imposed by the oath of Supremacy, and the Corporation and Test Acts; so that those who had hitherto fancied themselves free and had moved about in perfect liberty began to feel their necks galled by heavy chains."

Miss Hutton speaks thus of Dr. Priestley:

"Having fully assured himself of the truth in religion, he conceived it his duty to go abroad into the world and endeavour to persuade all mortals to embrace it, an idea which has done more mischief than any which ever entered the erring mind of man. He sometimes, too, in his sermons glanced at politics, a subject that should never be mingled with religion."

Dr. Priestley was fervent, and possibly intemperate; and a public dinner, held to celebrate the fall of the Bastille, was the occasion of an outbreak. The hatred of the people was thought to burn more fiercely against Mr. Hutton, because he had been President for many years over the Court of Requests, a court for the recovery of small debts; in which office, as he says: "I never could find a way to let both parties win. If ninety-nine were content, and one was not, that one would be more solicitous to injure me than the ninety-nine to serve me." Miss Hutton tells how their country house was fired, and their town house was wrecked and pillaged, but not fired, as the neighbours, in alarm for their own orthodox premises, would not suffer it to be burned. The homeless family wandered to Sutton, to Tamworth, to Castle Bromwich, in some fear of their lives; they themselves, as well as their property, were refused a shelter more than once, lest the mob should be revenged upon those who harboured them. Miss Hutton showed great spirit and coolness throughout these trying scenes, but she never forgave them. "I have for ever quitted Birmingham as a home," she wrote; and to their town house the Huttons did not return. The losses, the perils, and the terrors of those anxious days shortened the life of Mrs. Hutton, and she died in 1796. Mr. Hutton survived until 1815. He was as fond of walking as his daughter of riding; and while his family drove, he often accomplished a large portion of the journey on foot. To his exercise he

added abstinence; and the Huttons were unwelcome guests at the hotels, until they hit upon the device of paying for wine, but drinking milk. Temperance and exercise contributed something to their longevity: both father and daughter lived to be over ninety, and they preserved their faculties until the end. Miss Hutton lived on until 1846.

"I sit in my chair at the age of eighty-nine years and a half, and look back with astonishment on the occupations of my long life. But the solution is easy. I never was one moment unemployed, when it was possible to be doing something."

As long before her death as 1796, she remarked a decadence in the manners of good society. Speaking of an assembly in that year, and comparing it with an assembly of thirteen years before, she says:

"Then the men were all, with the exception of one individual, dressed in silk, lace, or embroidery. The women were now beautiful and well dressed; but, as to elegance, it is almost lost in fashion."

The portraits and the caricatures of the period bear witness to her just criticism about the decadence of masculine attire; and the decadence is only more marked, through the ugly fashions of the Regency, until the human form is perfectly disfigured by the development of the modern trowser. Nor is the literary decadence less remarkable than the social in the course of Miss Hutton's life: from conversing with Addison, and Gray, and Goldsmith, in her youth, she descended in her old age to Bulwer Lytton, Harrison Ainsworth, and Eliza Cook.

The readers of Miss Hutton should be grateful to the editor for the simple and unassuming way in which she has performed her office. Here and there, indeed, we might thank Mrs. Hutton Beale for more information than she has given. It would be interesting to know, for instance, whether that club to which Mr. Hutton belonged was the celebrated "Lunar Club," which could boast of James Watt and Erasmus Darwin among its members. In one passage the editor, or the printer, is guilty of a ludicrous mistake. Dr. Priestley is made to study "the works of Plato, Aristotle, Marcus Antonius, Epictetus, Seneca, and others, in order to make a comparison between the systems of the Grecian philosophers and Christianity." The memoirs of Mark Antony would indeed be worth studying, if we had them: they would certainly differ from those of Marcus Antoninus; to compare his "system" with that of the Greek philosophers is hard upon the Greeks and upon philosophy; and still harder, we should suppose, for Dr. Priestley, whose endeavours, we may hope, would have led him to contrast, and not to compare, Mark Antony with the Christian doctors. With the exception of this error, the book appears to have no mis-prints; and Messrs. Cornish may be congratulated upon their unblemished pages. The design of the binding, however, and the style of the engravings leave something to be desired.

ARTHUR GALTON.



## NEW NOVELS.

*The Head of the Firm.* By Mrs. J. H. Riddell.  
In 3 vols. (Heinemann.)

*Through Pain to Peace.* By Sarah Doudney.  
In 3 vols. (Hutchinson.)

*Honours Easy.* By Charles T. C. James.  
In 3 vols. (Ward & Downey.)

*Leona.* By Mrs. Molesworth. (Cassells.)

*The Attack on the Mill.* By Emile Zola.  
(Heinemann.)

*Down in the Flats, or Party before Fitness.*  
By Clevedon Kenn. (Fisher Unwin.)

*The Reputation of George Saxon, and Other Stories.* By Morley Roberts. (Cassells.)

*Hans Vanderpump.* A Billionaire Boer from  
the Transvaal. (Bristol: Arrowsmith.)

MRS. RIDDELL, in the course of a long and honourable career, has proved herself possessed of too much invention and literary capability to allow of her writing an uninteresting novel. Certainly *The Head of the Firm* cannot be so described; but it is both less interesting and less attractive in other ways than the majority of its predecessors. Mrs. Riddell won her reputation partly by her command of strong pathetic situations, and partly by the skill with which she converted into good narrative material some of the most technical details of London business life—details of which she has always displayed a most remarkable knowledge. It would seem, however, that this knowledge is confined to "city men," pure and simple; for her two lawyers, Mr. Thomas Desbourne and his nephew, "the head of the firm," are as unlike the real thing as it is possible for them to be. Had any other lady-writer made an experienced solicitor display his ignorance of the formalities attendant upon the acceptance of a bill, no reviewer would have thought it worth while to notice so natural a slip; but when Mrs. Riddell does so we open our eyes. Unfortunately, even if the two lawyers are thrown overboard, there are a few other Jonahs left on board to imperil the safety of the ship. Seeing that Mrs. Riddell treats Philip Vernham so very sympathetically, and finally rewards him with the hand of her heroine, she can hardly mean us to regard him as an insufferable prig, whose priggishness is naked and not ashamed; but how else are we to describe a young man who, when he discovers that his prosperity is due, not to his own ability—as he had fondly thought—but to a girl's unselfish generosity, is at once convinced that his debt can be discharged in full by a proposal of marriage? It is probable, indeed certain, that *The Head of the Firm*, like some scores of other novels, would have gained greatly by compression, for many of the subsidiary persons stand outside the main action without possessing sufficient interest of their own. If the book is regarded as a whole, it certainly cannot be numbered among its author's conspicuous successes; and yet it contains, as it was sure to contain, plenty of good things. Notable among them are the Battersea chapters, at the beginning of the book, the portraits of the heroine and the deformed young artist, and the powerful

trial-scene at the close of the third volume, which proves that Mrs. Riddell's hand has not lost its cunning.

*Through Pain to Peace* is a pretty, refined, rather doleful, and very sentimental story, in which it may be said that Miss Doudney, like moonlight, touches hardly anything which she does not adorn with a graceful unreality. Mr. Hamerton once said of the French rural wood-carvers that if you give them a Gothic figure to reproduce they will do their work excellently, but that somehow or other they will ingeniously manage to eliminate altogether the Gothic feeling. In like fashion does Miss Doudney, in a most mysteriously skilful way, manage to eliminate the element of life-likeness from the majority of her men and women. There are people in fiction who are clearly impossible, but who nevertheless compel belief: Miss Doudney's people are all possible, but we can believe in hardly one of them, because, in order to produce a certain attractive effect she adopts a method which is fatal to any sense of flesh-and-blood reality. Tracy Taunton is an unrealisable child, with a faint suggestion of Marie Bashkirtseff, and she grows into an equally unrealisable woman, the provoking thing from the critic's point of view being that it is well-nigh impossible to set down in black and white what it is that leaves the impression of unreality; all he knows is that it is there, and that it is not to be got rid of. Still more obviously defective in this respect are the vicar, the organist, the organist's sister, the little seamstress, and, indeed, nearly all the people who figure in the very ecclesiastical third volume. *Through Pain to Peace* is, as has been indicated, a sweet, graceful book, which could only have been written by a cultivated and refined woman. Miss Doudney's mistake has been that of supposing it possible to combine conventional prettiness and imaginative veracity.

The silly title of Mr. C. T. C. James's book will be recognised by experienced voyagers on the ocean of contemporary fiction as a sort of storm signal; but it will hardly prepare them for the slangy vulgarity of too many of the pages that follow. Nor is this all. A novel may be pervaded by the unattractive quality just named, and may yet possess a certain kind of interest; but *Honours Easy* is very tiresome. What else could it be when its substance is pretty well divided between the conversation of a middle-aged spinster, who atones for frailty in youth by austerity in later life, and the drinking bouts and flirtations of a young man who, though he has passed through a university and is intended for the Church, represents the typical 'Arry at his dullest and worst? There are also a shopwalker, who is another 'Arry; a young secretary of the Association of Pure Lilies, who is something worse; a profligate baronet, who has seduced the aforesaid spinster; and a couple of shopgirls, who are among the least objectionable persons in the book. It is a pity that such a novel should have been written by anybody; it is a special pity that it should have been written by Mr. James, who has shown himself capable of more reputable work.

Mrs. Molesworth's novel, *Leona*, has not the wonderful charm of her stories for children, but it is a very enjoyable book. The characters of the young men and girls who are the principal persons in the little narrative drama are, in the main, admirably delineated; and the phrase of qualification is only demanded by a certain difficulty in believing that a girl of Leona's singular nobility and unworldliness of nature could possibly have won a general reputation for the opposite qualities, even among people who had no opportunity of really knowing her. The narrative scheme is very slight, but Mrs. Molesworth's bright, refined portraiture saves *Leona* from anything like thinness; and the conversation, which is an important element in a tale of this kind, is specially excellent.

The name of M. Zola has somewhat terrifying associations for a number of English readers, but there is not a phrase to alarm the most timid in the two short stories of war which have been introduced and translated by Mr. Edmund Gosse. The *Soirées de Médan*, in which *The Attack on the Mill* (*L'Attaque du Moulin*) originally appeared twelve years ago, is described by Mr. Gosse as "a manifesto by the naturalists, the most definite and the most defiant which had up to that time been made;" but M. Zola's contribution has none of the qualities which are associated with the epithet "naturalistic," except, indeed, that forceful veracity of rendering of which the naturalists have not a monopoly. The story of the episode in the Franco-Prussian war is narrated with a distinctness of imaginative realisation which is rendered all the more impressive by the consistent reticence of the literary treatment; and without a single direct appeal to the emotions M. Zola achieves all tragic effects of pity and terror. The accompanying sketch, "Three Wars," is slighter, but it is a little masterpiece of a kind of art more delicate and miniature-like than that with which M. Zola's name is commonly associated.

*Down in the Flats* is a story with a purpose, and a very admirable purpose it is. The book is one of which Charles Kingsley would have heartily approved, though it is hardly a book that he would have written: for Kingsley had an artistic instinct, of which Mr. Kenn is somewhat deficient, and he would not have allowed any purpose to dominate the narrative as it is dominated here. Still, the story is constructed and written with care, intelligence, and literary skill, and may be read with pleasure and interest.

There are painters whose work appeals mainly to their fellow-craftsmen, poets who are studied mainly by other poets, and prose writers who appeal to the suffrages not of "the general," but of the critics and literary connoisseurs. In "The Reputation of George Saxon" Mr. Morley Roberts has condescended to an ingenious and popular narrative motive, but in the majority of its companion stories he depends rather too exclusively upon dexterities and delicacies of technique. They have many really fine qualities, and yet one cannot help feeling that they would be more truly artistic if the

art were not quite so obtrusive. Not that it is obtrusive in a vulgar, clap-trap way: there is no strain after cleverness, no strain, indeed, of any kind; but the very simplicity and restraint seem somewhat unduly self-conscious. To this criticism there are, however, several noteworthy exceptions, among which "Exlex" and "The Plot of his Story" demand special mention; and everywhere, even in the stories which are from one point of view most disappointing, there is a loyalty to a high literary ideal which deserves and should receive hearty appreciation.

*Hans Vanderpump* is a narrative extravaganza of the "screaming farce" order, and both letterpress and illustrations are evidently intended to be excruciatingly funny. One sample of the kind of fun provided will amply suffice. The hero has deserted Mrs. Vanderpump, has not seen her for years, and is thinking of marrying a duke's daughter, when the encumbrance reappears.

"Here was his wife alive and kicking—kicking everything but the bucket! And though two wrongs do not make a right, two marriage rites make a very ugly wrong. Altogether it was a nasty situation. . . . The Gordian knot must be cut—and the jugular vein was the place to cut it at."

Of such choice humour as this is *Hans Vanderpump* all compact.

JAMES ASHCROFT NOBLE.

#### THE HISTORY OF ANCIENT GREECE.

*A History of Greece.* By Evelyn Abbott. Part II. (Longmans.) The thoughts of men in historical study, as in everything else, are widened with the process of the suns. Niebuhr found a helpful analogy to the Roman *plebs* in his native Ditmarsh. Dr. Abbott looks further afield and clears up the nature of tribes, and the rise of kingship, by the facts of Indian life as told by Sir Alfred Lyall. Whatever new light has been thrown from any quarter on early Aryan society, or on the historical times of Hellas, will be found carefully focussed in his pages. The newest interpretation of coins may here be seen, along with the latest studies of German specialists. The *Athenian Constitution* of "Aristotle" is cited a good many times, though treated with but slight respect. In fact, Dr. Abbott's second volume, which carries on the tale of Greek affairs from the Ionian revolt to the Thirty Years' Peace, is as good as the first—which is as much as to say that it leaves little to be desired in either scholarship or history. The task of writing a new history of Hellas has grown under his hands. It is indeed impossible, as he says, to give an adequate account of the fifth century B.C. in one volume, and he anticipates that the rest of his work must proceed upon the same extended scale. Perhaps, if more space had been allowed from the beginning, the book might have read somewhat more easily. As it is, the style is at times cramped, probably from the incessant struggle to economize space. A strong sense of what is due to the subject and a natural wish to omit nothing of importance have packed too much information into each page. It is impossible to regret that Dr. Abbott's plan has been enlarged. The change has made room for what should never be abridged, and has rendered possible a full and spirited account of the Persian Wars. Every aspect of this memorable struggle has justice done to it. Its causes; the condition of the contending parties; the use which the Greeks made by

land and by sea of the natural features of their country; the exaggerations and improbabilities which have grown on to the story; the ever-fresh interest which cleaves to the story in spite of the detected exaggerations; the picturesqueness of its main incidents; the ups and downs of the struggle; and the uncertainty as to whether it ever had any formal end—all these things stand out clear in Dr. Abbott's pages. The memory of the Persian Wars must live, from their own importance; but also few wars have been reported by a Herodotus and an Aeschylus; and Dr. Abbott's artistic taste has made him quote these writers with excellent effect. The trumpet's note of Aeschylus still runs "like a leaping flame." But the wars suggest deeper thoughts too. The Persians incurred defeat in part because they were ill armed (though surely the ἀρχὴ βραχέα of Hdt. 5, 49 was not a short javelin). But also

"from first to last the [Persian] invasion was conceived and carried out without any real knowledge of the task which lay before the invader. A vast multitude of men and ships was collected without thought of the difficulty of maintaining or even using them; the Greeks were allowed to occupy the best positions; and defeat was almost courted by unnecessary attacks under adverse circumstances. The advice of men who knew the Greek temper, and the points where they [sic] feared defeat, was always disregarded in favour of those who recommended a line more worthy of Persian traditions" (p. 241).

The following chapters (on Peloponnesian and Athenian affairs and on the early history of the Delian League) are perhaps in themselves less interesting, and they suffer from appearing without their natural culmination—an account of the administration of Pericles, and of the art-creations of his time, which is reserved for another volume. Still, they are solid pieces of work; and the same may be said of the concluding chapters, which give as much unity as is possible to our fragmentary information about early Greek Italy and Sicily. On the whole, Dr. Abbott is writing an excellent history of Greece; and not the least of its merits is that he points out plainly how much there is that we do not know.

*Das Griechische Bürgerrecht.* Von E. Szanto. (Freiburg i.B.: Mohr.) A "Staatsrecht" for Greece, such as we now possess for Rome, has hitherto been unattainable, partly because of the greater complexity of the state-forms in the subdivided and disintegrated Greek world, partly because we had not documents enough to give us precise and trustworthy legal information. The second source of difficulty is disappearing with the comparison of fresh inscriptions; and, though the first difficulty remains and will remain to trouble systematists, yet Herr Szanto, wisely taking up the subject at the point rendered easiest by the course of discovery, has laid a solid foundation for at least one corner of the building. He selects for separate consideration the right and the rights of citizenship among the Greeks. ἀἴλον, as Aristotle says, ὅτι πρότερον ὁ πολίτης ζήτητος; and, after a short introduction explaining what constituted a citizen in a Greek state, Herr Szanto goes on to show how citizenship was granted or otherwise acquired. The right was by no means always granted *en bloc*, and Herr Szanto has some trouble in distinguishing the different grades and limitations recognised—trouble which we think it would have been hopeless to face only a few years ago. Next comes a chapter on *ισοπολιτεία*. Documentary evidence is called in to show how Greeks understood this word. It did not mean what writers on Roman history have made it mean from a too exclusive consideration of Latin affairs, nor was it, as Boeckh thought,

an imperfect citizenship, very much like *ισοτέλεια*. It can only mean complete civic rights offered by the one state, but not necessarily taken up by the citizens of the other state concerned. In fact, the word answers to the fuller expression εἶναι ἀπὸ τῆς πολιτείας ἐν βούλῃ. The third division of the book deals with *συμπολιτεία* in its two forms, the synoecistic and the federative; and here it naturally trenches on further political problems. The author has relied chiefly on epigraphy for the materials of his study, on treaties and grants; and he utters a word of wise warning against a point of view which has, perhaps, been over strongly held or expressed. Citizenship, its origin and its rights, must not be thought of as too closely interwoven with religion. In prehistoric times common cults were of the first importance in creating or holding together a village or a state; but we may easily exaggerate this influence in the historical period.

*Kleinasiatische Studien.* • Untersuchungen zur griechisch-persischen Geschichte des IV. Jahrhunderts v. Chr. Von W. Judeich. (Marburg: Elwert.) The thread which binds together Herr Judeich's separate "Studien" is the consideration of how the episode dealt with bore on the question, Shall Asia Minor (and especially its fringe of coast and its islands) be Orientalised or Grecised? Shall it be drawn finally into the vortex of Asiatic affairs? Shall it share the nobler and fully Hellenic life of the West, or—as actually happened—shall it be the seed-plot and breeding-ground of all those mixed tendencies to which the name of "Hellenism" is specially applied? There were moments when things looked as if one or other of the first two alternatives were in store for the country. The first Athenian league (and in a smaller degree the league of the next century) gave it its fairest chance of breeding out, as it were, the barbaric strain inherited from the Carian wives of Miletus and other foreign admixtures. The fortune of war decided against this hope. The masterful character and controlling power of Artaxerxes III Ochus promised to absorb the East Greeks for good in the great body of the Persian empire, and even to hold fast another struggling civilisation, that of Egypt. But the military genius of Alexander baffled the prospects of renewed life for the Persian State. More fortunate in one sense were the separatist movements of the satraps, of Mausollos, and of Euagoras; for, though these leaders failed to achieve the independence on which their hearts were set, yet the great movement of which their action was one phase or expression went on still. The Greek life on the one hand and the Asiatic life on the other lost certain of their distinguishing marks and tended to become fused. Greek kingdoms—without, as yet, the name of king—were constantly forming like bubbles on the troubled surface of West Asiatic affairs. Even the philhellene prince, Kyros the younger, and Lysandros ruling for a moment at Sardis, foreshadowed what was coming; and, when the Diadochi carved the huge empire of the Achaemenidae into great monarchies for themselves, they were only taking advantage of work already done for them by some famous and many obscure forerunners. They found Orientals ready to be Grecised and Greeks ready to submit to kingly rule. Among the many episodes of this long development, Herr Judeich has treated (with conspicuous ability) the part played in the East in the third century B.C. by Sparta and by Athens, the story of Euagoras, the national rising of the Egyptians, the revolt of the satraps, the career of Mausollos, and the relations of Macedon with Persia.

*Rivalité d'Eschine et Démosthène.* Par A. Bougot. (Paris: Boullion.) This is one of those clear and lively sketches of a perplexed situation of which the French pen seems to possess the secret. Plunging in *medias res*, M. Bougot rouses at once the attention of his readers, unfatigued by long preliminaries, and that attention is kept unflagging until the conclusion of the process about the Crown. It is not everyone who could have disentangled so successfully the threads of intrigue and misrepresentation, or who could have raised his subject so well above the somewhat vulgar level of personalities to which the two great orators themselves descended. The quarrel has been treated often enough before, but everything lies in the way in which a topic is presented; and the idea of looking on the politics of the day as a duel between Aeschines and Demosthenes was an ingenious one. Of course there are other ways, and more necessary ones, of looking at them; but then there are plenty of other essays and histories. The book of M. Brédif on Demosthenes, noticed some time back in the ACADEMY, supplies, for instance, a useful complement to that of M. Bougot. The latter is especially political and historical; the former pays more attention to the literary and artistic side of the great orator's work.

#### NOTES AND NEWS.

A SERIES of articles on the portraits of Tennyson will be commenced in an early number of the *Magazine of Art*, from the pen of his friend, Mr. Theodore Watts. The selection from the large number of existing portraits has been approved by Lord Tennyson's family, and includes all that are authentic representations of him.

MR. ARTHUR WAUGH'S Study of Lord Tennyson, which has been in preparation for the last two years, and which was intended for the spring season, is now announced by Mr. Heinemann for immediate publication. It includes much material which has not hitherto been brought together, and is illustrated with a number of photographs specially taken for the work. The exact title of the volume will be *Alfred Lord Tennyson: a Study of his Life and Work*.

THE new volume of "The Poets and the Poetry of the Century," entitled *Tennyson to Clough*, to be issued immediately, will contain some interesting information supplied to the editor by several members of the Tennyson family. The critical notes on Lord Tennyson, and on his two brothers, Frederick and Charles, are written by Dr. A. H. Japp.

THE publication of Mr. R. L. Stevenson's *Beach of Falesá*, which it was intended to issue this autumn, has been postponed till next year. Mr. Stevenson's work on Samoa, issued under the title of *A Footnote to History*, has reached a second edition; and *The Wrecker* is now in its sixteenth thousand.

MESSRS. PERCIVAL & Co. announce a volume of eleven sermons, entitled *Faith*, by the Rev. H. C. Beeching, rector of Yattendon, who will be remembered as one of the authors of "Love in Idleness."

THE Chiswick Press will issue at the end of this month *Some Notes on Books and Printing: A Guide for Authors and Others*, by Mr. Charles T. Jacobi, the manager of the Chiswick Press, and also examiner in typography to the City and Guilds of London Institute.

A NOVEL, entitled *Anthea*, by Cécile Cassavetti, will be shortly issued by Messrs. Cassell & Co. It is a sensational story, based on historical facts of the time of the Greek War of Independence.

MESSRS. G. P. PUTNAM'S SONS will publish the English edition of the re-issue of Herman Melville's works, edited, with a biographical and critical introduction, by Mr. Arthur Stedman, with a portrait of the author, a map, and other illustrations. The complete set will form four volumes, of which *Typee* and *Omoo* will be ready very shortly, and *White Jacket* and *Moby Dick* are in the press.

A NEW volume of essays by the late J. Hain Friswell, author of "The Gentle Life," entitled *This Wicked World*, will be published immediately by Messrs. Hutchinson.

THE second volume of the "Elizabethan Library" is announced by Mr. Elliot Stock for immediate publication. It is entitled *Choice Passages from the Writings of Sir Walter Raleigh*, with an introduction by Dr. A. B. Grosart.

MESSRS. CHATTO & WINDUS publish this week a new three-volume novel by Mr. William Westall. The same author is writing a story which will run, early next year, in the *Weekly Budget* and other newspapers, and be published simultaneously in the United States, by Mr. P. F. Collier, of New York, who has acquired the American and Canadian rights.

MESSRS. BEMROSE & SONS announce *Devonshire Wills*, being a collection of abstracts of early Wills and Administrations proved and granted in the diocese of Exeter, extracted, arranged, and annotated by Mr. Charles Worthy, the county historian.

MESSRS. HODDER & STOUGHTON will publish the English edition of a work by the Rev. Dr. R. S. Storrs, of Princeton, entitled *Bernard of Clairvaux: The Times, the Man, and his Work*.

THE first large edition of Mrs. Oliphant's new novel, *The Cuckoo in the Nest*, has been exhausted. A second edition will be ready next week.

MESSRS. FREDERICK WARNE & Co. announce a second edition of Mr. Silas K. Hocking's new volume, *Where Duty Lies*, the first having been exhausted on the day of publication.

The annual meeting of the Ruakin Society of London was to be held on Friday of this week, in the Governors' room of the Charterhouse, when Canon Elwyn, the Master, had undertaken to point out the chief features of interest in the ancient building. The ordinary meetings of the Society, which is now in the second year of its existence, are held at the London Institution, on the second Friday of the month, from November to May, at 7.30 p.m.

COLLECTORS of Thackerayana may be glad to have their attention called to *The Chronicle of St. George*, a quarterly periodical printed at Brighton, but published by Messrs. Bradford & Noel of Chichester. The October number contains some reminiscences of the novelist by his cousin, the Rev. F. St. John Thackeray, well known to many generations of Etonians. Writing of his own schoolboy days, he says:

"I never visited, rarely saw him [Thackeray] at this time without having a sovereign slipped into my hand on leaving him. . . . On these delightful visits he would spare no pains in taking me to places of amusement—the play or the pantomime—sometimes after an excellent dinner at the Garrick Club, where I remember his checking some one in the act of blurting out an oath, the utterance of which he would not tolerate in my presence."

Concerning his appearance, he quotes from the *Agricola* of Tacitus: "Nihil metus in vultu: gratia oris supererat. Bonum virum facile crederes, magnum libenter."

WE believe that the general consensus of foreign opinion would assign the first place

among Tennyson's works to *Enoch Arden*. A few months ago, M. Beljame, professor at the Faculté des Lettres de Paris, published an annotated edition of it, to which was appended a continental bibliography. From this we learn that there are seven translations in French, and six in German. Of the former, one is by Xavier Marmier (who has himself died this very week), and another has an introduction by Scherer. Of the latter, one with illustrations has passed through more than thirty editions. It has also been translated twice into Dutch (with a frontispiece by Josef Israels), and twice into Italian; into Spanish, by D. Vicente De Arana (with illustrations); into Norwegian; into Hungarian; and into Bohemian. With the exception of the Spanish and some of the French, all these translations are in verse. In addition, there are no less than four annotated editions in French, and one in German. A dramatised version was produced at Boston in January, 1865, within a year after its publication; and another at the Royal Surrey Theatre in 1869.

#### THE FORTHCOMING MAGAZINES.

MR. WILLIAM WATSON has written an elegy on Tennyson of some length for this week's number of the *Illustrated London News*, which will also contain verses by Dr. Richard Garnett and Mr. Andrew Lang.

THE Marquess of Salisbury will contribute a paper on "Constitutional Revision" to the November number of the *National Review*.

THE forthcoming number of the *Economic Review* will contain the following articles: "What Attitude should the Church adopt towards the Aims and Methods of Labour Combinations?" by Rev. Canon H. Scott Holland; "The Present Position of the Sweating System Question in the United Kingdom," by Mr. David F. Schloss; "Co-operative Credit-Banking in Germany," by Mr. Henry W. Wolff; "The Universities' Settlement in Whitechapel: a Criticism," by Mr. T. H. Nunn; "The Theory of Prize-Giving," by the Rev. and Hon. E. Lyttelton, and the Rev. H. Rashdall; "Thoughts on Social Problems and their Solution," by Mr. E. Vansittart Neale.

THE serial tale in the *Ladies Treasury* for next year will be written by Mary Albert, and entitled "Sybil Golding's Rubies."

#### UNIVERSITY JOTTINGS.

IN Convocation at Oxford, on October 8, Dr. Boyd delivered the usual Latin speech, reviewing the events of the past academical year, on the occasion of beginning another term of office as Vice-Chancellor. The report in the *Times* somewhat awkwardly makes him mention the services to archaeology of the late "Colonel" Chester, instead of "Greville" Chester.

PROF. SAYCE will deliver a public lecture at Oxford on, Wednesday next, October 19, on "The History of Canaan according to the Babylonian Monuments." He intends to start for Egypt immediately afterwards.

MR. J. BASS MULLINGER, the historian of Cambridge University, who has been appointed to deliver the Birkbeck Lectures at Trinity College, has chosen as his subject "Schools of Theology at Cambridge."

MR. J. RENDELL HARRIS, the new reader in palaeography at Cambridge, will deliver this term his first course of lectures in the Divinity School, entitled "Introduction to Greek Palaeography."

PROF. H. F. PELHAM, Camden professor of ancient history at Oxford, will publish imme-

diately, with Messrs. Percival, a volume entitled *Outlines of Roman History*, with maps.

THE Rector of the University of Padua has addressed a Latin letter to the Vice-Chancellors of Oxford and Cambridge, inviting them to send a delegate to the Galileo Tercentenary, which it is proposed to celebrate from December 8 to 8. It was on December 7, 1392, that Galileo was appointed by the Republic of Venice to the chair of astronomy at Padua, which he occupied for twenty-two years.

MR. WILFRED GILL, of Magdalene College, Cambridge, will deliver a special course of lectures during the present session at 13, Kensington-square (King's College Department for Ladies) on "Ancient and Modern Aspects of Hellenism," with a free introductory lecture on "Our Intellectual Debt to Greece," to be given on Tuesday next, at 11.15 a.m.

WE may mention here two pamphlets which have appeared during the vacation. One is the inaugural address delivered by Mr. James Stuart at the opening of the third series of vacation courses of study at Cambridge. In this he traces the development of the University Extension movement during the last twenty-one years, and incidentally throws light on the origin of the term. The other is a report of a conference held at Oxford in August, on the extension of university teaching among workmen, in which Mr. Tom Mann and several other workmen took part. The result was a proposal to provide specimen courses of University Extension lectures in the industrial districts, on a scale which will require at least £1000 a year for three years. It is proposed to tell off one or more experienced lecturers, as educational missionaries, for this branch of the work; to furnish each lecturer with a travelling organiser, who will make the local arrangements through trade unions and co-operative societies, and explain the purpose and scope of the courses at each chosen centre before the lectures begin; and to equip each course with the best possible illustrations.

#### ORIGINAL VERSE.

##### THE LAUREATE DEAD.

(October 6, 1892.)

THE laurels fall from off as high a brow,  
As since our Shakspeare wore the poet-bays,  
Who breathed Sicilian music thro' his lays,  
And felt great Homer's resonant ebb and flow,  
Who knew all art of word that man may know,  
And led us on by love's undying ways,  
Who gave us back the old Arthurian days,  
The last of Laureates, Tennyson, lies low.  
Our golden age is shorter, and the spheres  
That sooner wane may swifter wax to prime,  
But when shall sing another as he sung  
Who wrought with Saxon purity of tongue  
The one great epic of two hundred years,  
The one memorial utterance for all time?

H. D. RAWNSLEY.

#### Τεννύσωνι Βρετάννῳ.

στρ. Γυῶσιν ἦτοι σε Μοῖσαι,  
δάκρυ χέοντι δ' ἄνδρες παρὰ τάφον τεύον ἰόντες, δὲ  
ἀνδρῶν κείδεις βίον ἐλευθέρῳ ἦθη τε παρθένια καὶ  
πατριὰν χθόνα τεύον,  
κλεινὰν τε πολέμου βοᾶν φιλοκάλους τ' εὐκλειῶς  
μαχατὰς ἐκελδῶσαι, ἐν δ' ἱππέων  
ῥωτον, τραπέζας  
κτίσταν γε πρῶτον ἄμα κυκλίου καὶ πρόεδρον·  
ἀντ. ἔμωμον ὄσπερ τελέσσαις  
πολυπόνοις ἐν ἄλλοις παρὰ βροτοῖσι φανερὸν βίον  
ὀρφναῖα λίμνας κατὰ ῥόν δι' ὕδατ' ἤλθεν· κόραι  
δὲ κόμισαν  
ἀγλαὰ χρυσοφόροι  
θείοισι μέλεσιν χερῶν ἄμ' ἐπαφαῖς μαλθακᾶν.  
ἰδὼν δὲ βαρὺ τραυμ' ἔδος ἐς ἑφθίτον  
μολόντος ἀνακτος·  
πομπάσιν ἐνθ' ἐπεδέκοντό νιν καὶ θαλάσσι

ἐπιδ. ἦρωες . οὐ μὲν τάδε πρέπει πάλιν  
ἄλλον ὑμνεῖν· τέλεια πρὸς σέθεν γὰρ λέλεκται,  
ἐπιγόνους χάριμα θνατοῖς ἀνάσσειν τε κτερας·  
ἀλλ', ὃ μάκαρ, χαῖρέ μοι καὶ φθίμενος· ἡ γὰρ  
βλέπεις δὲ ἐγὼς ἔταν, ἡ σε λῶθα  
ἔχει, κρᾶτιστον ἐσθλῶν.

R. J. WALKER.

#### OBITUARY.

##### ALFRED TENNYSON.

THE greatest poetic artist of the English-speaking race has passed away. There need be no sadness of farewell at such a close to such a career. To have passed a long life in undivided devotion to the noblest of the arts, to have grown in mastery of it almost to the end, to have become in very deed the voice of the nation he loved so well: this has been surely the supreme lot. It is characteristic that almost the only trouble of his later years was the intrusive reverence of his fellow-countrymen, a burden that might have been borne with somewhat more of patience and geniality. But there was a touch of the aristocrat about Tennyson that chimed in well with the dignity of his art, and completes the picture of the *vates sacer*, the consecrated voice of a mighty people, brooding in self-chosen isolation upon the things of highest import.

That is not the figure which Tennyson presents on his first appearance in the arena where he was to outstrip all rivals. His *Keepsake* period lasted long. Looking back, we can indeed discern in the volume of 1842—in the "Ulysses," in the "Morte d'Arthur," in "The Two Voices"—the promise of nearly all that was to come. But these were imbedded in much that was pretty but petty, Wordsworthian idylls too long drawn out, Lords of Burleigh and Ladies Clare, that half justified the early scoffers, Wilson and the rest. Even the melody, though sweet and clear, was thin and at times tinkling. Grace, not force or dignity, was the characteristic up to and including "The Princess" of 1847, the most graceful poem of such length in the language.

Yet all the while the master was growing in command over his instrument. Even in the earlier volumes of 1830 and 1832 there were premonitions of the almost flawless workmanship in words which was to be the *cachet* of Tennyson's style. They say that men's minds ossify after forty. Certainly there comes to languages growing old a stage of ossification, when new collocations of words become increasingly difficult and the conventional epithet is stereotyped and polarised. In the history of English style, in prose indirectly as directly in poetry, that stage of ossification was arrested by Tennyson. He is the great master of the epithet in our language. He revived old words like "marish," he invented new ones like "murmurous." He seems to have taken infinite care over the filing of his phrases. A careful study of the *variae lectiones* of his successive editions is a liberal education in poetic form, and there was probably much greater modification before anything of his appeared in print at all,

It is for this reason that the poet with whom he is to be affiliated in the history of English poetry, regarded simply as an art, is, of all poets in the world, Pope. It was Pope's aim, he himself avowed, to make English poetry correct in form. It was Tennyson's function to bring back to English verse that care for form which had disappeared from it when he began to write. During his adolescent period, the titular head of English poetry was Robert Southey, who published amorphous masses which he called poems, while Wordsworth was acting up to a theory of poetry which implied that form was of no consequence. Tennyson rescued English poetry from these tendencies. No wonder that his influence has been the dominant one among all but a few. As in the eighteenth century every poetaster aped Pope, so in the nineteenth every English minor poet has followed in the wake of Tennyson.

There can be little doubt that this care for form was due to his University education on the old classical Trinity lines. Tennyson is of the classical order of poets in a double sense. There are always poets learned in their art who love to reproduce and recall the best work of their predecessors in their own or in the classical languages: Milton and Gray are of this class. There are poets, again, who preserve in their lines the reserve, the dignity, the *καρπός* of the great poets of antiquity, even though they may not be intimately acquainted with them: Collins and Keats are classical in this sense. Tennyson was classical in both ways: he has antique reserve, he is full of reminiscences. It is this fact that has made the comparison to Virgil or to Theocritus so natural, yet so misleading. The reference to Theocritus might pass for one side of his work, and that the least important. But Tennyson had no such theme as the *Majestas Romae* of the great Mantuan before him: no national-religious sanction to his subject, no haunting sense of a world-theme in his words.

There is, indeed, in Tennyson's first period, which we are at present considering, no haunting sense of anything. There is none of the magic, the mystical charm of Coleridge or of Rossetti in his lines. They are as clear cut as crystal, and as cold. One feels no rush of impetuous emotion behind the words, no uncontrollable outburst of imaginative force. Yet it is this that gives us the sense of a great poet, a vision of unknown vistas of the poet-soul flashing through the verse. Tennyson in his first period knows exactly what he wants to say, and says it in the best way. This is the side of him that has made him popular, and contrasts so favourably with the obscurity and incoherence of many of his compeers. Yet it has its weakness in the want of depth, want of soul-tone in his earlier work.

Akin to this clear-out form was the accuracy and minuteness of observation which made him so successful a painter of domesticated Nature. His achievements in this direction may have been over-estimated. He is not immaculate: the songster nightingale is always with him the female, not the male, as it is in Nature: he was probably misled by the myth of Philo-



mela. But the minuteness and independence of his powers of observation are acknowledged on all hands, and go naturally with the clear vision of the artist in words. Yet here again the result is to impair the true poetic effect. Nature in poetry must be used as a "pathetic fallacy" to give the *Stimmung* to the emotions the poet wishes to arouse. Minute attention to detail diverts the emotion, and at best produces only a decorative effect.

The danger was that this mastery of form and clearness of vision would lead to mere daintiness, might even result in the feeble elegance of *vers de société*. Tennyson was saved from this by the great chastening sorrow of his life. While he was training himself as a poetic artist with metrical experiments and coinages of five-word phrases enshrining his observations of Nature, he was also elaborating his masterpiece—"In Memoriam." For twice the Horatian period he kept this series of poem-sequences by him, adding, revising, inserting, and rejecting, till the whole grew to a moving series of pictures of a soul's development from the first overwhelming stroke till the final reconciliation of sorrow and hope. Injustice is done to Tennyson in thinking of the "In Memoriam" as one outburst. He is careful to mark the stages of his grief. In one case we can even date a stanza at least thirteen years later than the death of Arthur Hallam. When the poet speaks of science charming her secret from the latest moon, there is little doubt he is referring to the discovery of Neptune in 1846; yet this occurs in one of the earlier sections of the poem. The dangers involved in a philosophical poem were overcome by putting the problem in a concrete shape. The theology of the poem was from Rugby: it is the voice of the Broad Church, clear, yet somewhat thin, and wanting in the higher imagination. The curious anticipations of Darwinism which occur so frequently in it were due to the interest excited by Chambers's *Vestiges of the Natural History of Creation*, which appeared in 1844, and enable us to see how late these sections of the poem were added. The felicities of phrase with which it abounds cause it to rank as one of the best known poems in the language, and the one with which the name of Tennyson will be indissolubly connected. Here, again, the comparison with Pope is justified. The only other long philosophical poem in the language of any real literary merit is his "Essay on Man."

"Maud" is even a greater surprise when compared with the Tennyson of the first period. There is no lack here of impetuous emotion, no cold decorative work. There is even a touch of hysteria in the highly wrought passion. The poet broke here with *Manchesterthum*: the sword is the voice of God, as a later poet has put it. There was in "Maud" an indication of emotional power, as in "In Memoriam" there was an unexpected proof of intellectual power, in one who had seemed only the idle singer of an empty day. To the poet of "In Memoriam" and "Maud" there seemed no height too high, no poetic exploit too ambitious.

Unhappily, the poet's ambition turned for

nearly a quarter of a century into spheres of poetic art where his powers, great as they were, were inadequate. He was not an epic poet, he was not a dramatic poet; yet he devoted his forces at their highest capacity to epic, to drama. An epic is the presentation of a national myth regarded as sacred: the "Paradise Lost" answers to this description, the "Idylls of the King" do not. Arthur has never been a national hero: he is mainly the outcome of a long series of literary creation; the "Idylls" could at best claim only to be a literary epic, not a national one. But the temper required for the literary epic is the romantic, not the classical spirit. There must be something of the Viking delight in battle, a tone of *χαρμν*, not to mention a certain sensuous glory, surrounding the passion of the epic. Such ideals are different from the Rugby ones, which Tennyson represents in literature.

It is scarcely denied that Tennyson transformed the tone of his originals, of the "Mabinogion" and the "Morte Darthur." The unworthy gibe that the "Morte d'Arthur" of Tennyson was a "Morte d'Albert" was the more unfair, as the "Morte d'Arthur" is the least unsuccessful of the series, and departs least from the original. But the whole conception of Guinevere, and still more that of Vivien, was of the nineteenth-century English gentleman, and something in the spirit of Mr. Podsnap. The control of passion, which is so characteristic a part of the Rugby ideal, has its noble side, but it has a narrowing effect on the artist when dealing with passionate subjects. Along with it goes a want of humour, conspicuous alike in Tennyson and in Wordsworth. The "Northern Farmer" is almost the sole exception to the high seriousness of his work. The isolation of the poet must have contributed to this defect: one cannot keep oneself in cotton wool with impunity.

The epic period, 1860-70, was succeeded by a dramatic decade even more disastrous for his reputation. It is not merely that the dramas were unsuited for the stage; their fatal defect was that they were not dramatic. There is more dramatic force, for example, in the closing lines of "Lucretius" than in the whole of the the dramas put together. It is useless to note that the character of Henry II., or of Mary, is according to the Records: dramas are not histories. Tennyson may have conceived his characters aright; he has not presented them dramatically. Here, again, as in the epic series, one felt the absence of the creative rush, the sense of a personality behind the artistic work and greater than it. The great poet is himself greater than his work; the sense of easy mastery of his materials is given by men like Shakspeare or Homer. Tennyson's epic and dramatic studies leave a sense of the poet's struggle with an uncongenial task. Even the poet's mastery of form had declined; there are many passages in the "Idylls" which, by their mere verbal beauty, redeem the poems from insignificance. There are scarcely any in the dramas—apart from the lyrical interludes—

which are either worthy of their setting or worthy of being taken out of their setting.

I can remember the disastrous effect the epic and dramatic periods had on Tennyson's reputation during the "seventies." We that were interested in the future of English letters had lost all hope in Tennyson: our eyes were turned to Rossetti and Mr. Swinburne. It became the fashion to think and speak slightly of the great master, who was all the while maturing to a final creative outburst which was to raise him far above any contemporary, far above most of his predecessors in English song, except the two greatest names of all. The fifth act of the drama of Tennyson's poetic career fulfils all, and more than all, the promise of the earlier ones.

Since Sophocles there has been nothing in all literature like that St. Martin's summer of Tennyson's muse. The old age of Goethe was devoted to science; the vital portions of the second part of "Faust" were written years before they were published. The vigour and virility of the volume of "Ballads," the "Teiresias" volume, the "New Locksley Hall," and the "Demeter" volume were astounding: "Rizpah," "Vastness," "The Ballad of the 'Revenge,'" "Teiresias," to mention some of the more striking, were achievements of the first order in poetic force. There was no want of the rush of inspiration behind the verse; there was rugged vigour, sublime incoherence. The metrical forms could no longer bear the fullness of the poetic fervour. There was no over-niceness of precision; even the metre had grown less smooth, more Michaelangelesque. It was as if the frost of old was sending spikes of ice across the surface of the stream of verse. Thus, in the "Crossing of the Bar," which has been so mercilessly reiterated during the past week, the third line of each stanza seems to our ear wanting in the old smoothness and ring; yet it is effective for all that.

It is in the Tennyson of these later days that we recognise the master—the great poet-soul looming behind the poem, and greater than it. He rises at times to an almost prophetic strain. He had always been English of the English; if this had given him some narrowness of vision and sympathy, it gave him in later years the intensity which seems impossible without some narrowness. He has revived for us the half-forgotten sentiment of patriotism. Even throughout the pseudo-cosmopolitanism of the Manchester period of recent history he was always for England first: "Love thou thy land!" was his refrain throughout, and he set the example himself. He has been the one Laureate that was really the nation's voice. If his utterances as Laureate do not take a foremost place among his compositions, that is simply because the English nation during his laureateship has been happy in having no dramatic episodes in its history. You cannot be strikingly effective in dealing with a slow and unconscious development.

It cannot be said of Tennyson that he has been a great spiritual force in the national development of the last half-century. "The Princess" may have aided the movement for the

higher education of women, though it is in essence a protest against it. "In Memoriam" has liberalised theology and been to the Broad Church movement what "The Christian Year" has been to the High Church. But where is the Broad Church now? "Maud" may have helped to free England from the shackles of *Manchesterism*. His later incursions into polemical verse, the "Children's Hospital" and the unfortunate "Promise of May," were best forgotten. Direct didacticism is likely at all times to lead to priggishness. The teaching of the true poet is indirect—a sort of induction of the poetic temper and attitude, far more subtle and penetrating in its effect than all your direct teaching. The pictures of still and cleanly English life in the earlier idylls, of sturdy heroism in the ballads, even the somewhat namby-pamby chivalry of the epical "Idylls"—these were the teachings of Tennyson, so far as he was a teacher. It is noteworthy that, in almost all these aspects, he was carrying on the tradition of his predecessor on the poetic throne.

There were so many Tennysons that one would never have done in attempting to deal with all sides of his multifarious poetic activity. But throughout the five acts of his poetic life there is one common element that binds them into an organic unity. His lyrics were as sweet last as first. They run through and connect together, like a string of pearls, all his poetic phases, even his bronze and iron periods. They give unity to "The Princess"; they relieve the heaviness of the dramas. Dainty and exquisite in form, they have besides that haunting charm, that imaginative atmosphere which is too often wanting in Tennyson's other work. Their melody is almost unsurpassed in our language, and they have received the homage of musicians in frequent settings. Yet I remember George Eliot saying to me, that, exquisite as they are, they are seldom suitable for singing, especially when compared with the Elizabethan lyrics which trill forth as naturally as from a bird. The collocations of consonants in Tennyson's lyrics often impede voice production. The Elizabethans were writing for a nation of singers; Tennyson was writing for a people with whom singing is a lost art.

It was his lyrics that made him the popular poet he undoubtedly was. He was emphatically, for the Victorian era, the man that sang the nation's songs. If these were at times wanting in the finer harmonies and the more complex rhythms, that was no bar to their popularity—it was rather a condition of it. The critical problem of Tennyson's art, we have been told, is his simultaneous acceptance by mob and by dilettanti. The solution is obvious: he appealed to these different classes with different phases of his art. He could use the simplicity, even the banality, of Longfellow, and he could also wield the wand of Coleridge, or of Rossetti. There were so many Tennysons.

Of Tennyson the man the public know nothing; it was his dignified wish to live his life apart. The glimpses we catch of him reveal something akin to his own bluff English squire, tempered by even more than the usual

share of poetic sensitiveness. This aloofness need only be here considered in reference to its consequences on his art. This cannot but have suffered from want of contact with the larger life, which made him impossible as a dramatist. But it prepared the way for the Seerhood of the closing period, and, above all, enabled him to live his life solely devoted to his glorious art.

No English poet impresses one with such a sense of continuous improvement in the *technique* of his vocation. At first the echoes resound: a touch of Keats, a sentiment of Wordsworth, a phrase of Byron, a rhythm of Shelley or of Coleridge, metrical experiments in quantity—everywhere we find the poet testing all things poetical, and holding fast that which was good. Soon the individual accent comes, in the "Palace of Art," in the "Lotus Eaters," in "The Epic"; and the music strengthens and deepens till the last. No English poet but Milton shows so steady an advance in his art from the beginning of his career till its close. Nor has Milton the same wide command of all the keys. Tennyson is the greatest poetic artist of England, and he will thus remain at once the people's poet and the poets' poet of these isles.

It is no world-poet that England now is mourning with commingled pride and grief. No world-pain throbs through his lines. No world-problem finds in him expression or solution. The sweet domesticities, the manly and refined ideals of English life in the middle period of the nineteenth century—Tennyson was the fluted voice of these. To these he has given immortality while he has gained immortality from them. For us he has helped to form the English ideals which are destined to be an abiding influence in the national life. He spoke not to the world at large: he spoke only to his beloved England. He was, and is, our own Tennyson.

JOSEPH JACOBS.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for October contains three valuable scholarly articles. Dr. John Taylor gives a sympathetic sketch of Prof. Cheyne's recent work on the critical study of the David narratives and the Book of Psalms, bringing forward those points which most needed to be emphasised against hostile misrepresentations. Prof. Ramsay gives his third paper on St. Paul's Journey in Asia Minor, dealing with Iconium, Lystra, and Derbe. Prof. G. A. Smith discusses with brevity and acuteness the most startling of Duhrn's critical conclusions in his recent work on Isaiah; it is to be regretted that he did not rather call attention to some of the numerous points on which all critical scholars must be glad to learn from this accomplished commentator. The other papers are by Bishop Walsham How, in favour of a selection from the alterations of the Authorised Version of the New Testament made by the revisers; by Dean Chadwick, on Demoniacal Possession; by Prof. Beet, on Modern Theories of the Atonement; and by Dr. David Brown, on Herod the Tetrarch. Prof. Sanday gives a note on Marcus Dod's popular work on St. John; and Prof. A. B. Davidson, on Arthur Davis's small book on the Hebrew Accents, which has already been noticed in the *ACADEMY*.

#### THE COMING PUBLISHING SEASON.

##### MR. EDWARD ARNOLD'S LIST.

"Student and Singer": the Reminiscences of Charles Santley, with a photogravure portrait of the author as a young man, and two other portraits in operatic costume; "England in Egypt," by Alfred Milner, late Under-Secretary of Finance in Egypt; "The Memories of Dean Hole," with a photogravure portrait of the author, and several original illustrations from sketches by Leech and Thackeray; "Echoes of Old Country Life," being Recollections of Sport, Society, Politics, and Farming in the good Old Times, by J. K. Fowler (Rusticus), formerly of the White Hart Hotel and the Prebendal Farms, Aylesbury; "The Battles of Frederick the Great," abstracted from Carlyle's Biography, and edited by Prof. Cyril Ransome, with numerous illustrations reproduced from the German Imperial State Edition of Frederick's Works, the original battle-plans from Carlyle's Biography, and a map.

*Educational.*—"The Moral Instruction of Children," by Felix Adler, President of the Ethical Society of New York; and "Education from a National Standpoint," translated from the French of Alfred Fouillée, by W. J. Greenstreet, forming two volumes in "The International Education Series"; "A First French Course, with Grammar Exercises and Vocabulary," by James Boiello; "A First French Reader and Exercise Book," edited for use in schools, with a vocabulary, by W. J. Greenstreet; "A First German Course," by L. J. Lumsden; "A First Latin Course, for the use of Beginners," with grammar exercises and vocabularies, by W. J. Greenstreet; "An Elementary Algebra for use in Schools and Colleges," by Prof. Tanner and W. J. Greenstreet; "The Standard Course of Elementary Chemistry," Parts I.-V., by E. J. Cox; "Arnold's English Readers," Primers I. and II., "Infant Reader," and Books I.-VII., edited by Dr. M. T. Yates; "Arnold's Reading Sheets," to accompany the Primer in "Arnold's English Readers"; "Arnold's Geography Readers," Books I.-VII., edited by Dr. M. T. Yates; "Arnold's History Readers," Books I.-VII., edited by Dr. M. T. Yates; "Arnold's Unseen Readers," Book III.-VI., with test-cards corresponding to the letterpress; "Arnold's Wild Flower Pictures," a series of coloured pictures for the decoration of schools.

*The Children's Favourite Series.*—"Deeds of Gold," a book of heroic and patriotic deeds, tending to inspire a love of courage, bravery, and devotion; "My Book of Fables," chosen chiefly from the famous old Fables of Aesop and others dear to children of all generations; "My Story-Book of Animals," anecdotes and tales about animals, from the familiar pets of the house to the beasts of the forest; "Rhymes for You and Me," short verses and rhymes, which everybody loves, and which are the first to be learned and the last to be forgotten by children.

##### MESSRS. BLACKIE & SON'S LIST.

"Beric the Briton: a Story of the Roman Invasion," by G. A. Henty, with twelve page illustrations by W. Parkinson; "In Greek Waters: a Story of the Grecian War of Independence (1821-1827)," by G. A. Henty, with twelve page illustrations by W. S. Stacey and a map; "Condemned as a Nihilist: a Story of Escape from Siberia," by G. A. Henty, with eight page illustrations by Walter Paget; "The Thirsty Sword: a Story of the Norse Invasion of Scotland (1262-63)," by Robert Leighton, with eight page illustrations by Alfred Pearse, and a map; "The Heiress of Courtleroy," by

Anne Beale, with eight page illustrations by T. C. H. Castle; "A Very Odd Girl: or, Life at the Gabled Farm," by Annie E. Armstrong, with six page illustrations by S. T. Dadd; "The Captured Cruiser: or, Two Years from Land," by C. J. Hyne, with six page illustrations by F. Brangwyn; "An Old-Time Yarn: wherein is set forth divers desperate mischances which befell Anthony Ingram and his shipmates in the West Indies and Mexico with Hawkins and Drake," by Edgar Pickering, illustrated with six page pictures drawn by Alfred Pearce; "A Rough Road: or, How the Boy made a Man of Himself," by Mrs. G. Linnaeus Banks, illustrated by Alfred Pearce; "Penelope and the Others: a Story of Five Country Children," by Amy Walton, illustrated by L. Leslie Brooke; "A Cruise in Cloudland," by Henry Frith, illustrated by W. S. Stacey; "The Two Dorothys: a Tale for Girls," by Mrs. Herbert Martin, illustrated by Gordon Browne; "An Unexpected Hero," by Eliz. J. Lysaght, with three page illustrations by S. T. Dadd; "The Bushranger's Secret," by Mrs. Henry Clarke, with three page illustrations by W. S. Stacey; "Phil and his Father," by Ismay Thorn, illustrated by S. T. Dadd; "Prim's Story," by L. E. Tiddeman, illustrated by T. H. Wilson; "The Lost Dog, and Other Stories," by Ascott R. Hope; "A Council of Courtiers," by Cora Langton; "The Rambles of Three Children," by Geraldine Mockler; "Little Miss Masterful," by L. E. Tiddeman; "An Australian Childhood," by Ellen Campbell; "A Sprig of Honeysuckle," by Georgina M. Squire.

#### WELLS GARDNER, DARTON & Co.'s LIST.

"With Russian Pilgrims," by the Rev. Alex. A. Boddy; "The National Churches," Vol. IV., "The Church in the Netherlands," by the Rev. P. H. Ditchfield, Vol. V., "The Church in Scotland," by Canon Luckock; "Great Characters of Fiction," edited by M. E. Townsend; "Farthings," by Mrs. Molesworth; "The Little Doctor, or the Magic of Nature," by Darley Dale; "The Queen of the Goblins," by Wilhelmina Pickering; "Nigel Bartram's Ideal," by Florence Wilford; "The Sound of the Streets," by Mrs. Robert O'Reilly; "A Troublesome Trio, or Grandfather's Wife," by Mrs. Reginald Bray; "Stories told to a Child," by Jean Ingelow; "Captain Geoff," by Ismay Thorn; "Cousin Isabel," by Marion Andrews; "Little Sisters of Pity," by Ismay Thorn; "A Pair of Old Shoes," by Christabel R. Coleridge; "A Week spent in a Glass Pond," by Mrs. Ewing; "My Birthday Book," edited by Mrs. Trebeck; "The Story-Telling Album for Boys and Girls"; also the following annual volumes: "Sunday," "Chatterbox," "The Prize," "The Young Standard Bearer," "Leading Strings," "Friendly Work," "Friendly Leaves," and "Chatterbox Christmas Box."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BOURGOT, P. La Terre promise: Roman. Paris: Lemerre. 3 fr. 50 c.  
CANTEL, J. Périaik: Légende bretonne. Paris: Plon. 3 fr. 50 c.  
CAPITALES, Les, du Monde. Paris: Hachette. 2 fr.  
CYON, E. de. Nihilisme et Anarchie. Paris: Calmann Lévy. 3 fr. 50 c.  
FALSAN, A. Les Alpes françaises: les montagnes, les eaux etc. Paris: Baillière. 3 fr. 50 c.  
FIGUER, S. Parlamentwissenschaft. III. Die parlamentar. Technik. Berlin: Puttkammer. 2 M. 40 Pf.  
HERVEY DE SAINT-DENYS, Marquis d'. Six Nouvelles nouvelles, traduites du chinois. Paris: Maisonneuve. 5 fr.  
LEXTHUIS, Ch. Le Rhône: Histoire d'un fleuve. Paris: Plon. 18 fr.  
MURPHY, Th. Handzeichnungen zu seiner Übersetzung der Weltgeschichte d. Babylons. Strassburg: Gerschel. 8 M.  
ROUTIER, Gaston. Le Mexique. Paris: Le Soudier. 3 fr.

STIEG, R. Goethe u. die Brüder Grimm. Berlin: Besser. 5 M.  
STERN, B. Vom Kaukasus zum Hindukusch. Reismomente. 6 M. Die Romanows. Intime Episoden aus d. russ. Hofleben. 3 M. 50 Pf. Berlin: Cronbach.

##### THEOLOGY, ETC.

LAMAIRESSE, E. L'Inde après le Bouddha. Paris: Carré. 4 fr.  
VACONIUS, F. Die messianische Idee der Hebräer, geschichtlich entwickelt. 1. Th. Leipzig: Fock. 1 M.

##### HISTORY, LAW, ETC.

BLEIBTREU, K. Geschichte u. Geist der europäischen Kriege unter Friedrich dem Grossen u. Napoleon. Leipzig: Friedrich. 8 M.  
BOULART, Baron. Mémoires militaires du général, sur les guerres de la République et de l'Empire. Paris: Lib. illustrée. 7 fr. 50 c.  
FESTGABE, Rudolf v. Ihering zu seinem Doctor-Jubiläum überreicht. Strassburg: Trübner. 3 M. 50 Pf. Stuttgart: Enke. 7 M.  
GRANDMAISON, Geoffroy de. L'Ambassade française en Espagne pendant la Révolution (1789-1804). Paris: Plon. 7 fr. 50 c.  
HOFFMANN, M. Geschichte der freien- u. Hansestadt Lübeck. 2. Hälfte. Lübeck: Schmersahl. 4 M.  
JOSEPHI, F. opera omnia. Post I. Bekkerum recognovit S. A. Naber. Vol. III. Leipzig: Teubner. 8 M. 50 Pf.  
LAMPRECHT, K. Deutsche Geschichte. 3. Bd. Berlin: Gaertner. 6 M.  
SCHULTEN, A. De conventibus civium romanorum. Berlin: Weidmann. 4 M.  
TOLLIN, H. Geschichte der französischen Colonie v. Magdeburg. 3. Bd. Abth. 1. A. Magdeburg: Faber. 12 M.  
VIÇWA-MITRA. Les Châmites-Indes pré-Aryennes, etc. Paris: Maisonneuve. 25 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

ACLOQUE, A. Les Lichens: anatomie, physiologie, morphologie. Paris: Baillière. 3 fr. 50 c.  
FREYTAG, L. Vereinfachung in der statischen Bestimmung elastischer Balkenträger. Leipzig: Teubner. 8 M.  
KLEIN, F. Vorlesungen üb. die Theorie der elliptischen Modulfunctionen, ausgearb. v. R. Fricke. 2. Bd. Leipzig: Teubner. 24 M.  
PERRIER, Edmond. Traité de Zoologie. Fasc. 2. Protozoaires et phytozoaires. Paris: Savy. 22 fr.  
PUBLICATIONEN der v. Kuffner'schen Sternwarte in Wien (Ottakring). Hrg. v. N. Herz. 2. Bd. Wien: Fricke. 20 M.  
STEIN'S Orchideenbuch. Berlin: Parey. 30 M.  
TEMING, E. Beitrag zur Darstellung u. Kritik der moralischen Bildungslehre Kant's. Leipzig: Fock. 1 M.  
ZSCHOKKE, E. Weitere Untersuchungen üb. das Verhältniss der Knochenbildung zur Statik u. Mechanik d. Vertebraten-Skelette. Zürich: Orell Füßli. 8 M.

##### PHILOLOGY.

CORPUS inscriptionum graecarum Graeciae septentrionalis. Vol. I. Inscriptiones graecae Megaridis, Oropiae, Boeotiae ed. W. Dittenberger. Berlin: Reimer. 95 M.  
GODEFROY, Fred. Dictionnaire de l'ancienne langue française. 709 Livr. Paris: Bouillon. 5 fr.  
KARLE, B. Die Sprache der Skalden auf Grund der Binnen- u. Endreime, verbunden m. e. Beispielen. Strassburg: Trübner. 7 M.  
PREUSS, S. Index Demosthenicus. Leipzig: Teubner. 10 M.  
RICHTER, P. Zur Dramaturgie d. Aeschylus. Leipzig: Teubner. 6 M. 50 Pf.  
ROSNY, L. de. Chan-Hai-King. T. 1. 30 fr. Le Hiao-King. 20 fr. Paris: Maisonneuve.  
STEINER, K. v. den. Die Bakairé-Sprache. Leipzig: Koehler. 18 M.  
STERNBACH, L. Curiae Memandreae. Cracow: Verlags-gesellschaft. 2 M.  
WEISSENFELS, O. Cicero als Schulschriftsteller. Leipzig: Teubner. 4 M.

##### CORRESPONDENCE.

##### DID DANTE KNOW HEBREW?

Stanhoe Grange, Norfolk: Oct. 8, 1892.

Had Dante access to Hebrew literature, either of his own knowledge or through the medium of his Jewish friend, Immanuel Ben Salomo of Rome? This question has often been discussed (see T. Paur, *Jahrbuch der deutschen Gesellschaft*, iii. 423-462, iv. 667-672; K. Witte, *Dante-Forschungen*, ii. 43-47; Plumptre, *Commedia and Canzoniere of D.*, I. lxxv-lxxvii; and F. Delitzsch, "Zwei Kleine Dante-Studien" in the *Zeitschrift für Kirckliche Wissenschaft* for 1888, i. 41-50). There is, however, one small point of some interest in this connexion which, so far as I am aware, has hitherto been left unnoticed.

In the Targum on the Book of Esther Mordecai the Jew is continually designated by the appellation of "the Just" (see Smith,

\* Cf. the Prologue to the Wycliffite versions of the Book of Esther: "This book of Hester, the queen, makith mynde of the rijtful Mardochee, and of the wickidde man Aman."

*Dict. of Bible*, s.v. "Mordecai"), an expression which is not used of him in the biblical text. It is worthy of note, though it may be a mere coincidence, that in the passage of the "Purgatorio" (xvii. 29) where Dante sees Haman *crocifisso* (an expression, by the way, justified by the Vulgate, "Domum Aman concessi Esther, et ipsum jussi affigi cruci," *Lib. Est.* viii. 7 \*), with Ahasuerus, Esther, and Mordecai grouped around him, he speaks of the last as "il giusto Mardocheo."

PAGET TOYNBEE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 16, 7.30 p.m. Ethical Society: "Art and Ethics," by Mr. Percival Chubb.  
MONDAY, Oct. 17, 5 p.m. Hellenic: "Some Early Homeric Vase-Paintings," by Miss Eugénie Sellers; "Iron in Homer," by Mr. F. B. Jevons.  
8 p.m. Royal Academy: "The Lower Extremity," III, by Mr. W. Anderson.  
TUESDAY, Oct. 18, 8.30 p.m. Anthropological: "Developments in Buddhist Architecture and Symbolism," by Major R. C. Temple.  
WEDNESDAY, Oct. 19, 8 p.m. Microscopical: "Methods for Staining Medullated Nerve Fibres," by Dr. C. E. Beavor; "Heterosporium asperatum: A Parasitic Fungus," by Mr. G. Masee; "The Use of Monochromatic Yellow Light for Photo-Micrography," by Dr. H. G. Pifford.  
THURSDAY, Oct. 20, 8 p.m. Royal Academy: "The Trunk," I, by Mr. W. Anderson.  
FRIDAY, Oct. 21, 7.30 p.m. Ruskin: "The Spirit of Art," by Mr. Arthur Boutwood.

#### SCIENCE.

##### AN ETRUSCAN BOOK FROM EGYPT.

*Die etruskischen Mumienbinden des Agramer National-Museums.* By J. Krall. (From the "Dankschriften der K. Akademie der Wissenschaften in Wien," vol. xli.)

ARCHAEOLOGICAL discoveries of the most unexpected character follow rapidly one upon the other. Who could have dreamed that the larger part of an ancient Etruscan book would be discovered, much less that it would be discovered among the wrappings of an Egyptian mummy? Yet such is the case. Prof. Krall, the fortunate discoverer, has not only brought to light one of those "linen books" which, we are told, were treasured up in the temple of Moneta at Rome, he has also found what is likely to prove the key to the decipherment of the mysterious Etruscan language.

About the year 1849 an Egyptian mummy of the Ptolemaic epoch was brought to Europe by an Austrian traveller, Michael von Barić. Ten years later, and some time after his death, the mummy found its way into the museum of Agram, where it has since been preserved under a glass case. Either at the time of its presentation to the museum or shortly before, it was unrolled, and it was noticed that some of the linen bandages which had been wound around it were inscribed with characters. Brugsch Pasha examined these in 1867-8, and thought they might be Ethiopian, and in 1877 a few of the lines were copied by Sir R. Burton, who "suspected" that they embodied "a translation of the Todtenbuch from Egyptian into some Arabic (Nabathean?) tongue." It was reserved for Prof. Krall to discover that the letters were those of the well-known Etruscan alphabet, and that the words inscribed in them were words which have been met with in the Etruscan texts.

\* So also in the Wycliffite versions: "The hous of Aman I haue grauntid to Ester, the quen, and hym I haue comaundid to be fischid (*var.* hangid) on the cros."

The complete editing of the text has been a work of time and difficulty. Here and there the letters were almost or wholly illegible. Moreover, the linen pages of the ancient book had been torn into several fragments, and to fit these together was by no means an easy task. The work, however, has now been accomplished, and we have before us in consecutive order what Prof. Krall calculates to be about two-thirds of the original text.

The conclusion of the book has been preserved, though the commencement is missing. The work was divided into sections or chapters with spaces between them, and the words are separated from one another by means of points. The same words and phrases, moreover, are constantly repeated, a fact which ought to prove of considerable assistance to the decipherer. The majority of the words have already been found in the Etruscan inscriptions, more especially in that of the Cippus Perusinus, the only inscription of any length as yet discovered. Certain numerals, it may be added, a knowledge of which we owe to the famous dice of Toscanella, are of frequent occurrence.

The nature of the text, I think, it is not difficult to determine. In the concluding portion, as well as in several other places, we meet with the words *hinthu* and *hinththin*. Now, the meaning of the root *hinh* has long been known. The derivative *hinthial* signifies a "ghost," as is shown by a picture in a tomb at Vulci, where *hinthial Patrukles* is written over "the shade of Patrokles." The newly-discovered book, therefore, must, like the Egyptian Book of the Dead, be a sort of ritual for the departed. We may, perhaps, see in it one of the twelve sacred books of Tages, which contained all the religious lore of the Etruscan priests and soothsayers.

Its ritualistic character is further made apparent by what is evidently a sort of magical incantation, which is found at the beginning of the seventh column. The incantation consists of three lines, which are marked off from the rest of the text by two symbols. Each line begins with the word *male* ("O fair one"?), and ends with the rhyming words *aisvale* ("divine"?), *ale* and *vale*. In the last it is possible that we have the borrowed Latin "vale."

Other borrowed Latin words seem to exist in the text. One of these is *vinum*. Another, I believe, is *tiurim*, which occurs several times in the phrase *tiurim avils khis*. This I should translate "a bull of two(?) years," the phrase *ethras tinsi tiurim avils khis* being "offer to Jupiter a bull of two(?) years."

I have followed Canon Isaac Taylor in assigning to *ki* or *khi* the meaning of "two." But in the newly-found book (col. x., line 21) we have the sequence *ki, thu, zal*; and since in the Cippus Perusinus *ki, zal* and *huth*, make up the numeral xii., it seems to me pretty clear that the Etruscan names of the first six numerals really were: (1) *makh*, (2) *huth*, (3) *sa*, (4) *ki*, (5) *thu*, (6) *zal*.

Where the newly-discovered text is so particularly valuable is in showing us at last what were the forms of Etruscan grammar. The scanty materials furnished by the inscriptions have never as yet afforded

us a real insight into this most important part of the language. Now we see that the forms of Etruscan grammar were both numerous and complicated, and I doubt if anyone will ever again venture to connect them with the forms of Indo-European speech. Prof. Krall's discovery has dealt the death-blow to all the theories which assumed the Etruscan language to be Indo-European.

Towards the end of his memoir, Prof. Krall discusses the question of the authenticity of the newly-discovered book, and proves conclusively its genuineness. Words, for instance, occur in it which were not known until after it had been examined by Brugsch Pasha; indeed, at the time of his visit to the museum of Agram even the Etruscan numerals had not been discovered. A forger would thus have had to anticipate the discoveries which have been made since 1874 by a number of different scholars.

The mummy around which the pages of the book were folded was that of a woman. But it seems probable that they were not intended to be a safeguard for her in her passage through the world below; had they been so, they would not have been torn into strips. It is more likely that, like the Petrie Papyri, they came from the waste-paper basket of some Etruscan who had settled in northern Egypt, and that they were purchased by an Egyptian undertaker for the purposes of his trade.

Before concluding, I must not forget to say that the index to the Etruscan words contained in the text has been prepared by the competent hands of Dr. Deecke.

A. H. SAYCE.

#### SCIENCE NOTES.

SIR JAMES CRICHTON-BROWNE, treasurer of the Royal Institution, has received from Mr. Thomas Hodgkins, of Setanket, Long Island, New York, the munificent donation of £20,000 to the funds of the institution, to be applied in the promotion of scientific research. Mr. Hodgkins recently presented £40,000 to the Smithsonian Institute at Washington.

COLONEL BAILEY, R.E., lecturer in forestry at the University of Edinburgh, has been appointed to fill the office of secretary and editor to the Royal Scottish Geographical Society, vacant by the resignation of Mr. Arthur Silva White.

MESSRS. H. ALABASTER, GATEHOUSE & Co. have in the press a work by Mr. E. C. de Segundo, entitled *Domestic Electric Lighting, treated from the Consumer's Standpoint*.

IN view of the opposition of Jupiter on October 12, Miss Ellen M. Clerke—who has already done so much in her larger works to make intelligible the phenomena of the stellar and the solar systems—has written a well-printed shilling pamphlet, entitled *Jupiter and His System* (Edward Stanford). In lucid language, the successor of Mary Somerville tells us about Jupiter as we see him, about his physical condition, his great red spot, and his moons; while on the cover, we are shown the markings of the surface of the planet, together with the relative size and distance of his satellites, of which the number is now raised to five. We may add that Jupiter will remain easy of observation for twelve nights longer.

#### PHILOLOGY NOTES.

IN memory of the Rev. John Alfred Robinson, who died at his work in the employment of the Church Missionary Society in the Niger Territories, an Association has been founded to provide a scientific study of the Hausa language, the lingua franca of the Central Sudan, with a view of translating the Scriptures into that tongue, and also of promoting the higher interests of the people. The first step of the Hausa Association will be to appoint two Robinson students, conversant with Arabic or Hebrew, whose preliminary labours will be carried on in the comparatively temperate climate of Tripoli, and who will afterwards proceed to the Central Sudan. Their primary work will be to study the language and customs of the Hausas, and to gather materials for translations of the Bible. All scientific observations collected during their residence in Africa will be sent by the Association for distribution to the appropriate societies.

#### MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, Oct. 5.)

ARTHUR DILLON, Esq., in the chair.—Mr. William Poel read a paper on "John Webster." Of John Webster, the dramatist, who flourished in the reign of James I., little is known. According to Gildon he was clerk of the parish of St. Andrew's, Holborn, and member of the Merchant Tailors' Company. In part of an old satire, quoted by Dodale, he is accused of being a very ill-natured and captious critic; but the verses are miserable, and if Webster was severe on such scribblers we cannot blame him for injustice. He certainly had a high opinion of himself; and in his address to the reader prefixed to his "White Devil; or, Vittoria Corombona," he uses very lofty language in talking of his own merits. He compares himself by implication with Euripides—to whom he is an antipode—and tells the reader that he writes very slowly, which from the extreme inaccuracy and poverty of a vast number of his lines might not have been suspected. But perhaps Shakespeare alone, of all the great men of his illustrious age, was unconscious of his greatness: at least, he bore his faculties meekly, and few of his contemporaries even suspected his genius. Indeed, from the manner in which Webster classes the dramatic writers of his age it seems never to have occurred to him that Shakespeare's poetic gifts were quite exceptional. In the address before alluded to, Webster writes:—"I have ever truly cherished my good opinion of other men's worthy labours—especially of that full and heightened style of Master Chapman; the laboured and understanding works of Master Jonson; the no less worthy composes of the both worthily excellent Master Beaumont and Master Fletcher; and lastly (without wrong last to be named) the right happy and copious industry of Master Shakespeare, Master Dekker, and Master Heywood." The plots of Webster's dramas are irregular and confused, his characters are often distorted, and there is, in general, an appearance of imperfection and incompleteness about the whole composition, so that the attention is wearied out, the interest flags, and we rather hurry on than are hurried to the horrors of the final catastrophe. But Webster was a man of truly original genius, and some single scenes in his plays are inferior in power of passion to nothing in the whole range of the drama. He seems to have felt strong pleasure in the strange and fantastic horrors that rose up from the dark abyss of his imagination. The vices and the crimes which he delights to paint partake of extravagance, and in the retribution and the punishment there is a character of corresponding wildness. Our sympathies, suddenly awakened, are often allowed as suddenly to subside. There is no unity of design in the events of his dramas, nor is there, perhaps, a single character that stands out, clearly and boldly, before the reader like a picture. Still, if in the integrity and consistency of character he generally fails, he shows consummate art in the poetry of scenic action. "The White Devil," which was probably the first play



Webster wrote alone, for he had previously collaborated with Dekker, does not seem to have received its just measure of applause, although there are scenes in it well calculated to engage the attention of those whom Webster, when speaking of its failure, calls an "understanding auditory." It is, however, more rambling and less compact and entire in its plot than "The Duchess of Malfi" and "Appius and Virginia"; its characters are more coarse, and its incidents less strange; the author rather winds round the main situations than approaches them in a straightforward course. But, in "The Duchess of Malfi," he is full of important business, deep and tragical; he needs no subsidiary plots to swell his drama to the proper dimensions, the weight of the matter carries him straight to the pith of the action. Indeed, the rapidity with which the author, in this play, makes time ply his wing, is such that we learn almost in the same speech of the marriage of the Duchess and the birth of three children. It is not, however, until we reach the fourth act that Webster's handling of dramatic situation is shown to be of the highest order. The measure then is heaped up to the brim without being overfull; and, however improbable the incidents may be, they do not fail to make the nerves tingle and the blood run cold: the gloom of death hangs like a pall over the scene, and the imagination is held spellbound by it. Nor could anything be more strikingly dramatic than the concluding dialogue. "No single line," says Prof. Dowden, "in any English play is more thrilling in its dramatic power than that put by Webster in this scene into the mouth of Ferdinand, when Bosola displays the body of the Duchess—

"Cover her face; mine eyes dazzle; she died young."

Beautiful, too, for its naturalness is the intense anxiety of Bosola, when the Duchess for a moment opens her eyes *before* she expires—

"Her eye ope,  
And heaven in it seems to ope, that late was shut,  
To take me up to mercy."

Again, in the last act, we are introduced by some fine lines to a passage of a very singular kind, and one that is as skilfully treated as it is singular in conception. This is the dialogue between Antonio and the Echo. The anxiety and uncertainty of Antonio as to the fate of the Duchess, and the strange and awful responses of this airy nothing, notwithstanding the artificial nature of the dialogue, produce sensations thrilling and startling. Webster's imagination had a fond familiarity with objects of awe and fear. The silence of the sepulchre, the sculptures of marble monuments, the knelling of church bells, the ceremonies of the corpse, the yew that roots itself in dead men's graves, are the illustrations that most readily present themselves to his mind. If our early dramatic poets were not behind Webster in these singular predilections, they had less imagination in the conception of them, and less skill in utilising them. Mr. Poel proceeded to give the stage history of Webster's plays, and concluded his paper with an account of his arrangement of "The Duchess of Malfi," which will be produced by the Independent Theatre Society on Friday, October 21.—A discussion followed, which was opened by Mr. Arthur Dillon, and continued by Mr. James Ernest Baker, Mr. W. Allison, Mr. H. Hooton, and other members of the society.

## FINE ART.

*Examples of Early English Pottery, Named, Dated, and Inscribed.* By John Elliot Hodgkin and Edith Hodgkin. (Printed by subscription.)

WHAT with the labours of M. Solon, Prof. Church, and the late Mr. Jewitt, not to mention any more, there has grown up quite a literature around the old English potter; and now we are presented with a volume which, approaching the subject rather from the antiquarian than the artistic or technical side, is a welcome addition to

the authorities on the subject. Mr. J. E. and Miss E. Hodgkin have compiled a catalogue, comprehensive if not actually exhaustive, of dated and inscribed pieces of certain classes of English pottery, from the sixteenth to the close of the eighteenth century, and have given facsimiles of the inscriptions as well as pictures of the more notable specimens. The volume is well produced, so far as paper and print are concerned, and the binding is quaint and characteristic, imitating the decoration of early slip ware.

The authors have started with the advantage of Mr. Hodgkin's own collection, which is rich and extensive, containing a very unusual number of dated pieces, including a tyg of 1645, a posset pot of 1678, another of 1712, a mug of 1730, a dish of 1709 (made by one William Wright), and several other early pieces, dated and undated, of the brown glaze ware, decorated and undecorated with slip. In other and later kinds, especially of English delft, the Hodgkin Collection is especially rich. Mr. J. E. Hodgkin seems, indeed, to have made a particular study of this ware, which is most embarrassing to the ordinary amateur. It is, of necessity, beyond his power to describe accurately the subtle distinctions in colour, and "softness," and glaze, which to a very practised eye determine whether a piece is Dutch, or Lambeth, or French, or Bristol; but the hints which he gives are valuable, and to many will be new. Of course, the authors have not failed to search the British Museum, which (thanks greatly to Mr. Franks) has now a choice collection of Early English pottery, or the Schreiber Collection at South Kensington, or the Museum of Practical Geology, or, indeed, any important collection, public or private; and they have, moreover, by correspondence and advertisement revealed the existence of many an isolated piece lying hidden in cupboards in town and country. For the illustrations, for the sake of both accuracy and convenience, a photo-relief process has been selected, the results of which are fairly satisfactory. Brown ink has been employed for the brown-glazed ware, a pale blue for the delft, and so on; and the tints have been so well chosen that they help considerably in suggesting the general character and appearance of the different wares. The brown selected for stoneware is particularly successful.

The earliest dated piece described in the book is one of those favourite jokes, "The Puzzle Jug," which seem to have been a source of never-ending mirth to our ancestors for several centuries. It belongs to the Museum of Practical Geology, and has a green glaze with the figures 1571 in relief. A fine jug with four double handles made at Wrotham in 1612 heads the list of slip decorated wares; and the Delft section begins with a barrel-shaped mug (now in the Museum of Practical Geology) which was made at Lambeth in 1631 or 1632, for both dates are found upon it. Concerning the Bristol pieces there is more doubt. It is "with considerable diffidence" that the authors ascribe five specimens to Bristol with dates anterior to 1706, and the cause of the diffidence is a supposed "dictum" of

Prof. Church, that the earliest date on this ware, is 1706. But I cannot find that the professor has uttered any such dictum. In his excellent Handbook on English Earthenware the earliest date mentioned is certainly 1706; and he states that pieces of an ornamental character were turned out as early as 1706, but he never says that they were not turned out earlier. It is somewhat discouraging to find the Hodgkins not quite confident in this matter; still more so when we are obliged to infer from a note a little further on they are not even confident that the piece of 1706 mentioned by Prof. Church is really Bristol, and that among the doubtful pieces are some which belong to Mr. J. E. Hodgkin himself. After all, we fear that we are yet a long way from an absolute test of the different kinds of Delft.

Valuable for purposes of study as this collection of dated pieces may be, it is as well perhaps that the interest of the book is not confined to dates. As we turn over the pages it is impossible not to feel that the old English potter, rough and uncultivated as he may have been, had a true artistic pleasure in his work and a genuine decorative sense which is hard to find to-day. In this respect, the early brown glaze jugs and posset pots decorated with slip, with their many handles and bold decoration, are the most interesting and most truly beautiful. The drawing is uncouth, but it is always rightly decorative; the spelling of the inscriptions is illiterate, but the letters are formed and placed on the vessel in a manner which gives pleasure to the eyes; while the feeling for form is often strikingly original and charming. Take, for instance, the Wrotham Jug (No. 31) in the British Museum, with its handles curved exactly to suit the shape of the vessel, and the wonderful decorative effect got out of a few rosettes and twirls and the date 1653, or could anything be more quaint and elegant in a rough and simple way than No. 39—"Ann: Brit: her cup. 1682"—with its six handles and dotted inscription, now in the Norwich Museum. Nor does the interest of the book end either with its art or archaeology; those who care for neither may spend a pleasant hour in reading the curious, ill-spelt inscriptions with which the early English potter loved to decorate his pots withal. How hearty is the favourite line, "The best is not too good for you"; or "The gift is small, Goodwill is all. 1650." Sometimes their invention is better than knowledge. What an improvement, for instance, is Mary Oumfaris on Mary Humphreys; and is there not a touch of extra loyalty in the injunction to "obey the King"? COSMO MONKHOUSE.

## CORRESPONDENCE.

"THE ORIGIN OF METALLIC CURRENCY."

Fen Ditton, Cambridge: Oct. 10, 1892.

Canon Taylor says:

"At first the Phoenicians were doubtless the intermediaries between Greece and Asia; but at an early date, certainly before the invention of coinage, they had withdrawn from the Aegean, and henceforward Asiatic influences penetrated mainly by the land trade route through Asia Minor from Cilicia or Carchemish."

This is to explain how the eight Babylonian

shekel got into Greece proper. But as we find the Phœnician heavy gold shekel and the Phœnician silver shekel used by the Greeks of Asia Minor long after the Phœnician influence had withdrawn from the Aegean, in regions which were in close contact with the interior of Asia Minor, and through whom alone the influences of Asia Minor, such as the light Babylonian shekel, could have passed to Greece proper, it is impossible to see how the Greeks of Europe could have obtained the light shekel. Again, why would the Eubœans adopt as a standard the light shekel, when the Ionic cities, with which their commerce lay, used the Phœnician?

Canon Taylor now says that in reviewing my book he employed his space "in commending such novelties as seemed likely to have a permanent influence on metrological science." In his review (September 10) he had said, "We come to Prof. Ridgeway's theory of the origin of the Greek silver standards. This is the portion of the book which will probably meet with the greatest amount of hostile criticism." Accordingly he devoted the greater part of his review to this point. In my simplicity, I have always believed that "hostile criticism" was directed against the worst part of a book. Like Nebuchadnezzar, Canon Taylor has been having a nap, for he evidently had forgotten what he said in his review when writing his last letter.

WILLIAM RIDGEWAY.

#### ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: Oct. 10, 1892.

The answers to Mr. Torr's last paragraph have appeared in previous letters of mine.

The dating of vases which I laid down in *Illahun*, and have since reaffirmed in a recent letter, has been challenged by the quotation of one other vase.

We now learn that the needful history of this vase cannot—or must not—be stated. Its evidence must therefore slumber, along with those questions of Museum ethics and official infallibility with which it is at present unhappily obscured. Those who know the local conditions at Thebes will best appreciate such a mystery. Surely the subject may now rest.

W. M. FLINDERS PETRIE.

#### OBITUARY.

THOMAS WOOLNER, R.A.

In any other week than this, the death of Woolner would have attracted more notice than it has received. But the national mourning for the Laureate has diverted attention from the sculptor, whose name will be preserved partly by its association with his.

Thomas Woolner died very suddenly, on October 7, at his house in Welbeck-street. He was born in 1826, at Hadleigh, in Suffolk; and at the early age of thirteen was placed in the studio of William Behnes. His first work was exhibited at the Royal Academy in 1843. Though never a member of the Pre-Raphaelite Brotherhood, he came under the influence of that movement, and contributed lyrics to the *Germ* (1850), afterwards republished in the volume entitled *My Beautiful Lady* (1863), which has passed through several editions. These lyrics represent his high-water mark in poetry, though he also wrote three long poems in very graceful blank verse, all dealing with classical subjects—*Pygmalion* (1881), *Silenus* (1884), and *Tiresias* (1886).

After a sojourn of two years in Australia, Woolner rapidly rose to the front rank of English sculptors, being elected R.A. in 1874. His work is characterised by refinement and grace rather than by monumental vigour. His busts are more happy than his full-length

statues, though he was also successful in his recumbent effigies. He has left portraits of many of his great contemporaries, who were also his personal friends. His bust of Tennyson, taken in middle life, stands in the Library of Trinity College, Cambridge. His diploma work for the Royal Academy was "Lady Godiva"; and he also executed ideal figures of "Elaine" and "Guinevere," the latter of which has been chosen as frontispiece for the *Idylls of the King* in Macmillans' library edition. Good specimens of his work are to be seen in the vignettes to some of the volumes of the "Golden Treasury" series.

Woolner had a country house near Horsham, in Sussex. But he somewhat pointedly declined to take part in the recent celebration of Shelley's centenary.

#### NOTES ON ART AND ARCHAEOLOGY.

A NEW volume of the *Magazine of Art* begins with the November part, which will have for frontispiece a photogravure after Mr. Marcus Stone's picture of "The Return." Mr. A. C. Swinburne contributes the first of a series of "Carols of the Month," each of which is the subject of a full-page illustration. And among the other contents will be—"Art in its relation to Industry," by Mr. Alma Tadema; "Originality in Pen-Drawing and Design," by Mr. Harry Furniss; "The Advantages and Disadvantages of Art Study in Paris," by M. F. Cormon; and "Titian's Summer Pilgrimage," by Leader Scott, with illustrations by Mr. J. MacWhirter.

THE first meeting of the Society for the Promotion of Hellenic Studies for the current session will be held on Monday next, October 17, at 5 p.m., at 22, Albemarle-street, when the following papers will be read:—"Some Early Homeric Vase-Paintings," by Miss Eugénie Sellers; and "Iron in Homer," by Mr. F. B. Jevons.

A SPECIAL meeting of the Anthropological Institute will be held at 3, Hanover-square, on Tuesday next, October 18, at 8.30 p.m., when Major R. C. Temple will deliver a lecture on "Developments in Buddhist Architecture and Sculpture, as illustrated by the Author's Recent Exploration of Caves in Burma," illustrated by lantern slides. We may add that women are eligible as fellows of the Institute; the president for the year is Dr. E. B. Tylor. The regular meetings do not begin until November.

AT a recent meeting of the Académie des Inscriptions, M. Maspero exhibited a photograph of a Chaldean bas-relief from Constantinople. It bears the name of King Naramsin, who reigned at Babylon over Northern Chaldea about 3800 B.C. Though much mutilated, what remains shows workmanship of a refined kind. It represents a human figure standing, clothed (as on the most ancient cylinders) with a robe that passed under one arm and over the shoulder, and wearing a conical head-piece flanked with horns. The general appearance strikingly recalls Egyptian monuments of the same date. Naramsin, like his father, Sargon I., has left the reputation (perhaps legendary) of a great conqueror; a campaign against Magan is attributed to him. M. Maspero was disposed to explain the style of the bas-relief by Egyptian influence. It differs widely from the sculptures of Tello, which are coarse and clumsy. But these, though of later date, come from a provincial town, not from a capital. M. Menant mentioned that the collection of M. de Clercq contains a cylinder, also of remarkable workmanship, with an inscription in characters of the same style as those on the bas-relief in question; but it bears the name of Sargani, king of Ayadi, who is several

generations earlier than Sargon I. Both of these are examples of an art which was never surpassed in Chaldea.

#### THE STAGE.

##### STAGE NOTES.

WE may state that, to meet a general request, the Independent Theatre Society have decided to admit—on slightly more than the usual theatre prices—those members of the general public who may be interested in the forthcoming production of Mr. Poel's arrangement of "The Duchess of Malfi"; and we may add that one of the features of the new production will be the performance of the mediæval "Dance of Death," which is being arranged by that rising poet, Mr. Arthur Dillon. The piece will be played on two occasions.

#### MUSIC.

##### THE LEEDS MUSICAL FESTIVAL.

ON Thursday morning Mozart's Requiem Mass was performed. The greater a work, the more does it stand in need of a fine interpretation; and it may safely be said that Mozart's masterpiece of sacred music had full justice rendered to it by the Leeds choir. It is scarcely possible to imagine a finer volume or greater nobility of tone or a more satisfactory ensemble. Sir Arthur Sullivan, in the "Requiem æternam," wisely adopted Mozart's colouring, so that the opening trombone phrase in the "Tuba mirum" produced the startling and solemn effect intended by the composer; by the free use of trombones in the previous number that effect has often been spoilt. Both Gluck and Mozart knew how to bring out a special colour at a special moment, but their intentions have often been disregarded. The exact part played by Süssmayer in the completion of the "Requiem" cannot be determined; but there are certain moments in which one feels that the master mind which created the first number, and the deeply pathetic opening phrase of the "Lacrymosa," is either veiled or withdrawn. The soloists were Miss Anna Williams, Miss Hilda Wilson, and Messrs. Lloyd and Andrew Black, who all strove, though with varying success, to do their best.

At the head of the second part of the programme came Mr. Frederick Cliffe's new Symphony in E minor. The composer has headed each movement with a superscription; and not only from these, but also from the general character of the music, it is evident that the work is of the "programme" kind, but as with Beethoven's "Pastoral," it is capable of being judged to a great extent as abstract music. The opening movement, "At Sunset" (Allegro moderato) in E minor has a principal subject of much character, and a second one of much charm, while in the working out of both the composer displays considerable skill and imagination; but the music seems imbued with a spirit of restlessness rather than of the repose suggested by the title, of which so admirable a specimen is given in the *coda*. The following movement, "Night," is an expressive tone picture: the opening mystic phrase, the soothing theme given out by the strings *con sordini*, the episode of the lady and the lover—everything is effectively presented. The composer has attempted certain realistic touches, but has kept well within the limits of his art. The influence of Wagner is strongly felt throughout the first two movements, while in the third movement we seem to have, as it were, an echo of Mendelssohn's "fairy" strains. Mr. Cliffe has, however, something to

say for himself, and what he borrows from the masters he will one day be able to pay back with interest. The "Fairy Revels" are graceful, but not striking. The Finale, "Morning," is remarkable for conciseness, brilliancy, and vigour. The work was conducted by the composer, who was received with enthusiasm. Mr. E. Lloyd sang "Come, Margarita, come," from the "Martyr of Antioch," and the programme concluded with Mendelssohn's fine psalm, "When Israel out of Egypt came." In this the choir sang magnificently.

At the evening concert a selection from "Die Meistersinger" was given, with Mme. Albani, Miss McKenzie, Messrs. Lloyd, Piercy, and Plunket Greene as soloists. Wagner is now the fashion: at one time it was the correct thing to abuse his music—now it is just the contrary. The public at Leeds apparently enjoyed what was put before them; but that was the Overture, part of the first scene, meaningless in the concert-room, and the third act miserably curtailed. It is not right to present a masterpiece in this distorted fashion. The Overture, with its rich and sonorous orchestration, of course takes with the public, and as a piece of abstract music is complete in itself; but much of what came afterwards was sound without sense. The programme included Dr. A. C. Mackenzie's fine Orchestral Ballad, "La belle Dame sans Merci," given under the composer's direction. Mme. Albani won a brilliant success with "Dall' aurora," from "L'Etoile du Nord."

Friday morning was devoted to Bach's Mass in B minor. The singing of the noble choruses was really grand; in one or two places there was a note or two not in perfect tune, but this, after all, only served to remind one that the singers were human. And they were engaged on a task worthy of their powers: the choral portions of the Mass, especially the solemn Crucifixus and the majestic Sanctus, rank among the master's highest achievements. To write anything in praise of the work seems superfluous, but the Leeds performance appeared to invest it with fresh power and interest. The effect of the bold progression of the bass against the sustained notes of the other voices in the Sanctus was perhaps never surpassed by Bach. The trumpets, made on the old German model, with their penetrating high notes, were, of course, prominent features of the orchestral accompaniment. There are times when attempts to reproduce old scores of the eighteenth century are praiseworthy, but it must be remembered that the past can only be imperfectly restored; and at Leeds, where the choir is so rich and powerful, reformation rather than restoration in the orchestra would be more satisfactory. To revive one or two instruments of Bach's time, and to mix them up with modern instruments combined in modern fashion, is no genuine restoration; the latter is indeed practically impossible.

The Mass was preceded by Sir A. Sullivan's "In Memoriam" Overture, as a mark of homage to the poet whose remains now rest in Westminster Abbey. It was admirably played under the composer's direction.

On Friday evening Mr. Alan Gray's short setting of Shelley's "Arethusa" for chorus and orchestra was given. The music, if not particularly strong, if full of excellent feeling, and contains some refined and indeed, one may say, picturesque writing. It is a work of good promise. The performance, under the composer's direction, was all that could be desired. The programme included Schubert's Unfinished Symphony beautifully rendered, Brahms's "Schicksalslied" admirably sung, and Mr. E. German's "Richard III." Overture. Miss Macintyre and Mr. Plunket Greene, the vocalists, greatly distinguished themselves—the one in Santuzza's song, the other in some Hungarian melodies.

On Saturday morning Dvorák's "Spectre of a Bride" (in which Miss Macintyre was heard at her best), and Dr. C. H. Parry's noble setting of the psalm "De Profundis," and in the evening a Handel selection and Mendelssohn's "Hymn of Praise," proved fresh triumphs for the choir.

J. S. SHEDLOCK.

#### ROYAL ITALIAN OPERA.

SIR AUGUSTUS HARRIS commenced his autumn season at Covent Garden on Monday evening. After the storm and stress of the summer campaign, it was refreshing to listen to the calm, classic strains of "Orfeo." The continued popularity of that opera is a pleasing sign of the times. With regard to the performance there is not much to say. Mlle. Giulia Ravogli's dignity and pathos in the title-rôle are still as marked as ever. In the first act she was not quite herself, but later on displayed her best powers. As the opera is likely often to be heard, it does seem a pity that the Bertoni Aria is not withdrawn, and Gluck's ending of the first act restored. Again, why does not the *première danseuse* move about with more measured step, and why do the chorus singers in the second act quit the stage with such an untidy and unmusical movement? And once more, why does not Mlle. Ravogli refuse the "Che farò" encore; the more she gives way to the public, the more difficult will it be for the latter to reform. The encore seems to spoil the striking effect which she produces by her rendering of the song.

After Gluck came the "Cavalleria Rusticana." The Santuzza was interpreted by a new comer, Mlle. Del Torre. She may have been nervous,

but her voice had not a sympathetic sound, neither was her acting forcible. Signor Cremonini took the part of Turiddu: he has a voice of good quality, one with the true tenor timbre. At first he was cold in his manner, but gradually warmed up, and before the close made a highly favourable impression. Signor Pignalosa was good as Alfio, but somewhat tame; Mlle. Guercia was the Lola. Both operas were carefully conducted by Signor Bevnigam. On Tuesday evening "Il Trovatore" was revived, but did not draw a full house: the performance on the whole was good. Mlle. Rosita Sala, the new Leonora, is young, and has a sympathetic and well produced voice; as an actress she lacks experience. Signor Gianini as Manrico sang well. The chorus was good.

"Lohengrin" was given on Wednesday evening. There were shortcomings, but, on the whole, the performance had good points. Mme. Melba as Elsa acted well, and sang admirably; her rendering of the part lacked, however, a certain sympathetic fervour. Signor Cremonini as Knight of the Holy Grail, acted with considerable dignity, and in some of the quieter portions his pleasing voice told to advantage; but he was not an ideal Lohengrin. Mlle. Guercia has evidently made a thorough study of the part of Ortruda; but much study has led to exaggeration, and in consequence some of her best intentions result in melodramatic effects. The part of Telramondo was played in a conscientious manner by Signor Dufriche. The chorus sang well. Signor Bevnigam conducted with care; but the reading of the orchestral music was at times tame, and at other times too restless.

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## LITERATURE.

*The Livery Companies of London: their Origin, Character, Development, and Social and Political Importance.* By W. Carew Hazlitt. (Sonnenschein.)

MR. HAZLITT'S history of the seventy odd Livery Companies of London has an advantage commonly denied to works appealing in the main to antiquarian tastes, that of bearing upon a vexed political question of our own time. Like all national institutions, excellent or otherwise, these bodies have been called upon in the court of public opinion to show cause why they should continue to exist, at any rate in other than an extremely altered form. Fifteen years or so ago a cry was raised in many quarters for nothing less than their reorganisation and disendowment. It was contended that they stood in the way of an urgent measure of municipal reform, that the conditions under which they held their property meant a serious loss to the imperial revenue, that their principal business consisted in getting up banquets on a colossal scale, and that they should not be exempted from that control of trust moneys to which even the Universities had had to submit. Naturally enough, these attacks gave rise to a good deal of angry controversy both in and out of print, and one of the earliest things done by Mr. Gladstone in his second administration was to appoint a Royal Commission on the subject. The Companies, with one or two exceptions, met the investigation in the wisest possible way. They at once gave all the desired information, though under a respectful protest against such an intrusion into what they held to be private affairs. By withholding that information they would have been within their strictly legal rights, but would have provided their critics with additional weapons. The Report of the Commission, extending to four volumes, appeared in 1884. Its tenour was much less unfavourable than had been expected. It "went, as a whole, to show and establish in a conclusive manner, and under the most authoritative auspices, that the guilds were far from justifying the strictures passed upon their management and financial economy by many influential public men, and that, whatever might have been the directing impulse or motive, their property was, at the period when the Commission sat, extensively utilised, not only for charitable purposes—as to which there have been conflicting opinions—but for purposes directly and indirectly connected with education, social science, and human progress." Indeed, it is doubtful whether

the Report, by clearing away some misconceptions arising from pure ignorance, did not put them in a stronger position than before. Mr. Gladstone, at all events, saw no necessity for drastic legislation concerning them; but two objectionable privileges which they enjoyed were done away with, one by the Corporate Tax, imposed in the same year, and the other by the slight redistribution of administrative powers effected under the London County Council. Nor, as Mr. Hazlitt is disposed to think, have the Companies much reason to fear the Socialism of the future. Many of them have adapted themselves to the changing needs and circumstances of the age with marked judgment and generosity, and by continuing this course they can hardly fail to gain a large measure of popular sympathy and support.

The records here brought together are rich in antiquarian and even historical interest. Whatever faults may be found with the Companies, it cannot be denied that for several centuries they played an important part in the making of commercial England. For their origin we must look to the mediæval craft guilds, which, in their turn, may have sprung from the *collegia opificum* of the Romans, and which at one time existed in almost every city of Europe. First established for charitable purposes only, the principal Companies gradually enlarged the sphere of their operations as, in the thirteenth and fourteenth centuries, the continuous increase of commerce made the necessity of organisation among themselves more urgent. They assumed a well-nigh absolute control over the different trades and manufactures, attained both municipal and political power in the City of London, and in many cases became the possessors of extensive property in land at a comparatively trifling cost. The majority of them received charters of incorporation in the time of Edward III., who himself belonged to the Fraternity of Linen Armourers, or Merchant Taylors, and in whom they would seem to have found a steadfast friend. As readers of Chaucer may remember, each came to wear a distinctive dress, an "outward and visible sign of membership and graduated dignity." Hence the application to them of the term "livery," which, notwithstanding one meaning it has since acquired, is retained by their successors to the present day. External insignia were but a natural result of the spirit of freemasonry that prevailed among them. In Mr. Hazlitt's words, a vintner did not presume to wear the livery of a grocer, or a freeman of a warden, any more than either ventured to infringe the ordinances of his craft or to cross the lines of his charter. In other respects, of course, the Companies had not a few features in common, including a deep-seated hatred of foreign competition in trade, a punctilious regard for religious observances, and an amiable weakness for elaborate feasting on particular occasions. More especially were they at one in caring for the good name of what was proudly called the "camera regis," the city of London. To show the importance they arrived at, it may be mentioned that they were represented at coronations by their

"masters," and would ride forth in full state to welcome illustrious visitors to the capital. Of their material prosperity we have more than one proof: they were heavily taxed in different ways, and it not infrequently happened that a monarch in distress would swoop down upon them for loans never to be repaid. Yet, notwithstanding all this, many of them continued to flourish as time went on, whoever might be on the throne. The Great Fire swept away a good deal of their property, but could not bring them to utter ruin. In another century or two a few of them amassed greater wealth than before, thanks in no slight measure to the increase in the value of land in the City. Meanwhile, however, the Companies had generally undergone a remarkable change. By degrees they lost their purely industrial character by admitting outsiders to their ranks, while the altered conditions of trade were distinctly unfavourable to the authority they had so long exercised. Their position at this moment is simply that of charity trustees with a large corporate estate, only five of the number continuing to discharge anything like their old regulative functions.

What are known as the twelve great Livery Companies—the Mercers, the Grocers, the Drapers, the Fishmongers, the Goldsmiths, the Skinners, the Merchant Taylors, the Haberdashers, the Salters, the Ironmongers, the Vintners, and the Clothworkers—naturally receive Mr. Hazlitt's best attention. If tradition may be trusted, the first is old enough to have provided London with its first mayor, Henry Fitz-Alwyn. Certain it is that among subsequent members of the fraternity were Sir Richard Whittington, whose influence at court and in the city did the guild immense good, and Sir Thomas Gresham, who proudly wrote "Mercer" after his name in his letters to Queen Mary. The Grocers were an amalgam of two small bodies, the Pepperers and the Spicers. Let the origin of the former be noted:

"Twenty-two persons carrying on the business of pepperers in Soper's-lane, Cheapside, agree to meet together to a dinner at the Abbot of Bury's, St. Mary Axe, and committed the particulars of their formation into a trading society to writing. They elect after dinner two persons of the company so assembled, Roger Osekyn and Lawrence de Halswell, as their first governors or wardens, appointing at the same time, in conformity with the pious spirit of the age, a priest or chaplain to celebrate divine offices for their souls."

In 1345 the company was incorporated under the title of "The Wardens and Commonalty of the Mystery of the Grocers of the City of London," and about eighty years later they built for themselves a hall "in Conhoopelane, in the Warde of Chepe." Here, in 1645, they "magnificently feasted" both Houses of Parliament, afterwards singing the forty-sixth Psalm. Whitelocke, our authority for this, also tells us that when Charles I. had been executed about six months another such entertainment was given in the same place.

"The Speaker, the House of Commons, the General, with the officers of the army, the Lord

President and Council of State, after the hearing of two sermons, went to Grocers' Hall to dine with the Lord Mayor, Aldermen, and Common Council, according to their invitation. The music was only drums and trumpets. The feast was very sumptuous; no healths drank, and no incivility passed."

The Master of the company in 1689 was no less a personage than William III. The first mayor of London, if not a Grocer, unquestionably belonged to the Drapers Company, to whom he bequeathed an estate at Queenhithe in 1215. After 1541, their headquarters were at Thomas Cromwell's house in Throgmorton-street, which, escheated to the crown by his attainder, they had bought from Henry VIII. The Fishmongers sprang up before the middle of the twelfth century, and, thanks to the taste of Londoners for fish of all kinds, presently found themselves in a comfortable position. One of the number was Sir William Walworth, and the dagger with which he slew Wat the Tyler may be seen in their stately hall by London Bridge. The Goldsmiths and the Skinners appealed with about equal success to the vanity of their fellow citizens, the history of the former company, who are still associated with the ancient Trial of the Pyx, offering a few curious points for consideration. As for the Merchant Taylors, there is a legend to the effect that the Devil, accompanied by Pride, appeared among them in Birchin-lane, expecting to meet with a cordial reception, but was so vigorously set upon with Spanish needles that he incontinently fled. The names of Stow and Speed and John Webster grace the roll of this fraternity, who merited the respect of posterity by engaging Ben Jonson and Dekker to write for them. It is upon record that Dr. South, having been made their chaplain, took for his first sermon the not unappropriate text, "A remnant of this shall be saved." Merchant Taylors Hall, with the relics stored in it, is one of the most interesting in London. The Haberdashers, probably an offshoot of the Mercers, owed a little in olden times to the introduction of pins, and the Salters a good deal more to the once universal demand for salted fish. Though the Ironmongers were not incorporated until 1464, it is possible that they may be of greater antiquity than the other companies, as the trade had flourished in Britain since the Roman occupation. Guests at the banquets in Vintners Hall will remember that it is an old custom there to drink "Five times Five." Presumably this was introduced to commemorate the fact, recorded by Stow, that in 1356 the company "sumptuously feasted" five royal personages at once—Edward III., the King of France, the King of Scots, the King of Cyprus, and Edward the Black Prince. Like the Merchant Taylors, the Clothworkers can boast of having had a king in their ranks. James I. incorporated himself with them "as men dealing in the principal and noblest staple ware of all times—viz., woollen cloths." How it came about is thus related by Howes:

"Being in the Clothworkers Hall, the King asked who was Master of the Company, and the Lord Mayor answered, 'Sir William Stone,'

unto whom the King said, 'Wilt thou make me free of the Clothworkers?' 'Yea,' quoth the Master, 'and thinke mysele a happy man that I have lived to see this day.' Then the King said, 'Stone, give me thy hand; and now I am a Clothworker.'"

By a strange oversight, this incident, with others that I have mentioned, is not referred to by Mr. Hazlitt. The building in which it took place went down in the Great Fire. "Strange it is," wrote Pepys, "to see Clothworkers Hall on fire these three days and nights in one body of flame, it being the cellar full of oyle." Pepys himself, it may be added, was the Master in 1677, as some beautiful plate which he presented to the Company reminds us.

Nor do the minor companies, numbering over sixty, fail to obtain their due share of space. Nominally the lead among these is taken by the Dyers, who once fought with the Clothworkers for the place now occupied by the latter. Four others—the Armourers, the Carpenters, the Leathersellers, and the Sadlers—are each as wealthy as some of the great companies. For the Stationers we cannot but have a feeling of grateful respect: they long influenced the course of English learning, and their registers of publications from 1557 onwards are above all price. Mr. Hazlitt infers from the Drapers' accounts of 1516 that the tallow-chandler of those days, in addition to his own special wares, dealt in a multifarious assortment of domestic necessities—mustard, red and white vinegar, verjuice, oatmeal, fine salt, packthread, lathes, gallypots, pans and brooms. Nay, he perceives, here the parentage of the modern chandler's shop and its almost inexhaustible resources. Be this as it may (the list of the commodities is certainly staggering), the Tallow Chandlers Company, incorporated in the fifteenth century, has always taken a high position among the secondary guilds of London, and, though not provided with the longest of purses, has worthily upheld the reputation of the City by its graceful hospitality. Dowgate-hill, on which their hall stands, is supposed to have been the centre of their industry from a very remote period. The Weavers existed in effect before the Conquest, and, indeed, are fully persuaded that they are the oldest of all the guilds. The name of a writer for all time appears on the roll of the Butchers, another ancient fraternity. In 1687-8, "at a court held in Pudding-lane, Daniel Foe (Defoe), son of James Foe, citizen and butcher, of Fore-street, Cripplegate, attended to apply for his admission by patrimony, and was admitted accordingly, and paid, in discharge of serving all offices, £10 15s." For a few years the Grocers included the sale of drugs in their monopoly. James I., possibly at the instance of Gideon Delaune, wisely resolved to separate the two trades, and the Apothecaries found themselves raised to the dignity of a distinct corporation in 1617. Their hall adjoins the site of the Blackfriars Theatre, in which Shakspeare so often set foot. The Painter-Stainers are remarkable because they were the precursors of the Royal Academy, and because they made an abortive attempt in the seventeenth century to have the court painters fined for

exercising their art without being freemen of that worshipful company. Previously apart, the Barbers and Surgeons, oddly enough, joined hands under Henry VIII., but returned to single blessedness in 1745. Even after that, we are assured, the former "continued to let blood," which is probably true in more senses than one. The Fruiterers, who first appear in 1515, have come into increased prominence of late, owing to the efforts they are making, with the help of Sir James Whitehead, to extend the cultivation of fruit as a large source of profit and of wholesome food. As for the Cutlers, they have suffered much from the competition of Sheffield, and the Needlemakers might have become a guild of the past if it had not been for the energy of a well-known London journalist, Mr. J. C. Parkinson.

In writing this book Mr. Hazlitt has broken a little fresh ground. He so far improves upon the labours of Herbert and others as to give us the first comprehensive record of the Livery Companies of London. If, on the whole, his portly volume, extending to between six and seven hundred pages, does not rise above the level of a dry compilation, it is marked by a fulness and accuracy which can hardly fail to make it a permanent authority on the subject. He relies in a large degree upon the report of the Royal Commission, but adds to it the fruits of special reading, independent inquiry, and a wide knowledge of English life in the past. Of the tracts and broadsides relating to the Companies, he prints a tolerably complete list. Now and then, however, he sins in the way of omission. Besides the instances already noticed, he does not speak of the curious ceremony observed by some Guilds at the elections of their Masters; and an interesting point is missed in connexion with the Fruiterers' annual offering to the Lord Mayor, "in amicable commutation of the ancient right of the municipal authorities as City fruit-meters" to a toll in kind on all produce of this sort brought within their territory. It remains to be said that the value of the work is not diminished by a blind prejudice in favour of the Companies. Mr. Hazlitt's attitude towards them is rather that of the "candid friend."

"Whatever we may have done in the direction of criticising some of the proceedings and tendencies of the city guilds, our primary motive has been, and is, not to bear a part in pulling down these few remaining old stones of London, but to preserve them. The guilds have, to a large extent, their future in their own hands; and they seem, on the whole, fairly sensible of the responsible position which they occupy, and of their changed relationship to the community."

In another page he says:

"By studying contemporary feelings and wants, the municipality, in all its length and breadth, may, and will, continue to prosper; but by a misinterpretation of its relationship to the State it would incur a danger not to be possibly over-rated. No earthly power—not even Lord Salisbury's omnipotent Upper Chamber—could save the Corporation and allied bodies from destruction if they should leave the path which most of them are treading, and wherein their true salvation lies."

On the other hand, the wealthy noblemen

and gentlemen who believe in the right of the State to interfere with the corporate possessions of the companies are reminded that they are playing with a two-edged weapon. They

"acquired their property under circumstances precisely analogous to those which placed the civic bodies in possession of theirs. In both instances the pecuniary value was comparatively, if not absolutely, trifling at and long after the date of entrance upon it; and in both cases the national industry and prosperity made it and them what it is and what they are. The difference occurs when we compare the stewardship of the City with that of the great capitalists and owners in Parliament. 'Physician, heal thyself!' Let a Royal Commission issue a report to the nation upon the property of the Dukes of Westminster, Bedford, and Portland, the Marquis Camden, Earl Cadogan, Lord Portman, and a few more. For if redistribution is to be granted it must be granted all round."

And the equity of the proposition is really beyond dispute.

FREDERICK HAWKINS.

*Diversi Colores.* By Herbert P. Horne. (Chiswick Press.)

HERE is a book of an alluring form; severe and grave, but also, in the right way, curious. Most modern books, if they be ambitious of pleasing the eye, succeed in nothing but in violating all propriety: the editor's or the reviewer's table is littered with volumes, "prettily" adorned, printed, and bound in fashions repugnant to the lover of Aldus and of Foulis, because guided by no canons of taste and reason. Ours is a complacent and an incapable age. We scorn the vulgarities of the Great Exhibition, but if a vulgar thing finds its way into an Exhibition of Arts and Crafts, we fall down and adore. Just so, publishers and writers, who know not that the designing of a title-page demands an almost architectural sense of composition, offer us their lawless prettiness in the name of art. But when we light upon a book in which size of page and type, quality of paper and ink, arrangement of lines and spaces, severity of ornament and design, are one and all satisfying and admirable, we look with confidence to the discovery of like excellences in the literature of so good and choice an artist. Here, in external matters, is evidence of abundant thought: surely, then, the interior graces and dignities will not be wanting. And it is indeed so.

Mr. Horne has chosen for his volume but thirty-three poems, in the cleanest lyrical manner: brief, that is to say, and finely done, and full charged with imaginative thought. They are chiefly concerned with two great interests: with the human beauty of divine religion and with the divine beauty of human love. Such a phrase tries to express and to explain the sentiment of these poems, and somewhat to allay the reproaches of those who may be disposed to detect in the devotional poems something unreal, and in the passionate poems something sensual. A faith which does not merely embody moral ideas in beautiful concrete form is no easy matter of verse: "from David unto Dante," as

Mr. Patmore sings, there were no poets of divinity in the Jewish and Christian worlds; and, though Dante be a magnificent exception, there have been "none since him." If any man be foolish enough to read Milton in the spirit of creeds and councils, he will find Milton, under Puritan forms, cherishing a cultured and austere religion of "Epicurean and Stoic severe"; and in Lucifer, son of the morning, a grander and more touching figure than the shadowy deities or demigods of Milton's Heaven. But of fine religious verse two kinds have conspicuously flourished, although in ways less lofty than those taken by the profane poets. There is the religious verse of strong believers, to whom the thing celebrated is all in all, though a natural genius keeps their expression at a good degree of excellence; such men were Herbert and Newman. And there is the religious verse of men who, whether fervent believers or no, were filled with the imaginative or the pictorial beauty of the thing celebrated, its power to touch and charm: such men were Crashaw, the ardent Catholic, and Herrick, the pagan Protestant. Angelico and Perugino may stand for types of the like distinction among Christian painters. It is to the latter of these two classes that Mr. Horne would seem to belong; he is taken by that aspect of Christianity, in which the sacred persons and stories wear an appealing beauty after a human fashion: *mentem mortalia tangunt*, here is cause for wonder, reason for tears, a reaching to the heart. But the divine element, if not fully felt, is grandly apprehended: *μέγας ἐν τοῖς τοῖς θεοῖς*; here are "the magnalities of religion," with an eternal strength, realised for the imagination by the various witness of ages. Take, for example, Mr. Horne's "Morning Song for Christmas Day"; it is designed with an admiring remembrance of much old verse for music, sung and played gravely in high places upon the viols: voice answering voice, and joining voice, as the music runs its divisions, and the song disposes its theme. You feel the ceremonial beauty of the Christmas song, with its moving presentation of a story, at once homely and divine. The sentiment is sanctioned and embalmed by a thousand memories. To compose such a piece, in the very spirit of Jacobean art, with all its glad gravity of demeanour, yet without a trace of servile imitation, is to preserve a sense of old powers and beauties for use in living art, rare enough in these days. In his few poems upon sacred matters, Mr. Horne appears to me far more really successful than Mr. Swinburne or Rossetti: they copied the externals; Mr. Horne has gone far to realise the interior graces and aims, while he presents them in curiously fortunate form.

But it is in his secular or profane poems that Mr. Horne manifests his greater distinction of tone. Upon the composition of these he has exercised a singular degree of constructive power. It would be possible to work out, with some completeness of idea and detail, the influence upon poetry of a trained skill in the allied arts of design: to show how the perfect presentation of thought, with its imageries and ornaments, require an architectural sense of truth and

of simplicity in proportion. Few modern poets work under so saving a discipline: they are lavish, luxuriant, wanton. But when a poem, be it lyric or epic or dramatic, is clean and clear of design, "without superfluity, without defect," it carries us away to the memories and the traditions of happier days for art. Mr. Horne's poems are of this rare sort; concentrated, weighty, charged with the graces that come of discipline. In the main, they are concerned with the moments and the affairs of love, in the power of beauty to inspire the intellectual imagination. "Beauty like hers is genius," wrote Rossetti, as with some echo in his mind of that earlier saying, Steele's or Congreve's, "to love her is a liberal education." And these lyrics, dealing with beauty in this charmed way, have two qualities, which might impress a reader unversed in such considerations, as the qualities of coldness and of sensuousness, combined to produce an unpleasing effect of contemptuousness. The judgment would be unjust, but not unintelligible. The artistic severity, which refines upon the contents of imagination, can rarely make a direct appeal to all the world; it appeals to the serious and the careful among the followers of aesthetic pleasure: *quantum est hominum venustiorum*. And so these admirable verses will not touch a casual reader; in seeming to such an one somewhat bald, rigid, inhuman, they pay the penalty which Milton and Dante, the supreme and unapproachable masters, were content to pay: the penalty of losing the vagrant sympathies of a multitude. Sophocles and Euripides, Virgil and Horace, Wordsworth and Byron, Goethe and Schiller, Corneille and Hugo, all great, all honourable men of art; but how great an interval separates the first in each pair from the second. And with the lovers of spiritual and intellectual beauty because it is severe, not because it is unrestrained, lies the certainty of a lasting success. In that school of elect masters there is room for all worthy disciples; and I make no foolish nor exaggerated claim, if I claim for these poems that they are the work of no mean disciple.

LIONEL JOHNSON.

*The Career of Columbus.* By Charles I. Elton. With Map. (Cassells.)

As the title implies, this work is not intended to be a biography of Columbus—it presupposes in the reader some knowledge of many of the incidents of his life; but it is somewhat difficult to classify it. Mr. Elton evidently did not wish to tell over again an oft-told tale; therefore he has dealt with Columbus in a different way from that of the mere biographer. He examines the circumstances which made Columbus the man he was, the ambitions of the age which turned his thoughts in one direction, the conditions of navigation which made his attempt rational and successful, the peculiar pedantic and religious mysticism which gave him faith in his undertaking, and made the result a certainty to himself beforehand, but yet hindered him from ever rightly understanding what it was that he had done.



Mr. Elton tells all this with an amount of learning and research which will be lost on the ordinary reader; for, from the first page to the last, though mentioning generally his authorities in the text, not a single note, or reference to the particular book, or passage, is given. Yet we often long for this—e.g., on page 79, we should have been glad to know the actual title and edition of the *Cosmogony of Aethicus* (Ethicus Hister, we presume,) to which allusion is made in the text. We become constantly aware that real research has been made, but the materials found are concealed from the reader, who is thus scarcely able to appreciate at their due worth Mr. Elton's results and conclusions.

In the Preface, Mr. Elton states it as his object "rather to illustrate the explorer's character than to debate the evidence on disputed points in his biography." Thus, Genoa, rather than Savona, is assumed as the birthplace of Columbus; the story of the visit to the Convent of La Rabida and the part played by its Prior is not discussed; the relations of Columbus to the French admirals, Coulon, or Colombo, or "the Pirates Colombo," as their victims called them, and their connexion with the Colombo of the Riviera, are narrated but are hardly cleared up. The account of the sea fight off St. Vincent in 1485 only confuses matters; it was in that of 1470 that Columbus saved his life by swimming. Mr. Elton speaks with reserve about the discovery of North America by the Northmen, and of the effect of the rumour of such discoveries on Columbus. His residence, after his marriage, on the island of Porto Santo, of which an attractive picture is given, probably furnished more sources of corroboration to what had hitherto been mere theory. Watling Island is given as the real point of discovery and landing on the New World.

All this is very well told, and evidently with full knowledge of the various authorities. But the book seems to us to need an additional chapter in order to be complete. The object of it is "to illustrate the explorer's character," but it closes without any summary of that character. It leaves still undecided, almost undiscussed, the questions: Were Columbus and his family treated unfairly or not by the Spanish sovereigns? Were not his misfortunes due in great part to his own faults of temper and character? Originally Columbus knew not what it was that he asked for, nor the Catholic kings what they granted; was it wise or reasonable in him to insist on the letter of the compact, when the result proved so different from what either party had expected? These are questions full of interest; there are almost, if not quite, enough materials to answer them. Mr. Elton has shed some light upon them, has illustrated them; but why has he recoiled from the fuller statement in solution of them? Why have we not the picture suggested, if not actually promised, in the Preface? Such a portrait drawn by Mr. Elton would have been masterly; the whole book shows us this. It is so good that it ought to have been better. It is only the lack of this final chapter which makes us close it with a feeling of disappointment;

but it is very much higher than any piece of popular book-making written for the occasion.

WENTWORTH WEBSTER.

*Lessing's Laocoon.* Edited, with English Notes, by A. Hamann. Revised, with an Introduction, by L. E. Upcott. (Oxford: The Clarendon Press.)

DR. ALBERT HAMANN published in 1878 an edition of Lessing's *Laocoon*, with an introduction and notes in English. This work has now been re-edited by Mr. L. E. Upcott, who, in revising Dr. Hamann's notes, has held before himself as a model "the style of annotation customary in well-edited Greek and Latin books," which, indeed, was very much Dr. Hamann's model too. The result is a scholarly and helpful edition of the *Laocoon*. The notes are brief but thoroughly adequate. They clear up all linguistic difficulties, and give the student all the collateral information he can reasonably demand on the subjects treated by Lessing. The classical quotations are translated, the allusions are explained, the errors are corrected, the latest information on the subject of ancient art is brought to bear where it is really relevant, and judiciously kept out of sight where it is not. Roman type is used in the text instead of what Dr. Hamann calls "the barbarous letters to which Germany still clings with misguided patriotism," and with results, it may be added, painfully evident in her troops of be-spectacled school children. The proof reading has evidently been carried out with extreme care; in fact, the book might be called faultless were it not for one or two notes, in which a rash attempt is made to suggest improvements in Lessing's style. In chap. xii. Lessing observes that Count Caylus is unable to tell us how, in a painting of certain Homeric scenes, figures described by the poet as invisible

"so anzubringen sind, dass die Personen des Gemäldes sie nicht sehen, wenigstens sie nicht nothwendig sehen zu müssen scheinen können."

The string of verbs here is really not so very objectionable, for the strong emphasis to be laid on "scheinen" relieves the effect of the accumulation. But Dr. Hamann would amend the sentence from "wenigstens" down by writing

"oder wenigstens so, dass es scheinen könnte, als ob sie dieselben nicht nothwendig sehen müssten."

Now I venture to submit that this is weak and watery where Lessing is strong and terse, and also that the introduction of a second "so" would clash disagreeably not only with the first "so" but with a third "so" which, as it happens, begins the next sentence. Again, in chap. xx. Lessing comments on Ariosto's detailed description of Alcina's beauty:

"Was nutzt alle diese Gelehrsamkeit und Einsicht uns Lesern, die wir eine schöne Frau zu sehen glauben wollen, die wir etwas von der sanften Wallung des Geblüts dabei empfinden wollen, die den wirklichen Anblick der Schönheit begleitet?"

Dr. Hamann would avoid the heaping up of

verbs by writing, "die wir glauben wollen, eine schöne Frau zu sehen." But this is surely another hasty and temerarious suggestion. "Glauben wollen" balances "empfinden wollen," and cannot be removed from the place where Lessing put it without spoiling the structure and rhythm of the passage.

Structure and rhythm—these are strange words to apply to German prose, the most amorphous, heavy, unwieldy method of expression that any civilised people has devised for itself! But there is just the signal merit of Lessing; there is the merit which makes him so peculiarly valuable to the foreign student who wishes to obtain a thorough mastery of the German tongue. Steeped in the atmosphere of the classics, a humanist to whom classical literature was neither a form of philology nor a form of folk-lore, he endowed the literature of his own country with a native classic style, such as later Germany, trained in philology and folk-lore, has little care to imitate. Here, no doubt, his inborn dramatic instinct helped him: the necessity he felt to make every word a deed, to make it do its work, strike home. His sentences are structures of words, not heaps or bundles.

He proves on every page that a classic German prose can be written, and has been written—a prose more German in its character than Heine's, more finished in its rhetoric than Goethe's:

"Wir lachen, wenn wir hören, dass bei den Alten auch die Künste bürgerlichen Gesetzen unterworfen gewesen. Aber wir haben nicht immer Recht, wenn wir lachen. Unstreitig müssen sich die Gesetze über die Wissenschaften keine Gewalt anmassen; denn der Endzweck der Wissenschaften ist Wahrheit. Wahrheit ist der Seele nothwendig; und es wird Tyrannnei, ihr in Befriedigung dieses wesentlichen Bedürfnisses den geringsten Zwang anzuthun. Der Endzweck der Künste hingegen ist Vergnügen; und das Vergnügen ist entbehrlich. Also darf es allerdings von dem Gesetzgeber abhängen, welche Art von Vergnügen, und in welchem Masse er jede Art desselben verstaten will (*Laoc. ii.*).

Here is a rhetoric which marches, and does not crawl, a phrase which has sonority and rhythm; and I hardly know where else to look for these qualities in German prose literature.

From this point of view, however, something better might have been found for the English student than the *Laocoon*. Lessing in controversy with Winckelmann and Caylus is not so entertaining or so brilliant as he sometimes is in controversy with Klotz or with Rösser or with Goeze; and, although the *Laocoon* is a work which lies at the root of all modern aesthetic criticism, although perhaps no work of pure criticism ever had so immediate and so wholesome an effect on creative art, still one must admit that some half dozen chapters out of twenty-nine are all the modern student really needs to make himself acquainted with. Much of it deals with antiquated controversies; in much of it, especially when he treats of artistic questions, Lessing shows himself very ill-informed. He had never seen even a cast of the *Laocoon* group, which he uses as the starting point of his discussion. The root idea of the treatise, that the excellence of

any art lies in developing the capacities peculiar to its own material, not in imitating those of another, is, of course, of profound value, and is expounded with admirable force and insight. But the extent to which words can legitimately be used, not merely to relate actions, but to paint objects, was gravely underestimated by Lessing. Haller's much-lauded description of the Alpine gentian, quoted by Lessing as a conspicuous example of the necessary failure of words to paint an object, is certainly deplorable; but if Haller cannot paint a gentian in words Mr. Ruskin can. The *Nibelungenlied* is a great poem, without a trace of the pictorial imagination; yet a poem is not the worse, but the better, for pure word-pictures such as this from *Sordello*:

" . . . Here, left a sullen breathing while  
Up-gathered on himself the Fighter stood  
For his last fight, and wiping treacherous blood  
Out of the eyelids just held ope beneath  
Those shading fingers in their iron sheath,  
Steaded his strengths amid the buz and stir  
Of the dusk, hideous amphitheatre."

It is singular that, so far as I am aware, no one has published a book of extracts from Lessing's critical writings for the use of students of German. Books of extracts are, of course, generally detestable to lovers of literature, but all Lessing's prose is of so fragmentary a character—the *Laocoon* itself is a fragment—that this kind of treatment is appropriate in his case. A most interesting and useful book might be made by selecting portions of the writings of Lessing, which would fairly represent his contributions to the literary, philosophic, and religious thought of his time. I think the labours of Dr. Hamann and Mr. Upcott would have been better spent on such a book as that. But if it was desirable that English students should have an edition of the *Laocoon* worthy of a European classic, then here it is; and it may be hoped that they will be grateful for it.

T. W. ROLLESTON.

#### A NEW TRANSLATION OF TACITUS.

*The History of P. Cornelius Tacitus.* Translated into English, with an Introduction and Notes, by A. W. Quill. In two vols. Vol. I. (John Murray.)

IT is no disparagement to Mr. Quill to say that he has attempted an enterprise beyond his powers. If any classical author can be really translated, it will be some second-rate writer, with a neutral, colourless style. Pausanias can suffer no wrong from a translator, so long as the translator knows Greek. Tacitus has hitherto defied all efforts to render him into a modern tongue. We have seen neat translations of short passages from his works; but their carefully studied mannerism would become intolerable if prolonged. We have enjoyed clever parodies of him, but these have been almost centos from his own language. A satisfying translation of the *Annals* or of the *Histories* we have never seen, and do not greatly expect to see. Mr. Quill has made his success impossible by undertaking too much at once. It would be no easy task to extract to the full the meaning of Tacitus, and give it to the reader in plain and precise English.

This, however, could be done, and well done. But to combine this with the task of putting the meaning of Tacitus into something like the form of Tacitus within an English mould is to court failure; the genius of our language is against it. Mr. Quill has aimed at catching "the echo of a classic voice"; the echo is like a voice from a phonograph—a caricature of the original.

The "pregnant brevity," which Mr. Quill, like every reader of Tacitus, admires, cannot be reproduced in English. We have no inflections; we are forced to expand the compact Latin of moods and case-endings; and when a translator tries to make compensation for this, he falls into curtness, obscurity, or laxity of phrase. It is surely not English to say "Admitting that Vespasian created my position, amplified by Titus, exalted by Domitian, still I am bound in honour to write without prejudice."

More successfully, perhaps, might the poetic colour of the historian's language be copied, though an attempt to reproduce one element only of that blended mass of peculiarities which makes up the style of Tacitus would be unjust as disturbing a nice balance. Still, the poetical turns alone might—were it worth while to try so artificial an experiment—be imitated, if the imitator could spend a lifetime in finding appropriate phrases from our own verse-literature ("gainst," "scape," and "twixt" alone will not do), and if he could make his borrowed turns of expression and choice of words suggest refinement, as such things do in Latin, instead of bombast or catch-words, as they do in English. But the effort to realise this particular end would be at war with the search for brevity, and is still more inconsistent with a taste for the style of Carlyle.

"The modern counterpart of Cornelius Tacitus is undoubtedly Thomas Carlyle. . . . Whoever studies Tacitus faithfully, and seeks to translate him with some regard to the condensation of the original, must find, will he, nill he, Carlyle coming out through the tips of his fingers."

Though there is much of truth in this, and though bits of the *French Revolution* stick in the memory like bits of the *Histories*, yet devotion to this aspect of Tacitus' manner would prevent the reproduction of other aspects. Not only must the poetical language disappear, but the little rhetorical tricks must go too. Petty they are, no doubt; but without them Tacitus would not be Tacitus. Yet Carlyle would none of them, and insistence on brevity would make them difficult. Changes of word, for mere change's sake, might be managed. Change of construction inside a sentence would generally be intolerable in English. Alliteration we might retain—Mr. Quill is quite right with his "greed and hate, those mainsprings of mutiny," and his "resting-place 'twixt pinnacle and perdition"—but the antithesis and epigram of Tacitus can seldom be reproduced without sounding laboured. In the Latin they are neat because they are concise; but English tends rather to insert a point into well-rounded sentences; and then what becomes of Tacitus' brevity? Mr. Quill gives us a succession of jerks, and his brevity prepense makes him more rugged than even Carlyle.

On these accounts, then, we feel unsatisfied with this newest attempt to translate the *Histories*; but we find it also disfigured by occasional lapses into newspaper-English. "Synchronise" and "maudlin gush" are words out of keeping here; "lavish feeds" is slangy; and the French *canaille* has not even the poor excuse of answering to a Greek word. Moreover, although it is clear that Mr. Quill has been taking immense pains over his attempt to solve an impossible puzzle, some slight confusions of metaphor have escaped his revision. In defence of saying that "Galba's easy temper whetted the maw of favourites," it might be urged that people do sometimes speak of a whet to the appetite: but it would be hard to justify the expression that "a lying concoction, although started with a spurt, died away after a few days," or the talk of "a social atmosphere pregnant with mischief." But we must let Mr. Quill speak for himself in a longer passage (Book ii., c. 66):—

"The spirit, quite unbroken, of the conquered legions, made Vitellius anxious. Scattered through Italy, intermingled with the victors, they talked treason, and the Fourteenth Legion, furious beyond all others, challenged their defeat. 'Twas only a detachment,' they cried, 'was routed at the battle of Bedriacum; the strength of our legion was not there.' Vitellius determined to send the Fourteenth back to Britain, whence Nero had summoned them, and meanwhile quarter upon them their inveterate enemies, the Batavian cohorts. Tranquillity soon vanished 'mid such an array of armed hate. At Turin, whilst a Batavian violently accused an artisan of cheating, and a legionary upheld the man as his billet, their respective comrades gathered round and passed from brawls to blows. A fierce conflict would have flamed forth had not two Praetorian cohorts, taking sides with the Fourteenth, inspired them with courage and scared the Batavians. These latter Vitellius attached to his army in recognition of their loyalty, but ordered the legion to cross the Little St. Bernard and deflect their course away from Vienne, for the Viennese, too, were suspected. On the night of the legion's departure, part of Turin was destroyed by the scattered and abandoned watch-fires, a loss, like many other evils in the war, blotted out by the greater calamities of other cities. After the Fourteenth had crossed the Alps, the most mutinous mooted a march toward Vienne, but they were restrained by the unanimity of the more orderly, and the legion was landed in Britain."

Much more valuable than the translation are the notes. Here we have the conclusions arrived at by good scholarship, well nourished on the latest literature of the subject. Mr. Quill defends his views with the sort of acuteness and practicality which we have been wont to admire in the pages of *Hermathena*.

FRANKLIN T. RICHARDS.

*Le Japon Pratique.* Par Félix Régamey. Avec cent dessins par l'auteur. (Paris: Hetzel.)

THIS work has reached a second edition, and though a little out of date, it is full of information, and in the small space of 300 pages of good type contains sufficient

facts to supply texts for volumes of articles on Japan.

The book is divided into parts. The first and most interesting is headed "Le Japon vu par un artiste"; then follows a concise account of the methods of working in stone, wood, and metal, of manufacturing pottery and textile substances, and chapters upon the food and fruits of the country. It concludes with a useful vocabulary and list of authorities on Japan stretching from Marco Polo to Satow and Hawes.

With the exception of the first part, the work is evidently a compilation from official documents, and the authorities given in the bibliography; but as in many French handbooks, the compiler has sacrificed everything to minute accuracy, so much so that three pages are devoted to a catalogue of the trees used in carpentry and cabinet work. The Japanese names of seventeen distinct tints employed in silk dyeing, in addition to the "plantes tinctoriales," are given, with a full account of the sources from whence they are derived. Every process, either in manufactures, arts, or cookery, is described stage by stage; the author does not spare us a recapitulation of the hours of repose enjoyed by silkworms before they begin to spin. The result upon the reader is disastrous; and were it not that he is led on from page to page by the attraction of the illustrations, he would soon tire of the painstaking industry which has been expended upon the book. Still, there is some satisfaction in knowing there are seventeen edible fungi to be found in Japan, and that the excellent *shoyu* (soy) requires to be heated thrice a day for three months, and then pressed through cotton bags, boiled, left to cool, clarified and poured into little barrels, before becoming fit for use.

M. Régamey has drunk deep at the same fountain as M. Gonse, and has adopted very fully his view of the genius of the last and greatest Japanese artist, Hokusai, "le vieillard fou de dessin," as he called himself—the man who, during his ninety years of life, by his wondrous sketches of the comedies and dramas of animal and human life, taught the Japanese people the beauty of unconventionality. His pupil, Kiosai, who died but three years ago, was visited by M. Régamey, who gives us an admirable sketch of the artist resting from his work, spectacles in hand. The two painters each drew the other's portrait; and I can well imagine that the one by the Japanese artist was "un croquis de verve étourdissante," and that the Frenchman keeps it as his most precious possession. With the death of Kiosai, the bead roll of Japanese painters closes. The production and reproduction of pictures, engravings, and illustrations has rapidly increased, but the extraordinary artistic instinct of the Japanese now called upon to exert itself for gain has tended to lower the standard of art; for such is their facility of creation that most of their works are good, but none supremely excellent.

We have much to learn from a people whose pen is a brush, and who can pourtray the fleeting impressions of the moment more easily than they can describe them.

S. McCALMONT HILL.

#### NEW NOVELS.

*The Marquis of Carabas.* By Aaron Watson and Lillias Wassermann. In 3 vols. (Chatto & Windus.)

*The Honourable Jane.* By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (White.)

*Treason Felony.* By John Hill. In 2 vols. (Chatto & Windus.)

*Eunice Ancombe.* By Mrs. J. E. H. Gordon. (Sampson Low.)

*The Incomplete Adventurer.* By Tighe Hopkins. (Ward & Downey.)

*The Black Carnation.* By Fergus Hume. (Gale & Polden.)

*Dr. Campion's Patients.* By W. G. Waters. (Eden, Remington & Co.)

*The Disintegrator.* By Arthur Morgan and Charles Brown. (Digby, Long & Co.)

*The Dynamitards.* By Reginald Tayler. (Henry.)

ROMANCES of the peerage, whether they be truth in the guise of fiction or fiction counterfeiting truth, are seldom without interest, and the fortunes of so ancient a noble house as that of Carabas might be expected to furnish the story-teller with excellent material. One had supposed, however, that there was only one Marquis of Carabas—legendary history, at any rate, knows only one—whereas Mr. Aaron Watson and Miss Wassermann introduce us to four. The first of the four is an excellent specimen of his order: a peer so finely constituted on the moral side that his son's delinquencies break his heart. The son, who becomes the next marquis, has no heart to break; but he has a skull which deserves no better fate than to be scalped, and it is by an operation of that kind that he comes to an untimely end. The third marquis is a very exemplary person, until a certain temptation occurs to him, when he goes wrong, and ends his career ignominiously. The fourth is a man of the people, and therefore a model of all the reforming virtues. A plot in which there are so many leading characters necessarily has a fair number of subordinate ones, and it is these who give to the story its chief interest. The Dean family, and that singular American, Marc Aurelius Tidd, are all excellent of their kind. Little Nellie Dean the invalid, and Josh the poet, are two of the most essential people in the book; and the most impressive episode of the story is that of the Socialist procession, which has a tragic ending for one of these two, and melancholy consequences for the other. The novel calls itself a story of to-day; and, if the plausible telling of incidents the like of which might happen in contemporary life suffices for such a story, then it is appropriately named, and will serve its purpose.

What good purpose is to be served by such a book as *The Honourable Jane* one scarcely knows. The majority of the people in it are either worthless or uninteresting, and the two who are meant to be something better are poor creatures. Jane Herries may have had in her the making of a heroine; but her various acts of self-

abnegation are foolish rather than heroic. As for Captain Stafford, it is inconceivable that a man with the sense and character vaguely imputed to him would be so weak and so easily taken in. The story will perhaps appeal to the more omnivorous sort of novel readers; but they are a class who do not want the aid of a critic.

The opening chapter of *Treason Felony* is brilliant. The two Irishmen and their Scotch comrade, whose Celtic nationalities are discernible under their Spanish-American names, are seen to advantage as the fighting emissaries of a transatlantic Republic. Nor do they cease to be interesting in the tamer events which make up the rest of the story. But the English part of the plot is a failure. The Long family are dullness itself, as also is Harry Long's friend Shaw, whose talk is far too prosy. If all that is non-essential in the English chapters were cut out, a bright and effective tale would remain.

That it is possible to tell an admirable story to advantage in one volume is shown by Mrs. J. E. H. Gordon in *Eunice Ancombe*. Here we have for the most part a rural plot, and a few characters of that true rustic type which is charming when naturally rendered, and hopelessly spoiled by exaggeration or feebleness in the drawing. Farmer Dale is an excellent specimen of it, and his oracular opinions on various topics are not unworthy to be remembered with those of Mrs. Poyser of immortal memory. Eunice herself, though she belongs to another class, is delightfully rustic in her ways of thought. Her notion that "violets always look so much more glad to see people than any other flowers"—she had arranged some in a visitor's room—is very happy. The visitor puts in a plea for roses; but Eunice will only agree as to the old-fashioned roses—"not those tiresome Maréchal Niels that hang their heads and say, 'I wish you had not gathered us.' And red roses grow sulky and turn mauve to spite you for picking them." Among the other characters are two very genuine boys, Bimbi and Bobo, who have little to do with the plot, but whose unsophisticated freshness may be said to furnish the keynote of the story.

Mr. Tighe Hopkins might surely have called his very clever tale by a more appropriate name than *The Incomplete Adventurer*. Guy Warwick is not an adventurer at all, but an enthusiast, and a choice specimen of that genus. A sword-thrust in the arm is healed by a powder, which in some remarkable way combines curative and life-sustaining properties. It is, in fact, an equivalent of the long-sought elixir vitae, and the discoverer of it is an obscure French physician. Guy, who is as eloquent as an Irishman, as irrational as Don Quixote, and as poor as both, wants to give impossible thousands for the secret of its composition, but the modest Frenchman will not accept a higher price than £500. Guy has not as many pence, but he assures himself that the philanthropic capitalists of England will cheerfully provide funds, both for buying the Frenchman's secret and for extending the blessings of the powder to the human race. He tries the Stock Exchange, and to his delight finds some of the worthies of

that institution ready to listen to his proposals. But their idea is to turn Guy into a quack, and to send him about the country with the accessories of a showman. He is naturally indignant, and before any other course suggests itself, the Frenchman dies. The story, which is brilliantly told and may be read at a sitting, does not leave the poor enthusiast unconsolated.

Mr. Fergus Hume has the knack of writing thrilling books, and *The Black Carnation* is as thrilling as any he has produced. A tragedy occurs in the first chapter, and the rest of the tale is occupied with the discovery of the criminal and the unravelling of the mystery of the crime. Theory after theory suggests itself, and the reader over and over again imagines that he is on the right track; but the secret is so carefully kept that, when it is told in the last chapter, it comes as a complete surprise.

Many are the devices for tacking together a number of short stories and giving them a connected interest. Mr. Waters has hit upon an ingenious one in *Dr. Campion's Patients*. Dr. Campion establishes a home of refuge for weary men. It lies in the heart of London, and externally looks like an unoccupied house, while the building has the interesting reputation of being haunted. Haunted in a sense it is, for the sumptuous interior hears the strange stories of men who would have rushed wearily out of life if a kindly hand had not drawn them into this unsuspected and welcome hiding-place. The would-be suicides are men of attainments and character, and the revelations they have to make are therefore the more impressive. The stories have all the air of actuality.

There is seldom much to be said for stories which affect to accomplish things impossible to science. *The Disintegrator* belongs to that kind of fiction. The hero of the story is meant to be a remarkable person. "Guiding and controlling all his actions," we are told, "was a magnificent self-reliance, which, aided by great energy and considerable strength, enabled him to do almost anything he desired." One of the things he desired to do was to acquire such a mastery over natural laws as to be able to thwart them or control them at his will. The wish is conceivable, but not its attainment; and though the reader will follow the story of Mr. Foden Flint's supposed achievements with curiosity and interest, he will not be beguiled into believing in them.

Is there, then, any romance latent in dynamite? Mr. Reginald Tayler, at any rate, bases a well-laid plot—in *The Dynamitards*—on the Nihilist disturbances of 1888; and he contrives to blend a pretty love story with a record of villainy. But he also flavours his book with a few scraps of pious reflections, which he had better have omitted.

GEORGE COTTERELL.

#### SOME BOOKS FOR THE COUNTRY.

*Garden Design and Architects' Gardens*. By W. Robinson. (John Murray.) How far has the architect a right to determine the character of the garden which is to surround the house he

has designed? His claim to have a large voice in the matter has been asserted with vigour by Messrs. Blomfield and Thomas (who are architects), and the assertion has been made by them in a little volume, daintily bound and elegantly illustrated (see *ACADEMY*, May 21). It has now provoked a spirited reply from the very competent pen of Mr. W. Robinson (who is a professional gardener), and he, too, has not despised the advantages which well-executed woodcuts lend to the treatment of such a subject. So the public is indebted to both parties for a pretty book, and will probably be satisfied that in such a controversy there is a good deal to be said on both sides. The formal garden has its merits, its beauties, and its appropriateness; the informal garden also has them—"only more." When Mr. Robinson says that

"the place of formal gardening is clear for ever. The architect can help the gardener much by building a beautiful house! That is his work. The true architect, it seems to me, would seek to go no further,"

he is merely telling the architect to mind his own business and stick to bricks and mortar. But in the way he tells him this he seems to display a little of that professional jealousy which is apt to interfere with fair judgment. Is the painter of a beautiful picture to be precluded from expressing an opinion on the style of the frame, lest its maker should be offended thereby? And is it not possible for architect and gardener so to work together that harmony shall prevail both in action and in its results? We believe it is, and that in Mr. Robinson's own practice it is found. With very much that Mr. Robinson says we fully agree. There is a wide distinction between formality and deformity. A yew hedge well clipped is an example (and, in its place, a good example) of the former; a yew tree distorted into some fantastic shape is an example (everywhere bad) of the latter.

*Contributions to Horticultural Literature*. By William Paul. (Paul & Son, Waltham Cross.) The author of this volume stands in the first rank of practical gardeners, and the experience of a long life spent in the intelligent—one might even say the enthusiastic—pursuit of horticulture is worth having. The earliest of the papers comprised in this volume is dated 1843, and deals with the cultivation of roses in pots. In the fifty years that have elapsed since it was written, Mr. Paul has seen the adoption of his suggestion that we should follow the then French fashion, and make the pot-culture of roses part of our general system. But pretty well half of this volume is occupied with the subject of roses, and yet there is more to be said upon it, for Mr. Paul himself is the author of an exhaustive work on *The Rose Garden*, which runs to 360 pages. On other matters there are directions and hints that will be invaluable to the horticulturist, whether professional or amateur; and we have no hesitation in saying that these contributions, widely scattered through various journals, were worth collecting, and form an important contribution to the literature of the garden.

*The Gentlewoman's Book of Gardening*. By Edith C. Chamberlain and Fanny Douglas. (Henry.) This is one of the recent additions to the "Victoria Library for Gentlemen," and deals with a subject in which many ladies take an interest. Information is given in most of the branches of horticulture which are likely to be practised by female hands, whether gentle or simple; and if the style of writing is, from a literary point of view, somewhat too florid, the tone is generally practical. A chapter is devoted to gardening as a profession. We are told that there are many ladies throughout the country making a moderate

competence by gardening, and that where there have been failures they have been due to ignorance, incompetence, and foolish pride. But if gardening cannot be made a profitable business by all, it is certainly a pleasant and healthy recreation. "The present-day woman is"—our authoress tells us—"all cosmetics, all whalebone, all nerves." Without endorsing such a statement, we may express our belief that she who cultivates a garden cultivates her health.

*The Rural Exodus*. By P. A. Graham. (Methuen.) Every great movement in social or economic science is the result of complex causes: the least study of the steady flow from the country during late years into cities and towns shows this conclusively. Under all the springs of action affecting this phenomenon lie two which specially influence it: first the depreciation of agriculture; next, education. With regard to the first of these, the farmer's own difficulties react upon his labourers: he cannot find them so much work as in the good old days, and their work cannot be remunerated with satisfactory wages. The low price of corn, together with unfavourable seasons, have told greatly upon rural life. Education has resulted in reading, even if it be only newspaper reading, and in a desire to see more of the world in the hopes of bettering the countryman's lot. Subsidiary reasons exist, but these in the main have led to the rural exodus. Mr. Graham rightly says: "It is hardly possible to avoid the conclusion that in the depressed state of agriculture we must seek for the great reason of the rural exodus, and the only remedy that by any chance can be effectual must rely mainly upon the revival of this industry." When he goes on to attribute another leading cause to the dulness of rural life he is mistaken. Dwellers in the country, especially farm labourers, do not feel this dulness. It is the condition under which they have been born and brought up, and it does not affect the problem save in a very limited measure. Mr. Graham's book is somewhat desultory, a series of pleasant sketches of the parson, the squire, and village life generally; while his essays on the remedies which have been proposed for this influx of the country to the town are slight and superficial—the allotment system, fruit-farming, parish councils and the like, merit more careful treatment at his hands. But they are written in a pleasant spirit, and show considerable powers of observation. *The Rural Exodus* holds its own against many of the books which have lately been written about Hodge and his prospects. It is a pity that the author should allow himself in such careless writing as—"he feels far more than he ought to," "where the people go to," "schoolmasters who staff the rural schools" and the like; while the obvious sneer at the squire for "attaching quite too much importance to a certain passage in the Church Catechism about 'doing my duty in that state of life unto which it has pleased God to call me,'" is not merely unwarranted, but is actually precluded by the true quotation, "that state of life unto which it shall please God to call me." In spite of these blemishes, there is much in Mr. Graham's reflections which is worth the serious attention of all who day by day see a great problem working itself out before their eyes, in districts proverbial of old for their lack of change and the permanence of their customs and habits.

*Rod and River; or, Fly-fishing for Salmon, Trout and Grayling*. By Major A. T. Fisher. (Bentley.) Although carefully put together and beautified with big print and wide margins, this book can scarcely be commended, save on Venator's principle—"I love any discourse of rivers and fish and fishing." It contains abso-



lutely nothing that is new, and what is old is not presented in any striking manner. Ronalds and Halford are largely quoted with regard to trout flies. The list of salmon flies and their tying is the best feature of the book. Major Fisher seems to have had little experience of Scotch fishing, and his paragraphs on sea-trout fishing and fishing for *salmo ferox* are superficiality itself. Loch "Luggan" ought to be "Laggan," and "whylling" is of course a misprint for "whitling." The author cannot understand why the alder-fly is called the "orl." In Herefordshire the alder-tree is universally known as the "orl." Will it be believed that, after Kingsley's *Chalk Stream Studies*, Major Fisher has never used the "governor-fly," and does not even name that admirable fisherman in connexion with the alder-fly? Let us earn Major Fisher's gratitude by introducing him to Kingsley's appreciative eloquence on the alder-fly, beginning at "O thou beloved member of the brute creation! Songs have been written in praise of thee; statues would ere now have been erected to thee," &c., &c. (*Chalk Stream Studies*). For the rest, amid the crowd of angling manuals which are written for beginners, Major Fisher's *Rod and River* can hold its own. It is agreeably written, lucid, comprehensive; but it was scarcely required.

*The Sea and the Rod.* By C. T. Paske and F. G. Aflalo. (Chapman & Hall.) These authors, with the avowed intention of producing a practical book on sea-fishing, especially with a rod, have put together a quantity of miscellaneous writing which Dr. Badham would have termed fish-tattle. Only three sea-fish are, as a rule, taken with a rod, the bass, the pollack, and the mackerel; but some fourteen chapters are here devoted to the history and catching of most of the common fish of English seas. Seven more treat of baits, sea-fishing literature, the anglers' equipments, and the like. A good many practical hints are swallowed up by much irrelevant matter, and superficial information. For catching grey mullet, the writers recommend paste, but it is the most difficult of all sea-fish to ensnare without the use of a net, and seldom looks at a bait of any kind. The style of the book may not unfairly be gauged by the following specimen:—"Should the information contained in the present volume be dressed in a sufficiently palatable manner to make it readable, it will not be the less reliable;" while the large teeth of a fish are termed "a formidable dental armament." It is adorned with cuts of fish as seen in tanks, and these are of a most grotesque and comic character. That of the sea-bream in particular possesses a delightfully cynical expression. It is to be feared that most people will continue to prefer the manuals of Wilcocks and Young as guides to sea-fishing. While doing full justice to Izaak Walton, the present writers deem his book "obsolete"; but the hundredth edition was published in 1888, and Lowell wrote a preface to yet another in 1889.

#### NOTES AND NEWS.

THE full title of the Duke of Argyll's forthcoming book will be *The Unseen Foundations of Society: an Examination of the Fallacies and Failures of Economic Science due to Neglected Elements*. He deals with his subject both historically and analytically, discussing in particular the theory of rent and the wages fund theory.

SIR W. W. HUNTER has received authority from the Secretary of State for India to prepare a new edition of his *Indian Empire*, which forms an independent volume of the "Imperial Gazetteer of India." The figures of population, and also all administrative statistics, will

uniformly be brought down to the year 1891; while advantage will be taken to incorporate the results of the most recent historical researches. The book will be published by Messrs. W. H. Allen & Co. in the spring of next year.

THE next volume in the series of "Rulers of India" will be *Lord Lawrence*: and the Reconstruction of India under the Crown. It is written by Sir Charles U. Aitchison, one of the first batch of "competition wallahs," who was Foreign Secretary under Lawrence's Government, and afterwards Lieutenant-Governor of the Punjab.

MR. H. G. KEENE, the chronicler of the Moghul Empire, is engaged on a History of India, from the earliest times down to the present day, in two volumes. It is intended mainly for the use of students, and will be published by Messrs. W. H. Allen & Co.

MR. JOHN MURRAY has in the press a new work by Mr. W. S. Lilly, to be entitled *The Great Enigma*. It deals with agnosticism and the Christian synthesis.

THE volume of *Addresses*, by Mr. Henry Irving, which Mr. Heinemann has in the press, will have for frontispiece a portrait by Mr. Whistler.

MR. JOSEPH JACOBS will publish next week, with Mr. David Nutt, a short study of Tennyson, with special reference to *In Memoriam*.

MR. HORATIO BROWN, author of *Life on the Lagoons and Venetian Studies*, has just finished a Short History of the Venetian Republic, which will be published immediately by Messrs. Percival & Co. His object has been to trace the life of the State as a personality, attempting to show what made her, how she grew, what mistakes she made, and how she paid for them.

MR. WALTER LEWIN has written a biography of Clarke Aspinall, the Liverpool philanthropist, which is to be published in November. The book will be illustrated with portraits, and with a facsimile of handwriting.

MR. GEORGE FERGUSON will publish shortly, with Mr. T. Fisher Unwin, the second volume of his poetical sequence, *Our Earth: Night to Twilight*.

MR. G. J. HOLYOAKE'S *Sixty Years of an Agitator's Life* will appear next week, in two volumes, containing frontispiece portraits of the author.

MR. UNWIN will also issue, next week, *The Nationalisation of Health*, by Mr. Havelock Ellis; and '93, or *the Revolution among the Flowers*, by Mrs. Byng, with pictures by Miss Helen Fairbairn.

THE first part of Cassells' *New Technical Educator* will be published on October 26. The work will be uniform with the *New Popular Educator* just completed, and will be illustrated with new engravings and coloured plates. Sir Philip Magnus, Mr. Quinton Hogg, Prof. W. Pepper, Mr. Henry Cunynghame, and others will contribute a special series of papers, while the lessons on technical subjects will be written by authors and teachers of practical experience.

MR. FRANK T. MARZIALS writes to us from 2, Blomfield Villas, Uxbridge-road, that he is preparing a Life of Gavarni, the French caricaturist, for Messrs. Sampson Low, Marston and Co., and would feel extremely obliged by the communication of any letters or reminiscences, especially if relating to the period of Gavarni's sojourn in England. Any letters would be at once copied and returned.

MESSRS. HUTCHINSON announce that the first large edition of *The Japs at Home*, by

Douglas Sladen, was subscribed for before publication, and that a second edition will be ready in about a fortnight.

A PRESENTATION red line edition of Dr. Stalker's *Imago Christi* is now issued, with red and gilt edges, in padded leather, and other styles of binding.

JAMES AND MARY LEE TREGASKIS, of the Caxton Head, High Holborn, have issued a trade catalogue of what they describe as "a portion of their library." Quite apart from the admirable illustrations in facsimile with which it is enriched, it contains very much to interest and allure the bibliophile. Elzevirs, it seems, have fallen to a few shillings; while for two first editions of Lewis Carroll—which any of us may have improvidently given away to a child, now a married woman—no less than eleven guineas is asked. We here learn, for the first time, that a number of liturgical books, in sheets, were saved from a fire at the Hôtel Plantin some six years ago. The examples of Blake appear cheap. But the special feature of the catalogue is the number of fine bindings, both ancient and modern. We may particularly mention a *Canon Missae Pontifica* [?], from the Borghese Library.

A CORRESPONDENT writes from Rome:

"During the past summer many volumes hitherto in the archives of the Dataria at St. John Lateran and elsewhere have been transferred to the Vatican. The series of papal registers has been increased by about 8000 volumes, a large proportion of which are duplicates of those already in the Vatican archives. The registers of petitions addressed to the popes during the fifteenth century are now in their places. The registration of these, first ordered by Benedict XII., was carried on under Clement VI. and Innocent VI.; but the series is not complete. Copies and abstracts of many petitions from England are among the Roman transcripts at the Public Record Office. Additions have been made to the reference library, and an entrance to it, which it is hoped will soon be accessible, has been made from the archives as well as from the library."

#### THE FORTHCOMING MAGAZINES.

AMONG the serials to appear in the new volume of the *Century*, which begins with the November number, are:—"Sweet Bells out of Tune," by Mrs. Burton Harrison, a novel of New York Society, being in some sense a companion to "The Anglomaniacs; Woolcott Balestier's posthumous novel, entitled "Benefits Forgot"; autobiographical reminiscences by Signor Tommaso Salvini; "To Gipsyland," by Mrs. Pennell, giving an account of her recent visit to Hungary, with illustrations by Mr. Pennell; and a series of articles on the Bible and modern criticism, from various points of view. The November number will also contain the second article by Mr. Archibald Forbes on "What I saw of the Paris Commune," supplemented by some reminiscences of an American lady.

In addition to the paper by Lord Salisbury on "Constitutional Revision," the following articles will appear in the *National Review* for November: "Renan," by Mr. R. H. Hutton; "Protection," by Mr. Frederick Greenwood; "Lord Tennyson," by Mr. Alfred Austin; and "The General Chapters of the Jesuits," by Mr. R. S. Beauderck.

THE November number of the *Leisure Hour*, which begins a new volume, will have for frontispiece a coloured reproduction of Mr. Faed's picture in this year's Academy, "School Board in a Country Cottage"; and the opening chapters of serial stories by Mr. Stanley J. Weyman, L. Dougall, and Tighe Hopkins.

MR. FREDERICK HAWKINS contributes to the next number of the *English Illustrated Magazine*

an article on the Green Room of the Comédie Française, with notices of some of the players, beginning with Molière, whose portraits are to be found there.

A NEW three-volume novel by Edna Lyall, entitled "To Right the Wrong," will be begun in the January number of *Good Words*.

"Kossuth and Klapka, with Personal Recollections by Karl Blind," will appear in the forthcoming number of the *Scottish Review*, containing a number of little-known facts which shed light on the Hungarian War of Independence and on the action of its leaders in exile, during and after the Italian War.

THE November number of *St. Nicholas* will contain a poem of some length by Whittier, called "An Outdoor Reception," which commemorates a visit paid to him by a party of young girls.

THE forthcoming number of the *Eastern and Western Review* will contain a memorial poem on Tennyson by Mme. Mijatovich, the wife of the late Serbian minister; and also a narrative, "The Childhood of Tippu Khan," by Sir Frederick J. Goldsmid.

WE understand that the *Churchman*, which was under the editorship of the Rev. W. O. Purton from its commencement till his death, will in future be edited by Archdeacon Sinclair.

#### UNIVERSITY JOTTINGS.

THE first lecture on the Romanesque trust at Oxford, founded on the example of the Rede Lecture at Cambridge, will be delivered by Mr. Gladstone in the Sheldonian Theatre on Monday next, October 24, at 2.30 p.m. His subject is "Mediaeval Universities, with special reference to the University of Oxford."

MR. J. A. FROUDE will deliver his inaugural lecture as regius professor of modern history at Oxford on Wednesday next, in the theatre of the University Museum. He also proposes to deliver a course of lectures this term upon "The Council of Trent."

SIR ROBERT S. BALL, the new Lowndean professor of astronomy and geometry at Cambridge, was to deliver his inaugural lecture on Friday of this week.

MAJOR R. C. TEMPLE will deliver a lecture before the Ashmolean Society at Oxford, on the evening of Tuesday next, upon "Buddhist Cave Architecture in Burma," illustrated with lantern slides, and with specimens presented by him to the Pitt-Rivers collection.

MR. J. BASS MULLINGER will deliver a course of twelve lectures at Cambridge this term, in connexion with the Teachers' Training Syndicate, upon "The History of Education."

MR. GILBERT C. BOURNE, of New College—who contributes a memoir to the new edition of Moseley's *Notes of a Naturalist on the "Challenger,"* just published by Mr. Murray—has returned to Oxford as assistant to Prof. E. Ray Lankester.

WE are asked to state that the late Prof. Adams left a number of offprints of his scientific papers, and that Mrs. Adams will be happy to send copies, so far as their supply allows, to scientific friends or others interested in her husband's researches. Application should be made by letter, addressed to Mrs. Adams, 4, Brookside, Cambridge.

A MEMORIAL to the council of the senate, drawn up by Mr. E. S. Roberts, of Caius, is being circulated at Cambridge, advocating the postponement of all the Tripos examinations from the beginning of the Easter term until the first week in July.

THE Walsingham medal at Cambridge, offered by the new High Steward for an essay giving evidence of original research in biology or geology, has not been awarded, as no essay was sent in.

WE understand that the total number of freshmen at Oxford this term is 694, as compared with 687 last year. The list in this week's *Oxford Magazine* is not complete; but of those given non-collegiate come first with 52, Balliol and University each have 41, and Merton 34.

THE Plumtre Scholarship at Queen's College, Harley-street, founded by the late Dean of Wells, has been awarded, for the first time, to Miss Mabel Goodeve, daughter of Mr. Thomas M. Goodeve, professor of applied mechanics at the Royal School of Mines.

PROF. R. S. POOLE has made arrangements for three courses of lectures in archaeology at University College during the present term. He will himself deliver nine lectures on "Egyptian Archaeology," on Mondays, at 5 p.m., beginning on October 24; while Mr. W. St. Chad Boscawen will deliver six lectures on "The Comparative Archaeology of Egypt and Western Asia," on Thursdays, beginning on October 27. The introductory lecture of each course is free to the public; and the lectures will be followed by a visit to the galleries of the British Museum. The third course of eight lectures, on "Hieroglyphics," will be given by Prof. Poole at the British Museum, on Saturdays, at 4.15 p.m., beginning on October 29. There will afterwards be examinations in each subject.

MR. TALFOURD Ely, professor of Greek at Bedford College, York-place, will begin a course of lectures in archaeology on Tuesday next, October 25, at 3 p.m.

MRS. TIRARD will give a special course of lectures at 13, Kensington-square (King's College Department for Ladies) on "The Book of the Dead," commencing on Wednesday, October 26. The lectures will be followed by three demonstrations in the Egyptian galleries of the British Museum for students attending the course.

#### ORIGINAL VERSE.

IN WESTMINSTER ABBEY, OCTOBER 12, 1892.

In her still House of Fame her Laureate dead  
England entombs to-day, lays him to rest,  
The leaves of honour green around his head,  
Love's flowers fresh on his breast.

Mourn him in solemn service of high song,  
Music serene as breathed in his last breath,  
When, to the soundless ocean borne along,  
He met majestic death.

Mourn him with grief's most fair solemnities,  
Ritual that with an inward rapture suits,  
While in stern pomp the mind's grave companies  
March as to Dorian flutes.

If tears we shed, 'tis but as eyes grow dim,  
When some rich strain superbly rolls away;  
For like the close of an Olympian hymn,  
Ended his golden day.

Bear him in pride-like a dead conqueror,  
Brought home to his last triumph in sad state,  
Over him his Country's Flag; who in life's war  
Was victor over fate.

We saw him stand, a lordly forest tree,  
His branches filled with music, all the air,  
Glad for his presence; fallen at last is he,  
And all the land is bare.

So, with old Handel thundering in our ears  
His mighty dirge, marching from breast to breast

In sorrow's purple pageant, with proud tears,  
We leave him to his rest.

JOHN TODHUNTER.

#### MAGAZINES AND REVIEWS.

As usual, the summer numbers (July—September) of the *Boletín* of the Real Academia de la Historia appear together. The opening paper by Padre Fita applies the Greek indications on certain inscriptions to fix the regnal years of some Visigothic kings. Ramon Riu proves the existence of a Jewish quarter at Solsona. Father Codera describes five newly acquired Arabic MSS. Fernandez Duro examines the tradition of Alonso Sanchez as a precursor of Columbus, rejecting the name, but admitting the possibility of European ships having visited St. Domingo before 1492. Antonio Blazquez has an important study of the Antonine Itineraries of Spain. Assuming that the total length is probably correct, he brings the separate stations into accord with the topography by a few emendations. The latest results of the explorations at Cabeza del Griego (Segobriga), made at the expense of Mr. Thomson, are summed up by Padre Fita in two papers. But the most valuable documents printed by him in this number are those connected with the discovery of America: the *expedientes* of Hernan Cortes, Francisco Pizarro, and of Diego Colon for admittance into the Order of Santiago, from the Archives of Uclès. Of the last a facsimile is given. The evidence that Columbus was born at Savona, supplemented by that brought forward by Signor Rocca (p. 241), is very strong. Two of the Bulls, photographs of which have been sent by Leo XIII. to the Queen Regent, are here given—viz., that of Nicholas V., September 20, 1448, authorising the appointment of a Bishop of Greenland; and of Jules II., April 10, 1507, in favour of Bartholomew Columbus. A Bull of Leo X. (1520), nominates the second Bishop of Darien, and acknowledges the royal patronage, "de jure patronatus Regis Castella et Legionis pro tempore existentis." Proof is also given of Amerigo, as well as Alberigo, Vespucci being found as early as 1480.

#### SLAVICA.

THE Bulgarians continue to show a great deal of literary activity. The *Sbornik* or *Recueil* published yearly by the Government contains valuable papers on the history and architectural remains of the country, but the articles on ethnology and folklore are the most important. Collections of ballads also make their appearance in these pages, and the dialects of the language are undergoing a thorough investigation.

We have lately received from Rustchuk—now called by its old name Russe, without the Turkish suffix—the first numbers of an illustrated paper, called *Utro*, "the Morning," edited by MM. Panaiotov and Moskov. So far as we can form an opinion from these specimens, it promises to be a success. Among other articles, there is a description of the monastery of the Trinity at Trnovo; and a life with a portrait of Ivan Vazov, the most considerable poet whom Bulgaria has as yet produced. The wood engravings, though they require a little more finish, are creditable, as is the execution of the magazine generally, where so much had to be begun and so much Turkish barbarism to be got rid of. We hope that this illustrated paper will contribute to spread culture among the Bulgarians. Something has been done previously by the excellent little magazine called "The Library of St. Clement," published at Sofia.

The Bohemians seem as active as ever; there is hardly a branch of knowledge now in which a really national literature does not exist among them. In the "Library of Popular Knowledge" (*Knihovna Lidskijch Vedomosti*) has begun to appear a work on man in the prehistoric period, with especial reference to Slavonic

countries (*Lidstvo v Dobe Predhistoricke se zvláštím zretelem na zeme Slovanske*). The price of each number is only 24 kreuzers. The illustrations are abundant, including, of course, a picture of the celebrated Neanderthal skull. The two numbers which we have seen are full of excellent reading. The author contends, in his Introduction, that in similar books Slavonic antiquities have been too much ignored. To fill this lacuna is one of his chief objects.

In the literary journal, *Lumír*, which we are glad to see continues its activity, there appeared recently two papers by Dr. J. V. Prásek on the work which has been done by Prof. Sayce in the field of oriental history. A just tribute is here paid to the learned labours of our countryman, whose literary career Dr. Prásek sketches. The articles are valuable besides, as giving a summary of the professor's latest views on the decipherment of the Tel el-Amarna Tablets.

W. R. M.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BRAHM, O. Karl Stauffer-Bern: sein Leben u.s.w. Stuttgart: Göschen. 4 M. 50 Pf.  
 DRACHAMP, L. La Philosophie de l'écriture: exposé de l'état actuel de la graphologie. Paris: Alcan. 3 fr.  
 DUNBAR, W., Poems, edited, &c., by J. Schipper. Part 3. Leipzig: Freytag. 5 M. 60 Pf.  
 GOTTSCHALL, E. v. Studien zur neuen deutschen Literatur. Berlin: Allg. Verein f. deutsche Litt. 6 M.  
 KUNSTENKMALE, die, d. Königl. Bayern vom 11. bis zum Ende d. 18. Jahrh. 1. Bd. 1. Lfg. München: Albert. 10 M.  
 LE ROUX, Hugues. Mairins et Soldats. Paris: Calmann Lévy. 8 fr. 50 c.  
 LEJUNE, L. Au Mexique. Paris: Cerf. 3 fr. 50 c.  
 MALON, B. Prédiction historique, théorique et pratique de Socialisme. Paris: Alcan. 3 fr. 50 c.  
 MEYER, J. Das ästhetische Formgesetz der Plastik. Leipzig: Neumann. 4 M.  
 MULLER, J. W., en H. LOEGER. Die Hysterie von Reynaert die Vos, naar den druk van 1749, vergeleken met Caxton's Engelsche vertaling. Zwolle: Tjeenk-Willink. 3 fl.  
 PERRET, E. Le Roman: étude morale. Paris: Fischbacher. 4 fr.  
 RONCA, U. Cultura medioevale e poesia latina d'Italia nei secoli XI. e XII. Rome: Loescher. 7 fr. 50 c.  
 SCHMIDT, Ch. Répertoire bibliographique Strausbourgeois jusque vers 1630. 1. Jean Grüninger 1489—1631. Straßburg: Heitz. 10 M.  
 THURIEL, Ch. Traditions populaires de la Haute-Saône et du Jura. Paris: Lechevalier. 10 fr.  
 WALDENFEL, E. Mémoire pour la rétrocession de l'Alsace-Lorraine, adressé à S. M. l'Empereur et Roi Guillaume II. Paris: Perrin. 3 fr. 50 c.

## THEOLOGY, ETC.

- FELTER, J. Die Apostelgeschichte, übers. u. erklärt. Freiburg-i.-B.: Herder. 8 M.  
 KATTENBUSCH, F. Beiträge zur Geschichte d. altkirchlichen Taufsymbole. Gießen: Ricker. 1 M. 40 Pf.

## HISTORY, ETC.

- BERRICK Y ALBA, la Duquesa de. Autógrafos de Cristóbal Colon y Papeles de América. Madrid: 16 fr.  
 BONNASSIEUX, P. Les grandes Compagnies de commerce: étude pour servir à l'histoire de la colonisation. Paris: Plon. 10 fr.  
 CHUQUET, A. Guerres de la Révolution. T. 7. Mayenne 1792—1793. Paris: Cerf. 3 fr. 50 c.  
 CRUG, F. de. Le Parti des politiques au lendemain de la Saint-Barthélemy: La Mole et Coconat. Paris: Plon. 8 fr.  
 FAUCON, N. La Tunisie avant et depuis l'occupation française. Paris: Challamel. 15 fr.  
 FOURÉ-MACÉ, l'Abbé. Le Prieur royal de Saint-Magloire de Lehon. Paris: Lechevalier. 15 fr.  
 KONDAKOF, N., J. Tolstoi et S. Reinach. Antiquités de la Russie méridionale. Fasc. III. et dernier. Paris: Leroux. 25 fr.  
 KORHLER, F. Ebstländische Klosterlektüre. Ein Beitrag zur Kenntnis der Pflege d. geist. Lebens in Ebstland im Mittelalter. Reval: Kluge. 2 M. 50 Pf.  
 LEHR, U. HANDBUCH der politischen Oekonomie. 3. Hauptabth. 2. Thl. Agrarwesen u. Agrarpolitik. Von A. Buchenberger. 1. Bd. Leipzig: Winter. 15 M.  
 MAZON, A. Histoire de Souverain (naturaliste, diplomate, historien). Paris: Fischbacher. 15 fr.  
 MEYER, Ch. Hardenberg u. seine Verwaltung der Fürstenthümer Ansbach u. Bayreuth. Breslau: Meyer. 8 M.  
 MONUMENTA Germaniae historica. Auctorum antiquissimorum Tom. X. 80 M. Epistolarum Tom. III. 25 M. Poetarum latinorum mediæ ævi Tom. III. part. II. fasc. 1. 10 M. Berlin: Weidmann.  
 REDLICH, O. R. Die Anwesenheit Napoleons I. in Düsseldorf im J. 1811. Düsseldorf: Lintz. 2 M.  
 RENNESSE, le Comte Théodore de. Dictionnaire des figures héraldiques. Fasc. 1. Bruxelles: Schepens. 4 fr.  
 RUVILLE, A. v. Die Auflösung d. preussisch-englischen Bündnisses im J. 1763. Berlin: Peters. 1 M.  
 THOMAS, E. L'Envers de la société romaine d'après Pétrole. Paris: Hachette. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ARNDT, R. Bemerkungen üb. Kraft u. ausübende Kraft im Besonderen. 1 M. 30 Pf. Biologische Studien. I. Das biol. Grundgesetz. 4 M. 80 Pf. Greifswald: Abel.  
 KOPPEL, H. Die Verwandtschaft Lebnissens m. Thomas v. Aquino in der Lehre vom Bösen. Leipzig: Fock. 1 M. 60 Pf.  
 LIEBEL, R. Die Zoocenidien der Holzgewächse Lothringens. Berlin: Friedländer. 1 M. 30 Pf.  
 MICHELLI, M. Contributions à la Flore du Paraguay. V. Basel: Georg. 4 M.  
 SEMPER, C. Reisen im Archipel der Philippinen. 2. Th. 5. Bd. 7. Lfg. Wiesbaden: Kreidel. 24 M.

## PHILOLOGY, ETC.

- CZYCZKIEWICZ, A. Untersuchungen zur 2. Hälfte der Odyssee. Brody: West. 1 M.  
 FAHLBERG, A. De Hercule tragico Graecorum. Leipzig: Fock. 1 M.  
 FRAY, le Colonel. L'Annuaire mètre des langues: communauté d'origine des races celtiques, sémitiques, soudanaises et de l'Indo-Chine. Paris: Hachette. 5 fr.  
 JORIO, G. Codici ignorati nelle biblioteche di Napoli. Fasc. 1. Xerophantos ta papaleiropneva. Leipzig: Harrasowitz. 3 M. 50 Pf.  
 MEINHARDT, P. De forma et usu juramentorum, quae inveniuntur in comicorum graecorum et Platonis, Xenophontis, Luciani sermones. Jena: Pohle. 1 M. 50 Pf.  
 OMONT, H. Fac-similés des plus anciens manuscrits grecs en onciale et en minuscule de la Bibliothèque Nationale, du IV<sup>e</sup> au XII<sup>e</sup> siècle. Paris: Leroux. 82 fr.  
 PRIGON, le Baron J., et G. VICAIER. Supplément au "Vandier de Taillevent": le manuscrit de la Bibliothèque du Vatican. Paris: Techener. 5 fr.  
 SAUSSURE, H. de. Antiquités mexicaines. Fasc. 1. Le manuscrit du Cacicque. Basel: Georg. 24 M.  
 SJÖSTRAND, N. In Syntaxin Draegerianam notationes nonnullae. Lund: Möller. 1 M.

## CORRESPONDENCE.

MSS. OF THE LXX. AND CATENAS AT MILAN, VERONA, AND VENICE.

Sparsholt Vicarage, Wantage.

The following is a complete list of MSS. of the LXX. and Catenas to be found in the Ambrosian Library at Milan, the Cathedral Library at Verona, and S. Mark's Library at Venice, compiled from the catalogues of those libraries:

## I. MILAN.

- The famous Codex Ambrosianus (F), of which a sufficient account is to be found in vol. i. of the new edition of the LXX. published at Cambridge. Press-mark A. 147.
- 4 Maccabees under the title 'Ἰσθῶν εἰς Μανναβᾶλους, part of a MS. of which the press-mark is H. 11, sup. This is followed by "Esther secundum septuaginta (græce)." The MS. catalogue describes the whole volume as Codex bombycinus saec. circa xiii.
- Folia duo mutila tantum (græce) initio et fine codicis. These leaves, in cursive, are used as the backing for the binding of a later MS., and contain parts of Isa. xix. 10—xxi. 11.
- Psalterium (græce). Cod. memor. mutilus antiquiori caractere (T. 14, sup.). Mutilated at the beginning; leaves off in Ps. 117.
- Psalterium Davidis (græce). Cod. memor. caractere grandiore saec. circiter xi. cum duplici figura initio codicis (M. 54, sup.).
- Psalterium graecum. Cod. memor. saec. circiter xii. (Q. 15, sup.). Part of Ps. i. missing, also the later Psalms.
- Psalterium graecum. Cod. parvus memor. (+. 24, sup.). This has two or three pages in uncials which contain the prayer of Manasses. It is very doubtful whether or not this is Holmes and Parsons, 111.
- Psalterium graecum. Cod. memor. saec. xv. membrana et caractere forma politula admodum nitida (G. 94, sup.).
- Catena in Job (græce) cod. membr. caractere nitido cum accentibus variantibus et notis grammaticis in margine: bonae notae licet non admodum fortasse vetustus (B. 117, sup.). There are constant references to the Hexaplar in this MS.
- Catena in Proverbia Salomonis (græce) (C. 267, inf.).
- Catena in Proverbia, Ecclesiasten, Cantica, Job (græce). Cod. memor. cum textu aequo

ac notis saec. x. vel xi. ineuntis. (A. 148, inf.). "Codex optimus et antiquissimus." This is apparently (?) Holmes and Parsons, 139.

12. Catena SS. Patrum in Isaia (græce). Cod. membr. antiquior. (G. 79, sup.). Codex valde antiquus ex Thessalia.

13. Commentarii in Psalmos David et Cantica Scripturae (græce). Codex membr. antiquior. Desunt decem primi Psalmi (H. 112, sup.). "Codex antiquus in suburbio Coreyrensi emptus."

14. Scholia in Prophetas Joel, Abdiam, Jonam, Habacuc et Sophoniam mut. (græce) in membr. saec. ix. (H. 43, sup., No. 1).

15. Scholia in S. Scripturam incerti (græce) (B. 146, sup.).

16. Varia in plures B. S. libros metricae scripta (græce). Extant in cod. membr. per vetusto male compacto qui et palimpsestus. The underlying text is almost undecipherable.

17. Isaia propheta. Catena aureae fragmentum in eum graece (D. 473, inf.).

18. Isaia propheta. Catena patrum in ejus prophetica nempe S. Basilii, Cyrilli . . . . (græce). Cod. chart. (S. 12, sup.).

19. Liturgica quaedam cum pericopis V. et N. Testamenti (græce): cod. membr. saec. x. (xii. ?) (C. 16, inf.). "Fragmentum ex Calabria adjectum."

20. Preces sacrae . . . psalterium graecolatino; . . Cod. membr. saec. xv. (C. 13, inf.); "codex olim ecclesiae Sanctae Mariae de populo Romae."

21. Psalmi cum catena graece. Cod. memor. caractere ligato et asperiori cum spiritibus antiquis. (B. 106, sup.). Holmes and Parsons, 113.

22. Psalmi Davidis cum expositione variorum (C. 264, inf.). This only extends to Ps. 54.

23. Psalmi sive Catena SS. Patrum in Psalmos graece. Cod. memor. caractere ligato et spiritibus antiquioribus (M. 47, sup.). "Codex antiquus in suburbio Coreyrensi emptus."

24. Psalmi sive Catena in Psalmos pars altera videlicet a Ps. 74 deinceps. Cod. bombyc. antiquior (F. 126, sup.).

25. Psalmi seu Commentarium in omnes Davidis Psalmos et Cantica SS. (græce) codex bombyc. (A. 221, inf.).

26. Psalterium graecum cum commentariis seu catena Patrum. . . Cod. memor. saec. xiii. (F. 12, sup.). Is this H. and P. 112?

27. Psalterium graecum ita descriptum ut singulis versibus e regione respondeat brevis ac dilucida explanatio. Cod. memor. saec. circiter xiii. duplici columna. (G. 36, sup.). This only extends as far as Ps. 109.

28. Psalterium graecum cum notis. Cod. membr. vetustus spiritibus antiquis caractere vix ligato et clario notis vero minutissimis (C. 98, sup.). The first page of this is missing.

29. Psalterium graecum cum prooemiis et glossis marginalibus. Cod. bombyc. (H. 60, sup.).

30. Psalterium graecum cum Precationibus aliquibus in calce additis (G. 12, sup.). Defective at the beginning; it commences in Ps. 11.

31. Psalterium et cetera Cantica item Preces nonnullae (græce). Codex membran. caractere ligato minuto non impolito (B. 1, sup.).

32. Salomon, Proverbia, Ecclesiastes, Canticum Canticorum, Sapientia, Ecclesiasticus (græce). Cod. membr. vetustus caractere ligato grandiori satis nitido cum accentibus variantibus (B. 68 sup.). "Codex vetustus Coreyrae emptus." The first fragment of Prov. i. 1—ii. 15 is in quite a different and later hand.

## II. VERONA.

1. The famous Graeco-Latin Psalter (R), of the Greek text of which I hope to publish shortly a full collation.

2. A Catena on the Psalms with Hexaplaric readings.

## III. VENICE.

The first part of this list is taken from Zanetti's Catalogue.

1. In folio membranaceus fol. 164, uncial. saec. viii. aut ix. (H. and P. 23). It begins at Job xxx. 7, and contains also Prov., Eccl., Cant., Sap., Sir., the Minor Prophets (with arguments), Isa., Jer., Ez., Dan., To., Ju., 1 Macc., 2 Macc., 3 Macc., 4 Macc., followed by other matter.

2. In folio minori membranaceus, saeculi circiter x. (H. and P. 29). It begins at Gen. 43, 14, and contains the rest of the Pentateuch, Josh., Jd., Ruth, 1 & 2 Ki., 1 & 2 Macc. (in chartaceis foliis recentiori manu descriptis), and a fragment of 3 Macc.

3. In folio membranaceus saeculi circiter x. (H. and P. 121). It contains summaries of some of the books, and the Pentateuch, Josh., Jd., Ruth, 1—4 Ki., 1 & 2 Ch., 1 & 2 Esdr.

4. In folio membranaceus saeculi circiter xi. (H. and P. 120). This originally contained at the end Ju. and To. Now the MS. contains the Pentateuch, Josh., Jd., Ruth, 1—4 Ki., 1 & 2 Ch., 1 & 2 Esdr., 1—4 Macc., Esth. (as far as ix. 13).

5. In folio membranaceus saeculi xv. Bessarionis jussu facile exscriptus (H. and P. 68). This contains Gen.—2 Chr. (as above) Isa.—Dan. the Minor Prophets, Job, Ps., Pr., Eccl. (fresh writing at 8r. 1<sup>o</sup>. 2. 17), Cant., 1 & 2 Esdr. (with contents), Esther, Sap., Si., Ju., To., 1—3 Macc., followed by the N. T.

6. In folio partim membranaceus (to the middle of Ezek.) partim chartaceus saeculi xv. (H. and P. 122). This contains Gen.—2 Ch., Isa.—Dan., Ho.—Mal., Jb., Ps., Prov., Eccl., Cant., 1 & 2 Esdr., Esth., Sap., Si., Ju., To., 1 Macc. (to i. 18), N. T. (in parchment).

7. In 4<sup>o</sup> oblongus membranaceus a dextera in sinistram Hebraeorum more [only so far as the pages are concerned] exaratus foliorum 362 recentiori et non obvio caractere. This contains Gen.—Deut., Prov., Ruth, Cant., Eccl., Lam., Dan. (as far as 12-13).

15. Octateuchus in folio minori membranaceus foliorum 400 saeculi circiter x. Appingitur in marginibus Catena.

16. Catena in Libros Regum (Field, 243\*) in folio chartaceus foliorum 465 saeculi circiter xi. It contains 1—4 Ki., followed by 1 & 2 Ch., 1 & 2 Esdr., Esth., To., Ju., 1—4 Macc. (the last book not complete).

17. In folio majori membranaceus foliorum 430 pulcherrimae atque optima notae saeculi x.; auro et picturis elegantibus priora duo folia ornantur. This is a Psalter with the Canticles.

21. Proverbia cum marginali Catena: in 4<sup>o</sup> membranaceus foliorum 292 saeculi circiter x. This also contains Eccl., Cant., Jb.

22. In 4<sup>o</sup> membranaceus foliorum 289 saeculi circiter xiii. This is a Catena on Proverbs with other matter following.

23. Catena in Proverbia Salomonis (with other matter): in 4<sup>o</sup> membranaceus saeculi circiter x. foliorum 126. This volume contains a fragment of an uncial MS. of the Proverbs at the beginning and end of the book, used as a backing for the binding, apparently of the seventh or eighth century. It has hitherto escaped notice. I give the text of it in full, so far as it can be recovered:

Pr. xxiii. 21. . . . . διερρηγμένα και  
ρακωδη πια υπνωδης

22. ακουε πρς τ. νιε  
κ . . . μη καταφρονει  
σου η μητ . .

24. . . . . ως εκτρεφει πατηρ δικαιο  
ι δε υιου σο . . . ευφραινε  
μνητηρ αυτου

25. . . . . αινεσθω ο πατηρ και η μητηρ  
οι  
κ . . . . . ρετω η τεκουσα σε

26. δ . . . . . νιε στην καρδιαν  
ο . . . . . οφθαλμοι εμας οδους  
ιτωσαν

27. π . . . . . γαρ τετρημενος εστιν

. . . . . τριος οικος

κ . . . . . εαρ στενον αλλοτριον

28. ο . . . . . γαρ συντυμως απολειται

κα . . . . . παρανομος αναλωθησεται

29. τι . . . . . αι τινη θορυβος τινη

. . . . . ις

τι . . . . . διαι και λεσχαι

τι . . . . . ντριμματα δια κενης

\* . . . . \*

30. . . . .

ου . . . . . ν ιχνευοντων του . . . ο .

. . . . . ται

\* . . . . \*

31. . . . .

κ . . . . . μιλειτε εν περιπατοις

ε . . . . . γαρ εις τας φιαλας και τα

. . . . . τηρια δως τους οφθαλ

. . . . . υς σου

υ . . . . . ρον περιπατησεις γυμνο

. . . . . ρος υπερου

32. τ . . . . . εσχατον ωσπερ υπο οφε

. . . . . πεπ ληγως εκτεινεται

κ . . . . . σπερ υπο κεραστου δια

. . . . . ται αυτω ο ιος

33. ο . . . . . θαλμοι σου οταν ιδωσιν

. . . . . οτριαν

τ . . . . . μα σου τοτε λαλησει σκολια

34. κ . . . . . ατακειση ωσπερ εν καρδι

. . . . . λασσαν

κ . . . . . σπερ κυβερνητης εν πολ

. . . . . κλυδωνι

35. ε . . . . . δε τυπτοσιν με και ου

\* . . . . \*

. . . . . δειν

. . . . . ορθρος γινεται

ινα ελθων ζητησω μ . . . .

συνελευσονται

xxiv. 1. νιε μη ζηλωσης κακουσ ανδρασ

μη . . . . . θυμησης ειμαι μετ

. . . . .

2. ψ . . . . . αρ μελε . . . . . αυτω

και π . . . . . υς τα χειλη α . . . . . λαλει

3. μετα σοφι . . . . . οικοδομε . . . . . ος

και μετα συνεσεως ανο . . . . .

4. μετα αισθησεω . . . . . μπικ . . . . .

ταμεια

εκ παντος πλουτου τιμ . . . . .

καλου

5. κρεισσαν σφοδρος ισχυρου

και ανηρ φρονησιν εχων . . . .

γι . . . . . υ μεγαλου

6. μετα κυβερνησεωσ γινεται π .

λεμος

βοηθεια δε μετα καρδιας βου

λευτικης

7. σοφια και εννοια αγ . . . .

\* . . . . \*

9. . . . .

. . . . . μαρτιας

ακαθαρσια ανδρι λοιμω εμμο

λυνθησεται

10. εν ημερα κακη και εν ημερα

θλιψεωσ εωσ αν εκλειπη

11. υσαι αγομενους εις θανατον

και εκπριω κτεινομενους μη

φειση

12. εαν δε ειπης ουκ οίδα τουτον

γινωσκε οτι ης καρδιας παντω

γινωσκει

και ο πλασας πνοην πασιν αυτωσ

οιδεν παντα

. . . . . αποδιδωσιν εκαστω κατα

τα εργα αυτου

13. . . . . αγε μελι νιε αγαθον γαρ

κηριον ιν . . . . . γλυκανη σου ο

φαρυγξ

14. . . . . υτωσ αισθησει σοφιαν τη ση

ψυχη

\* . . . . \*

και ελπις σε ουκ εγκαταλειψε .

15. μη προσπαγαγης ασεβη νομη δι

καιων

μηδ(ε\*) απατηθησ χορτασια και

λιας

16. εκτακισ γαρ πεσειται ο δικαιοσ

και αναστησεται

οι δε ασεβεισ αβηθησουσιν

εν κακοις

17. εαν πεση ο εχθροσ σου μη επ.

χαρησ αυτω

εν δε τω υποσκελισματι αυτου

μη εκαιρου

18. οτι οψεται κς και ουκ αρεσει

αυτω

και αποστρεψει τον θυμον αυ

του απ αυτου

19. μη χαιρε επι κακοποιοις

μηδε ζηλου αμαρτωλουσ

20. ου γαρ μη γενηται εκγονα πα

ρανωμων

λαμπτηρ δε ασεβων σβεσθησεται

21. . . . .

. . . . .

και μηθερωσ αυτων απει

θησης

22. εξαιφνης γαρ τισονται το . .

ασεβεισ

ται δε τιμωριασ αμφοτερ . .

. . . . .

22a. λογον φυλασσομενοσ νιο . .

πωλειασ μακραν εσται

δεχομενοσ δε εδεξάτο αυ . . .

22b. μηδεν ψευδοσ απο γλωσση .

βασιλει λεγεσθω

και ουδεν ψευδοσ απο γλω .

σης αυτου ου μη εξελθη

22c. μαχαιρα γλωσσα βασιλειωσ κ . .

ου σαρκινη

οσ δ αν παραδοθη συντριβη

σεται

22d. εαν γαρ οξυνθη ο θυμοσ α . . . .

συν νευροισ ανουσ αναλι . . .

22e. και οστα ανων κατατρωγε . .

και συγκαιει ωσπερ φλοξ

ωστε αβρωτα ειμαι νεοσσο . .

αετων

24 (30, 1). τουσ εμουσ λογουσ νιε φο . .

θητι

\* . . . . \*

ταδε λε . . . . .

οουσιν θω και πανομα .

25 (30, 2). αφρονεστατοσ γαρ ειμι παν

των ανων

και φρονησις ανων ουκ εστιν

εν εμοι

26 (30, 3). θς δεδιδαχεν με σοφια.

και γνωσιν αγιων εγνωκα

27 (30, 4). τισ (sup. 4 litt.) ανεβη εις τον ουν και

κατεβη

τις συνηγαγεν ανεμουσ εν κολπω

τις συνε . . . . . τριψεν υδωρ εν ι

ματιω

τις εκρατησεν των ακ . . . .

της γης

τι ονομα αυτω η τι ονομα

τοις τεκνοισ αυτου ια γνωσ

28 (30, 5). παντεσ γαρ λογοι θυ πεκυρω

μενοι

υπερασπειει δε αυτοσ τ . . . . τ(ι)

λαβουμενων αυτον

29 (30, 6). \* . . . .

. . . . . δης γενη

30 (30, 7). δυο αιτουμαι παρα σου

και μη αφελησ μου χαριν προ

του αποθανειν με

31 (30, 8). \* . . . .

. . . . .

πλουτον δε και πενιαν μη

μοι δωσ

συνταξον δε μοι τα δεοντα

και τα αυταρκη

32 (30, 9). ια μη πλησθεις ψευδοσ

γενωμαι και ειπω τις με ορα

η πενηθεισ κλεψω και ομο

σω το ονομα του θυ

33 (30, 10). μη παραδωσ οικητην εις χει

ρασ δεσποτου

μη ποτε καταρασται σ . . . .

αφανισθησ

34 (30, 11). εκγονον κακον πρι κα . .

ραται

την δε μη ουκ ευλογ . .

35 (30, 12). εκγονον κακον δικαι . .

αυτων κρινει

την δε εξοδον αυτου . . . .

περι . . .

The most noticeable readings in the above interesting fragment, when compared with B,



are xxiii. 23 *μητηρ* for *ψυχη*, which does not occur in any other MS.—29 *αἰδῖαι* (AS)—35 *γίνεται* for *εἶναι*, in no other MS.—xxiv. 9 *om δε* 2<sup>o</sup> with A—10 *εκλειπη* (A)—11 *εκπριω* (A)—14 *αἰσθηται* (not elsewhere)—16 *επτακις* (A)—*ο* (=A)—20 *παρὰνομον* (Holmes and Parsons, 149, 260)—22a *μακρὰν* for *εκτος* (not elsewhere)—22b *ψευδος* *απο γλωσσης* *αυτου* (AS)—*ου μη* (S)—27 *ισα γως* (A)—28 *υπερασπισει* (C)—30 *και* (not elsewhere).

25. In 4<sup>o</sup> chartaceous saeculi circiter xiii. This is a Catena on Isaiah in two hands.

The remaining MSS. are in the appendix to the printed catalogue of Zanetti not yet printed.

1. Membran. in 8<sup>o</sup> saec. xii. Psalterium cum Canticis Troparia pro festis accedunt.

2. Chart in 8<sup>o</sup> saec. xv. (S. Joannis in Viridario Patavii). Presented by Jo. Calphurnius, bearing the date 1446. This is also a Psalter.

13. Membran. in 1<sup>o</sup> saec. circa xii. Libri Paralipomenon, Esdrae, Esther, Tobit, Judith, et Maccabaeorum cum Praefatione ad singulos libros et Catena in Psalmos a Psalmo 5<sup>o</sup> ad 29<sup>m</sup>. It also contains Prov., Eccl., Cant., Sap., Si. (ending at 35 [32].24).

16. Membr. in 4<sup>o</sup> saec. xiii. Psalmi cum nonnullis Orationibus et Canticis. Codex initio mutilus incipiens a Psalmo viii. cum Psalmo 151 apocrypho et canticis.

26. Cod. membr. in 4<sup>o</sup> saec. xiv. Psalmi cum aliquot Canticis initio et in fine mutilus. It contains both Greek and Latin Psalms, and commences at *εἰς* 1<sup>o</sup> (23.2), and leaves off in the middle of the Canticle from Habakkuk.

27. Psalmi cum aliquot Precibus. Codex chart. in 8<sup>o</sup> saec. xvii.

30. Membr. in 4<sup>o</sup> saec. x. Catena in Psalmos a Psalmo primo usque ad centesimum quartum. Codex mutilus in fine.

31. Hesychii Scholia in Psalmos. Codex exaratus a Bartholomaeo Monacho; Cod. membr. in 8<sup>o</sup> saec. circ. x.

32. Membr. in 8<sup>o</sup> saec. xi. With Paschal tables; corresponding to H. and P., 152. The title of it is Psalmi cum aliquot Canticis: codex initio et in fine mutilus.

36. Cod. chart. in 1<sup>o</sup> saec. xiv. Expositio in Psalmos.

37. Cod. membr. in 1<sup>o</sup> saec. xiv. Interpretatio in Isaiam initio mutila. This MS. also contains S. Gregory of Nyssa's Homilies on Ecclesiastes and Theodoret's Quaestiones in Genesin.

38. Chart. in 4<sup>o</sup> saec. xv. Psalmi cum expositione Hesychii.

41. Catena in Psalmos. Codex chart. in 1<sup>o</sup> saec. xvi. This MS. contains a fragment of a cursive Psalter with a text very similar to that of R and T, and also a fragment of a collection of extracts from the Psalms.

44. Chart. in 1<sup>o</sup> saec. xvii. A beautifully written Psalter with Catena.

49. Membr. in 4<sup>o</sup> saec. xii. Psalmi cum Canticis et aliis Precibus. This commences at i. 4. At the end of the MS. are fragments of a palimpsest of S. John's Gospel seen by Tischendorf, 1847.

62. Cod. chart. in 4<sup>o</sup> saec. xv. Psalterium argumentis singulis Psalmis praemissis. This is followed by other works.

I owe many thanks for much courtesy and kindness to the librarians of the three libraries mentioned above.

HENRY A. REDPATH.

#### IRON IN HOMER.

London: Oct. 18, 1892.

In the interesting discussion at yesterday's meeting of the Hellenic Society which followed Mr. Jevons's paper on "Iron in Homer," it appeared to me that too little had been said of those passages in which iron is mentioned either as a valuable commodity or as a form of

treasure. This silence may have been occasioned by the fact that, in the recurring phrase in which iron is mentioned as a possession, it is associated with bronze as well as with gold. But if all the passages are taken together, including *Il.* ix. 366, xxiii. 261, does it not appear tolerably evident that, while the iron was in the shape of axe-heads (double or single), the bronze was in the more massive form of cauldrons and tripods? This is rendered more probable by the statement that the treasures brought out in *Od.* xxi. had been won by Odysseus—the axe-heads, no doubt, in contests with the invincible bow. It appears from *Il.* xxiii. 850 that the prize for archery took this form. (One axe-head would make many arrow-heads.)

The epithet *πολύκμητος*, "much-laboured," by which iron is distinguished in the line above referred to, must have originated at a time when men still wondered at the working of iron. The upshot seems to be that while in two passages the Odysseus, like the Hymn to Hermes, shows unexpected familiarity with the use and even the manufacture of iron, both poems carry on the whole the impress of an incipient iron age.

How this bears on the relation of the *Iliad* to the Mycenaean civilisation, I leave it to others to determine. Although Strabo identifies Alybe, "where the silver is born," with the land of the Chalybians, there is no trace in Homer of any traffic in iron coming from the south-eastern shores of the Euxine. With the commencement of that traffic, of which we have a reminiscence in Aeschylus, iron must have become more abundant. By the way, Why does Aeschylus call the Chalybian "a colonist from Scythia"?

LEWIS CAMPBELL.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 23, 4 p.m. Sunday Lecture: "The Distribution of Animals and what it teaches," by Dr. Andrew Wilson. 7.30 p.m. Ethical: "Faith and the Moral Order," by Miss M. S. Gilliland.  
MONDAY, Oct. 24, 8 p.m. Royal Academy: "The Trunk," II., by Mr. W. Anderson.  
THURSDAY, Oct. 27, 8 p.m. Royal Academy: "The Trunk," III., by Mr. W. Anderson.  
FRIDAY, Oct. 28, 5 p.m. Physical: Discussion of Mr. Williams's Paper on "The Dimension of Physical Quantities"; Discussion of Mr. Sutherland's Paper on "The Laws of Molecular Force," with Papers by Dr. Young and Mr. Thomas on "The Determinations of Critical Density, Critical Volume, and Boiling Points."

#### SCIENCE.

##### PROF. BLOOMFIELD'S "CONTRIBUTIONS TO THE INTERPRETATION OF THE VEDA."

II.

##### The Story of Namuki.

No one has shown more clearly than Prof. Bloomfield that the first, though not always the last, commentary on the Vedic Hymns must be sought for in the Brāhmanas. And yet there is a gulf between the two which defies chronological determination. How this gulf is to be accounted for, how in many cases the simple language of the Hymns ceased to be understood, how the artless legends alluded to in the Hymns became, as Prof. Bloomfield admits, exaggerated and distorted in the Brāhmanas, and what interval of time is required to account for this hypertrophy, is more than we shall ever be able to discover. What we know is that in all countries a period of prose literature is subsequent to a period of poetic literature, and that, so far as we can judge, India forms no exception to this rule. It is quite another question how much of the elaborate ceremonial and of the no less elaborate folk-lore preserved in the Brāhmanas is actually presupposed in the Hymns, and how much may be of later growth.

The story of Sunahsepa, for instance, and of his sufferings, was certainly known to the Vedic poets; but whether the long story of his being sold by his father to be sacrificed as a substitute for another victim, a prince of the royal line of the Ikshvākus, was known to them likewise is very doubtful, even if we do not consider that the whole legend was elaborated from indications contained in the Hymns. Here, as elsewhere, I quite agree with Prof. Bloomfield that a certain tact is requisite, a certain sense which helps us to discriminate between what is natural and what is artificial, between what is primary and what is secondary. But under all circumstances, great would be the mistake if, as interpreters of the Vedic Hymns, we were to refuse the assistance supplied to us by the Brāhmanas. Nothing that can possibly throw light on the brief and dark allusions contained in the Hymns should be ignored, whether contained in the Brāhmanas and the Upanishads, or in the Nirukta and the Sūtras—nay, even in the epic poems and the Purānas. Sāyana has availed himself of all these sources; and if I have always insisted on Sāyana's commentary as a *sine qua non* of Vedic scholarship, I am not likely to undervalue the help given us by the authors of the Brāhmanas so long as we maintain towards them the same independence of judgment which we know to be necessary in our reliance on Sāyana. It may truly be said of Sāyana: Sāyana, non sine te, nec tecum vivere possum.

There is a legend of Namuki, frequently mentioned in the Brāhmanas, and alluded to in several passages of the Vedic Hymns, to which Prof. Bloomfield has devoted an article in his learned *Contributions to the Interpretation of the Veda*. The legend, as reconstructed from various sources by Prof. Bloomfield, is this:

"Indra, the god of the clear sky, is for ever slaying with his thunderbolt the cloud-demons who obstruct the rain and withhold from mortals the blessings consequent upon it. But in one instance he encounters the demon Namuki ('Don't let go,' or 'Hold fast'), who, instead of falling an easy victim to his thunderbolt, engages him in close combat and rather gets the better of him. Namuki holds Indra fast, and refuses to let him go unless he enters into a strict agreement not to slay him subsequently. The compact is constructed very diplomatically, so as to leave apparently no possibility of danger to Namuki from Indra; the latter agrees not to slay the former either by day or by night, i.e., as Namuki construes it, at no time whatever. He agrees further not to slay him either with a staff or a bow, with the flat hand or the flat, with anything wet or dry, i.e., as Namuki intends, with no known weapon. For a while the pair are boon companions. But Namuki, the āsura, is bound to betray his nature, fundamentally hostile to Indra, the deva; and upon one occasion, when Indra had imbibed freely of his favourite beverage, the soma, he plies him still further with the strong drink surā (brandy), which is regarded as unholy, and is no doubt conceived as the special drink of the Asuras. Indra becomes stupefied, and loses his strength, his senses, the taste for food and soma, and in the story Namuki is conceived as having robbed him of these and appropriated them to his own use. The gods now step upon the scene. The Āsvins, the heavenly physicians, and Sarasvatī, the goddess of wisdom, cure Indra, and afterwards Indra with their help concocts a plan by which he may slay Namuki, without perjuring himself. In order to evade the clause of the compact which forbids him to do the deed either by day or by night, they choose the time of the dawn before the sun had risen, 'that being neither day nor night.' In order to introduce a weapon not included by the stipulation of the compact, they forge a bolt from the foam of the waters, 'that being neither wet nor dry.' Indra slays Namuki, but he is still without his soma, which now flows from the body of Namuki mixed with blood and impure, so that they may not touch it. Here again the Āsvins lend their aid; they drink the loathsome mixture, and having purified it in their divine bodies, they return it to Indra."

Prof. Bloomfield has clearly seen that this myth, like most myths, is derived from a number of what I call mythological roots. He discovers five of them in the myth of Namuki: (1) The battle between Indra and Namuki, and the subsequent compact; (2) Namuki makes Indra drunk with surā, and robs him of strength, enjoyment of life, and the soma; (3) Indra, with the aid of the Asvins and Sarasvati, circumvents the compact and revenges himself on Namuki; (4) the Asvins and Sarasvati bring back the soma from Namuki; (5) Minor points in the story.

What Prof. Bloomfield is anxious to prove is that this story of Namuki has no physical background, or, as he expresses it, that it was never preceded by any historical or naturalistic version. He admits, indeed, that Indra is very largely a storm-god, who attacks the clouds and other natural phenomena personified as demons. But he takes him in this legend as merely the heroic person Indra, embroiled with all sorts of uncanny beings, one of them happening to be the demon Namuki. He will not even allow that Namuki was so called because he would not (*na*) let go (*muk*) Indra. He thinks that this is a mere after-thought. Still, this explanation is given as early as the time of the Taittiriya-brāhmaṇa (1, 7, 1, 6) and surely no name was ever given without some reason, and in few names is the reason of the *δραμαθότης* so manifest as in that of Namuki. Vritra, Sushna, and other demons, with whom Prof. Bloomfield classes Namuki, clearly betray the intention of their name-givers—why should not Namuki? And why should Namuki alone be merely a fanciful being, while all the other opponents of Indra have their roots, like Indra himself, in natural phenomena? If we imagine that all the opponents of Indra must represent clouds, then, no doubt, it would be difficult to imagine a cloud that would not let go Indra. But Indra has many characters and many enemies. In one of his characters Indra is known to be the lord of the moon (*ind-u*), at first the ally, but afterwards the *locum tenens* of Soma. He is represented not only as drinking the ambrosia of the moon, like the other gods, but as fighting for Soma, and rescuing Soma from the iron fortress into which his enemies had thrown him, and kept him captive. All this has been well worked out by Prof. Hillebrandt in his learned work on Vedic Mythology. There are two features of the moon which occupied the attention of the ancient poets, and had somehow or other to be accounted for. We know that the eclipses of the moon seemed very terrible, and they were accounted for by a demon or graha, who for a time devoured the moon, but had to surrender it afterwards. This can hardly be the physical foundation of the Namuki story, for, after all, the demon of the lunar eclipse had to let go, at least for a long time. But there was another eclipse of the moon which took place constantly from every full moon to every new moon. It is this gradual eclipse which seems to me at the root of the Namuki and several other legends. We have the well-known legend of Soma being carried off and held in prison, till a bird, a falcon, discovers him and brings him back. Indra himself is sometimes represented as doing the work of that bird, and bringing back the captive Soma. Even then Soma is not safe from his enemies, for an archer, called *Kriṣānu*, aims at him, and sometimes a feather of the bird is said to have been shot off. Now why is this enemy, sometimes represented as a Gandharva, called *Kriṣānu* (literally, "he who makes thin")? Because as Durgādāsa informs us, the dark half makes the moon thin (*Kriṣṇapakṣaḥ kriṣyati Kāndram*). In the Atharva-veda, xii. 3, 16, we read of the moon as *gyotishmān*, and as "uta yaḥ kakarsa," as the bright and as he who grows thin. And this *Kriṣānu* is evidently an

old name, if, as has long been suggested, it is the same as the Avestic *Keresāni*.

What then is Namuki supposed to do? He is supposed never to loosen his hold on Soma; neither does he, for every night Soma becomes smaller and smaller, and Indra, the lord of Soma, falls more and more into the power of Namuki. As he cannot shake him off, he offers a compromise, never to kill him by day or by night, &c., if only Namuki will let him go. Such compromises are not uncommon in Aryan mythology. Achilles is vulnerable in one place only, so is Sigfried. Again, the whole earth is made to promise not to injure Balder; he is killed at last by the mistletoe, because that grows on a tree, and not on the earth. Now the fact is quite true. Indra does not kill the enemy of the moon in fair combat. Namuki clings to him till almost nothing is left, and yet he does not kill Soma altogether. The curious feature in the Namuki myth is that Namuki is killed at last by what is called a piece of foam, which is neither moist nor dry. What is this piece of foam? Prof. Bloomfield, who is very fond of explaining legends by reference to sacrificial acts or to popular superstitions, maintains that this foam (*phena*) in the story of Namuki owes its origin to a superstition that lead drives away evil spirits. That superstition is certainly very old. It exists in the Atharva-veda and elsewhere. But foam is not lead. True, says Prof. Bloomfield; but there is a Paribhāṣā-Sūtra at Kauś. 8, 18, which says that lead, river-lead, iron-filings, and the head of a lizard are in practice all equivalent to lead. And this so-called river-lead is explained by one commentator as *nadiphenapindaḥ*, a lump of river-foam. All this is very curious, but is it more than curious? Prof. Bloomfield thinks that the river-lead or the river foam was supposed to be efficient against demons, because Indra wrung off the head of Namuki with foam. But why was Indra believed to have performed this violent operation with mere foam? That is the question that has to be answered, unless we say with Prof. Bloomfield and Bergaigne that it is better not to ask too many questions. I do not mean to say that we can answer all such questions, but I do think that we ought to try to answer as many as we can. Now let us remember that it is when Soma or the moon is reduced to the last kalā, the last gasp, that Indra turns round. Sometimes it is said that, when only a little is left of the fifteenth part of the moon, the Pitris come to fill it again. Sometimes the moon is supposed to be actually invisible for three nights. But at all events it is when Soma has come to the last kalā or digit, that Indra faints for a time, and then recovers himself by wringing the head of Namuki. The question then is, can this last kalā or the first kalā of the moon be likened to *phena* or foam? Among the many similes or even appellations of the moon, a very frequent one is *ārmi*, the wave; and whoever has watched the moon rising over a wild and foaming sea will easily understand the simile. Now if the small crescent of the moon can be called a wave, why not the foam or crest of a wave? But we need not ask why not, for anyone who has but read the first verse of the *Hitopadesa* knows how the kalā of the moon is likened to a streak of foam, *gahnaviṣṇanalekhā*. Hence this strange fiction of the foam also seems to me to have a naturalistic foundation in the last and first kalās of the moon. That at the approach of the new moon Indra seems overcome, that all the Soma seems to have gone out of him, and been swallowed by Namuki, is intelligible enough. And who cures Indra in his distress? The Asvins—whether on account of their being the physicians of the gods, or on account of their appearing always just before sunrise, is difficult to settle. Let it only be clearly understood that the two Asvins are among the oldest

representatives of the universal dualism of nature, of day and night, of morning and evening, of sun and moon. But why was Sarasvati supposed to have assisted Indra at the time of new-moon? Because, as we see in the Brāhmaṇas, where Sarasvati is identified with the full moon, Sarasvati is identified with *Amāvāsyā*, or the new moon (Hillebrandt, *Vedische Mythologie*, p. 382). Of course, it is impossible to say at what moment of time new moon takes place: it is a vanishing moment, and we know how much trouble the ancient Brāhmaṇas took to fix it. Hence it might well have been fabled that the exact time when Indra shook off Namuki could not be fixed, that it was *entre chien et loup*, neither at night nor in the day. All the rest would follow, for the reins of the imagination of Vedic poets were held very loose. The only unexplained element in the whole story is the surā, not the soma, which Indra is supposed to have drunk, before he was quite overcome. Surā, or *parisrut*, though not exactly brandy, is a vulgar, even a forbidden, beverage, the beverage of Asuras, not of Devas. Yet it seems to have been taken as a remedy against Soma-nausea; and there is a ceremony, the *Sautrāmāṇi*, in which it forms a very prominent part. Whether that ceremony is a reflex of the new moon disasters or new moon recoveries of Indra, or whether that ceremony has supplied some details to the Namuki legend, is more than I should venture to say. For the present I think we must be satisfied with admitting that the Vedic fabulists, when they had to account for the discomfiture of Indra, imagined that the Asura Namuki had drugged his boon companion by giving him his own, the Asura beverage, to drink. I agree with Prof. Bloomfield that in minor points the fancy of the ancient as well as modern story-tellers runs very free, but I still hold that in their broad outlines all mythological stories spring from nature, as seen by her earliest interpreters. F. MAX MÜLLER.

#### CORRESPONDENCE.

AN ISRAELITISH WAR IN EDM: HEBREW LOAN-WORDS FROM GREEK.

Queen's College, Oxford: Oct. 9, 1892.

Rather more than a month ago, Mr. Binion, in a letter to the ACADEMY, proposed a new reading for the corrupt passage in Numbers xxi. 14; but his conjecture is not likely to satisfy anyone except its author. The translators of the Septuagint, however, had a different text before them from that which appears in the Masoretic version—a text, too, which gives good sense, and can be construed grammatically. Instead of the impossible *wāhēbh* they read *zāhābh*, while in place of כִּרְפָּה they had כִּרְפָּה, without the initial *bēth*, which, as Dr. Neubauer has pointed out to me, is merely a repetition of the final letter of the preceding word. Lastly, the word which is punctuated "wars" in the plural in the Masoretic text was punctuated by them as a singular. Hence the verse appears in the Greek version: "Wherefore it is said in a book: The war of the Lord consumed Zahab and the brooks of Arnon."

If, however, we adopt the reading *Zahab*, which is thus supported by an earlier authority than the Masoretic text, it is not necessary to make any further alterations in the Hebrew version. The verse would run: "Wherefore it is said in a book" (or "the book" if we change the punctuation): "The wars of Yahveh were at Zahab in Suphah" (or "of Suphah," if we omit the *bēth*) "and at the brooks of Arnon." We learn from Deut. i. 1 what was the situation of both Zahab and Suphah. We are there told that the plain "over against Suph" was "between Paran and Tophel and Laban and Hazeroth and Di-Zahab." Di-Zahab, as has

long been disguised, is a compound, the first element of which corresponds with the Arabic *dhū*, so that the name means "the district of Zahab." In Gen. xxxvi. 39, mention is made of "the waters of Zahab," the last king of Edom whose name is given being said to have been the grandson of Matred, "the daughter" (or "son" according to the Septuagint) "of Mē-Zahab." The expression "daughter" (or "son") must be here used in the common sense of "native."

Zahab, then, was in Edom, not far from Suph or Suphah. The position of the latter locality is fixed by 1 Kings ix. 26, from which we learn that "the sea of Suph" was the Gulf of Aqaba. Consequently, one of "the wars of Yahveh" was in Edom in the neighbourhood of the Yām Suph.

Now Zahab means "gold," and the name thus points to the existence of gold mines. The fact will bring to memory Sir Richard Burton's book on *The Gold-Mines of Midian*, and the expedition upon which he was sent by the Khedive. The district of Zahab must have been included in the "sandy" region of Havilah, which, according to Gen. xxv. 18, and 1 Sam. xv. 7, lay on the eastern border of the Ishmaelites, and in which, as we are informed in Gen. ii. 12, there was "gold." It is a district which sorely needs exploration.

"The war of Yahveh" in this part of Edom is unrecorded in the Old Testament; and we should not have heard of it at all had it not been alluded to in "a book" in connexion with the war against the Amorites, of which we have an account. But it may be possible to bring it into relation with a campaign made by Ramses III. of the Twentieth Egyptian Dynasty against "the Shasu of Mount Seir." A discovery I was fortunate enough to make last winter has shown that the Israelites had not as yet settled in what was afterwards the territory of Judah when Ramses III. overran southern Palestine and captured its chief cities; and it is further remarkable that he alone of Egyptian Pharaohs—so far as we know—ventured to lead an army into the fastnesses of Mount Seir. It is therefore by no means improbable that "the war of the Lord" referred to in the book of Numbers was a war waged with the Egyptian king.

As I am about to depart to my Egyptian home, I may perhaps be allowed to mention another subject, which has, however, nothing to do with the history of Israel. The discovery of the name of a Yivana or "Ionian" in the Tel el-Amarna tablets, coupled with the fact that he was serving in "the country of Tyre," opens up the possibility of the introduction of Greek words into the language of Canaan at an early period. The Hebrew *yayin* or *yain* "wine," therefore, no longer presents the same difficulties as heretofore. August Müller has pointed out that, like the Ethiopic *wein*, it must have been borrowed from the Greek *olvos*, *olvor*, and not the Greek word from it. It is not found elsewhere in the Semitic languages; it has no Semitic etymology, and the vine is not a native of the countries to which the Semitic populations belonged. According to the naturalists, it is a native rather of Armenia and the Balkans. The Hebrew word, however, can hardly have been borrowed from the Armenians, as the Vannic inscriptions have shown that the vine was called *udulis* in the old language of the country.

Another Hebrew or Canaanitish word which I should regard as of Greek origin is *lappid*, "a torch." This, again, has no Semitic etymology, while the Greek *λαμψ* is, of course, connected with the root of *λαμπω*. Possibly *mekherôth* in the Blessing of Jacob (Gen. xlix. 5) is another loan-word of the same kind, the Greek original being *μάχηρα*.

A. H. SAYCE.

#### OLD BURMESE INSCRIPTION AT BUDDHA GAYĀ.

London: Oct. 12, 1892.

In General Cunningham's new book, *Mahābodhi*, a plate is given (No. xxix.) of a copper-gilt umbrella found by Mr. Beglar to the west of the great temple at Buddha Gayā, and beneath it is given a hand copy and a photograph of a Burmese inscription found on it. The hand copy is, as such things are apt to be, badly drawn, and so misleading as to be quite unintelligible; but from the photograph the words can be made out.

General Cunningham says (p. 75):

"The Burmese inscription appears to open with a date, but I cannot read it satisfactorily. I can make out the words *Siri Dhamma Rājā Guru*, but the last four letters puzzle me."

The inscription runs thus, according to my reading in strict transliteration: [*Sak*] *karāj 397 ku || Siri Dhamma Rājā Guru || Mahāthir*, or as the modern Burmese would say: *Thekkayit 397 ku Thiri Damma Yāza Guru Mahāthi*. This being interpreted means:—The secular year 397, Sri Dhamma Rājā Guru, the High Priest. The term *Mahāthir*, or *Mahāthēr*, as the more learned men prefer to write it, though both words are pronounced *Mahāthi*, is the well-known Pāli *Mahāthēra*. Dhamma Rājā Guru is a title applied frequently to high priests or *sayādaws* (= *āchāriya* + Burmese honorific suffix *taw*, commonly also pronounced *sadu*) in Burma. The full title of one such personage on his iron seal lately presented by myself to the Pitt-Rivers Museum runs thus:—*Sundarābhivamsa Dhammānankara Mahādharmarājā-guru*. These words are pronounced by the Burmese:—*Thōndayūbiwunthā Dammālingayā Mahādammayāzāguru*. The peculiar title of the Royal Preceptor himself is always, as I understand, *Sri Dhamma Rājā Guru*; so the inscription means that the umbrella was presented or set up by the Royal Preceptor in the year 397 Burmese era, or A.D. 1035, as General Cunningham supposes. The date and archaic character of this inscription make it one of great importance.

R. C. TEMPLE.

#### SCIENCE NOTES.

THE next volume in Mr. Walter Scott's "Contemporary Science" series, to be published immediately, will be *Public Health Problems*, by Mr. John F. J. Sykes, medical officer of health for St. Pancras. The author attempts to summarise the essential points in evolution, environment, parasitism, prophylaxis, and sanitation, which bear upon the preservation of the public health. The volume will be copiously illustrated.

THE arrangements for the next session of the Royal Geographical Society present several new features. In addition to the ordinary meetings, it is proposed to give a special series of Christmas lectures to young people, to be followed by a course of ten weekly educational lectures, specially adapted for teachers, by Mr. H. J. Mackinder. At a special meeting on November 7, Capt. Lugard will recount his discoveries in Equatorial Africa. The ordinary meetings begin on November 14 with a paper by Dr. Nansen on his proposed North Polar expedition. Mr. Joseph Thomson will follow with an account of his expedition to Lake Bangweolo, and Capt. Bower will describe his journey across Tibet. Prof. Milne and Mr. Savage Lander have promised papers on Yesso, Major Rundell on the Siyin China, Mr. H. O. Forbes on the Chatham Islands, and Capt. Gallwey on Benin. It is hoped that Mr. Conway will return to describe his adventures in the Karakoram mountains. Apart from the records of travel, to which the ordinary meetings have

usually been mainly devoted, there will be papers dealing with the more general and scientific aspects of geography. The Prince of Monaco will probably describe his experiments on the Atlantic currents, Sir Archibald Geikie will lecture on types of scenery, Prof. Bonney on the work of glaciers, Mr. J. Y. Buchanan on the windings of rivers, and Dr. Schlichter on his new photographic method of determining longitude.

THE first series of lectures given by the Sunday Lecture Society begins on Sunday, October 23, in St. George's Hall, Langham-place, at 4 p.m., when Dr. Andrew Wilson will lecture on "The Distribution of Animals and what it teaches." Lectures will subsequently be given by Mr. Willmott Dixon, Prince Kropotkin, Mr. R. Brudenell Carter, Mr. Arthur W. Clayden, Prof. H. Marshall Ward, and Dr. E. E. Klein.

#### ANTHROPOLOGICAL JOTTINGS.

DR. PLEYTE, of Amsterdam, is editing the collected writings of the late Prof. G. A. Wilken, of Leyden, whose knowledge of the anthropology of the Dutch East Indies was unrivalled. The first volume will shortly be published by Mr. Brill, of Leyden.

MR. HENRY BALFOUR, the curator of the Pitt-Rivers collection at Oxford, has written an essay upon *The Evolution of Decorative Art*, which will be published immediately by Messrs. Percival & Co. The object of the author is to record the evidence for the development of the complex out of the simple, and to trace the history of art back to the earliest efforts of primitive man.

THE last part of the *Internationales Archiv für Ethnographie* (London: Kegan Paul & Co.) contains the first part of an elaborate paper on the Natives of the Nicobars, by Dr. W. Svoboda, based upon his own personal observations as well as upon the published studies of Mr. Horace Man. It is illustrated with two coloured plates, besides cuts in the text.

WE quote the following letter by Canon Isaac Taylor, upon "The European Origin of the Aryans," from *Science*:—"My attention has been called to Dr. Brinton's note in *Science* for June 20 as to the claim of Omalius d'Halloy to have preceded Latham in calling in question the theory of the Asiatic origin of the Aryans. In 1890, when, in his lectures on *Races and Peoples*, Dr. Brinton advanced the claim of d'Halloy, I carefully read over Halloy's articles, as cited by Dr. Brinton on p. 146 of his book; and I came to the conclusion that d'Halloy was not acquainted with the theory he is said to have controverted. The dates confirm this conclusion. The articles in question were published in the *Bulletins* of the Belgian Academy during the years 1839 to 1844, and were recapitulated in 1848. The theory of the migration of the Aryans from Central Asia first found definite expression in an article by Pott, buried in a volume of Ersch and Gruber's Encyclopaedia, which was published in 1840; but it attracted no attention till taken up by Lassen in 1847, and by Jacob Grimm in 1848. This was the theory against which Latham contended; whereas d'Halloy's very confused and misty arguments seem to refer, if they refer to anything, to the Caucasian theory broached by Blumenbach in 1781, with the modifications proposed by Adelung in his *Mithridates*, 1806-1816. I think, therefore, we are still justified in asserting that Latham was the first to question the comparatively modern theory that the Aryan race originated in the highlands of Central Asia, a theory of which d'Halloy does not seem to have heard; and consequently, in the second

edition of my *Origin of the Aryans*, published in 1892, I did not think it necessary to modify my former statements as to Latham's priority."

### PHILOLOGY NOTES.

THE October number of the *Classical Review* (David Nutt) is the first after an interval caused by the summer holidays. Perhaps the most important article is that in which Mr. Herbert Richards examines the use of  $\epsilon\upsilon$  with the future in Attic Greek. After excluding two classes of cases—(1) where there is a predominance of MS. authority against the use; (2) where the change of a letter or two gives another tense in place of the future—he quotes a list of passages, nineteen in all, where the MS. authority for  $\epsilon\upsilon$  with the future is uncontradicted, preponderating, or at least good. He then goes on to explain many of them away by the theory that  $\alpha\eta$  is a MS. blunder for  $\Delta\eta$ ; and finally suggests other passages where the same blunder may have occurred. Mr. J. A. R. Munro discusses the chronology of the career of Themistocles, in view of the statements in the *Ἀθηναίων Πολιτεία*, arguing that there were in ancient times two distinct systems of chronology, separated by an interval of ten years. Mr. A. Tilley deals with the obscure subject of the *ludus latruncularum*, partly from the evidence supplied by pieces that have been found in tombs; and concludes that any successful attempt to explain the working of the game must be based on analogies, not from draughts or chess, but from the Roman army or camp. As usual, the reviews are an important feature of the number. We may specially mention: Platt's new edition of the "Odyssey," by D. B. Monro; Batiffol's work on the Athanasian "Syntagma Doctrinae," by A. Robertson; Mahaffy's "Problems in Greek History," by R. W. Macan; Smith's Catalogue of Greek and Roman Sculpture in the British Museum, by Miss Eugénie Sellers; and Murray's Handbook of Greek Archaeology, by Prof. J. H. Middleton.

We have received a print of a paper on "The Greek Indirect Negative," recently read before the London Philological Society by Mr. E. R. Wharton, of Jesus College, Oxford. In this he endeavours to show, by a classified series of examples—(1) that primarily and essentially  $\mu\eta$  is not a negative or prohibitive particle, but an interrogative; (2) that many  $\mu\eta$ -sentences which are at present printed as assertions might better be printed as questions; and (3) that even in other cases the apparent negation contains or pre-supposes an interrogative meaning. As he observes, "the Greeks increasingly loved *dubitantius loqui*—to view facts as possibilities." And thus he would explain the well-known line (Soph. *Aj.* 1231),  $\delta\epsilon\ \alpha\upsilon\delta\epsilon\upsilon\ \omega\upsilon\ \tau\omicron\upsilon\ \mu\eta\delta\epsilon\upsilon\ \alpha\upsilon\tau\omicron\upsilon\tau\eta\varsigma\ \epsilon\pi\epsilon\tau$  as containing both the assertion, "You were worth nothing," and the question, "Was he worth anything?" Incidentally, Mr. Wharton throws out the suggestion that  $\mu\eta$  and  $\mu\eta\nu$  were originally by-forms, like  $\nu\acute{o}$  and  $\nu\acute{\upsilon}\nu$ ,  $\epsilon\gamma\acute{\omega}$  and  $\epsilon\gamma\acute{\omega}\nu$ , since  $\tau\acute{\iota}\ \mu\eta$  and  $\tau\acute{\iota}\ \mu\eta\nu$  equally mean (like our "Why now?") introducing a sentence "of course"; but in practice  $\mu\eta$  was confined to questions,  $\mu\eta\nu$  was not. He is not disposed to adopt the view that  $\mu\eta$  is identical with the accusative of the pronoun of the first person, used (as in Virgil's *me, me, adsum qui feci*) to call attention to the speaker.

### MEETINGS OF SOCIETIES.

#### HELLENIC SOCIETY.—(Monday, Oct. 17.)

PROF. JEBB, president, in the chair.—Miss Eugénie Sellers read a paper on three Attic lekythi, found at Eretria, and now in the National Museum at Athens. They were of the finest workmanship, and extremely interesting from the

point of view of mythology, the subjects being Homeric Odysseus and the Sirens, Odysseus and Circe, and Heracles and Atlas. The paper, which will appear in the next number of the *Journal of Hellenic Studies*, dealt fully with the vases themselves, and with their relation to other vases, and to works of sculpture treating of the same subjects. In the discussion which followed Mr. Cecil Smith expressed the opinion that the Sirens in Greek art were frequently mistaken for Harpies, and put forward the view that the winged figures in the so-called Harpy tomb in the British Museum were more probably Sirens.—The hon. secretary read a paper by Mr. F. B. Jevons, on "Iron in Homer," which went to show—(1) that it is opposed to the facts of the case to say that iron is more common in the *Odyssey* than in the *Iliad* or in the later lays of the *Iliad* than in the older; (2) that the Homeric poems must be placed in the Iron Age, but at the very beginning of it; (3) that if Homer lived in the Mycenaean period iron must have been known in that period; and (4), that if iron was not known in that period, then even the oldest lays must be of later date. Sir Frederick Pollock expressed approval of the common-sense line taken in the paper, and maintained the view that Homer was certainly written in the Iron Age. As to the distance between the Trojan War and the age of the poems, it might be compared with the distance between the age of Charlemagne and writers of the Charlemagne legends. It was possible that the frequent reference to bronze weapons in the poems was conventional, and a survival of poetic tradition. Mr. Frank Carter referred in some detail to the passages where iron is mentioned respectively in the *Iliad* and the *Odyssey*, and argued that the later date of the *Odyssey* might be inferred from them. It was clear that the poet of the *Iliad* regarded his audience as not acquainted with the working of iron to any degree of finish or in large masses. Dr. Leaf expressed his general concurrence in Mr. Jevons's views, but contended that the fact of no iron being found in the shaft-graves at Mycenae did not necessarily imply that the Homeric poems had no relation to Mycenaean discoveries, his view being that, though certainly later than the shaft-graves, the poems were yet contemporary with the later Mycenaean period when iron had come into use. Sir Charles Newton, Prof. Lewis Campbell, and Mr. Penrose also took part in the discussion.

#### VIKING CLUB.—(Thursday, Oct. 13.)

THE Herfst Foy (Harvest Festival), the first Thing of the first session of the Viking Club—a social and literary society of Orcadians and Shetlanders was held in the King's Weigh House Rooms, Thomas-street. The Honorary Jarl, Dr. John Rae, presided, and, in a few spirited remarks, declared the club opened. Although an Orkney man by birth, he could not claim Viking descent, but had, nevertheless, shown their spirit of discovery and daring in his several arduous expeditions to the Arctic regions, which, he trusted, was a sufficient qualification to fill the post of Jarl of the Viking Club.—Mrs. Jessie M. E. Saxby, the Shetland novelist and writer, then read a paper on "Birds of Omen," confining her remarks to the two birds best known in Shetland—viz., the corbie or raven and the katyogle or owl, illustrating her subject with numerous instances of Orkney and Shetland folklore regarding these two birds. The raven was sacred to the Allfather Odin, and was the device on the banner of Jarl Sigurd at the battle of Clontarf in Ireland. The owl was consecrated to the Goddess of Wisdom. From Odin came the strong hand which made the sea-kings masters of men; from Pallas Athena came the mighty mind which made the Greeks a living power for all time. The raven in Shetland is supposed to be able to assume any form, and the owl to be the inhabitant of another world in disguise. When ravens are seen fighting in the air and calling "corp, corp," it is expected that some one is going to die. The owl is considered a bird of ill omen. In conclusion, Mrs. Saxby made an appeal that, for the sake of associations revered and cherished, the raven and owl should be spared to haunt the hills and rocks, and add the poetry of superstitious legend to the wild beauty of our Isles.—Among the papers to be read during the session may be mentioned "Udal

and Feudal," by Mr. C. H. E. Carmichael, foreign secretary of the Royal Society of Literature; "Scandinavian Art in Great Britain," by Mr. J. Romilly Allen, Rhind Lecturer in Archaeology; and "Shetland Folklore and the Old Creed of the Teutons," by Dr. Karl Blind.

### FINE ART.

*The History and Practice of Illuminating.* By Prof. J. H. Middleton. (Cambridge: University Press.)

IT would perhaps not be a very high compliment to this, the latest book on the subject, to say that it is in many respects the best that has yet appeared in English. The French and Italian works on illuminated MSS., though occasionally excellent, and for the most part accurate, are not sufficiently comprehensive. This one is remarkably comprehensive, as might be expected from the well-known tastes and acquirements of the author, and, considering the vast mass of materials with which it has to deal, remarkably accurate. The subject, usually considered to be a very special one, has been made observably wider than its title, so as to include, indeed, much that preceded and led up to it. The distinction between illustration and illumination, however, might have been drawn a little more carefully, as the two subjects are really not quite synonymous or co-extensive. It is true there is an intimate relationship between the words. Both signify an act of throwing light upon some object, yet in point of historical fact the difference in their application is enormous. The whole department of knowledge relating to the art of writing is very extensive, and has been extensively, and in certain directions exhaustively, dealt with. Books are but one section, and MSS. but a portion of this section, and illuminated MSS. again merely a species of the latter. All illustrated MSS. are by no means to be considered as within the category of illuminated MSS. For this reason it may be objected that however interesting the history of Egyptian, or Greek, or ante-Imperial book-illustration may be, it does not correctly fall within the province of this work. To speak of illumination in classical times is, to say the least of it, to put a strain upon the definition of illumination. The mere light throwing of pictorial illustration in colours, and even the occasional finishing with dull gold and silver inks, does not mean illumination in the sense implied by Theophilus or Cennini or Le Bègue. Nor is it by any means proven from any extant examples that the ancients, as we call those highly civilised nations who lived in pre-Christian times, really practised the art:

"Ch' alluminare è chiamata in Parisi."

Allowing, however, the author's definition to cover this distinction, and, therefore, to efface the objection, still we may ask: Why in an otherwise profusely illustrated book, the chapters relating to the important and deeply interesting subject of ancient books and modes of writing should be left utterly without illustrations. Surely they have an equal claim with the rest to such an indulgence. It was hardly fair to the author's



whole subject that the most archaistic and therefore presumably least familiar portion of it should be thus ignored by the artist. It should have been treated at least as respectfully as the rest of the book. Indeed, on the ground of antiquity alone, it has a claim to the greater deference and attention. If neglect of this portion be disrespectful, the kind of attention shown to the rest is not flattering. We should scarcely have expected, in a work issued from the press of a great university, and written by an author who occupies the position of a teacher in that university, that the mode of illustration by a *crambe biscotum* of second-hand blocks would have been tolerated. The work absolutely demanded illustration of the best class, by the latest and most approved processes, facsimiles, and autotypes, which should render it the standard work on the subject. Instead of this, we have a series of ordinary engravings, neither facsimiles nor specially scholarly productions, already well known, borrowed from a still more popular work. We do not recommend chromolithography, because of its frequent and deplorable insufficiency. Yet the works of Bastard, Louandre, Labarte, Mantz, and others, do give some notion of illuminated books. They at least enable the student to form a tolerably just idea of different schools, if not of technical details—of Byzantine work of the tenth century, English of the eleventh, German of the twelfth, French of the fourteenth, Netherlandish or Italian of the fifteenth—when, perhaps, these schools were typical, and so do really afford considerable help to the student. Still it is an expensive and uncertain method. But in these days of facsimile reproduction, with Armand-Durand, Dujardin, Dixon, and other processes, most of which are excellent, and already employed by the greatest authorities for similar work, and with, moreover, the inexhaustible stores of our public libraries within reach, it does seem a pity that a standard and scholarly work should not have had illustrations suitable to its rank. No doubt, these engravings were right enough in their place as popular embellishments to a popular history; but here we need something better. It is disappointing, after what the author says of the importance of English illumination several times in the course of its career, not to see some typical and well selected examples of it, taken from the stores of our great national and cathedral libraries.

Coming to the writer's more especial province, we are convinced of his more than necessary qualifications for the task of dealing with it. What faults he has lie on the bookish side. He has now and then in the matter of illumination trusted some of his authorities a little too implicitly. He has done a great deal in the personal examination of MSS., which is an indispensable qualification in a writer about them. But, after all, it is in the literary antiquities that he is most at home. He instructs us from ancient and classical sources with good effect: for example, when he tells us that Pliny's story about Eumenes of Pergamos being the inventor of parchment (*pergamena*) is an error. Pliny

is responsible for, we fear, many other errors. It is almost as hard to unbelieve the old story of the jealousy of Eumenes against Ptolemy as to believe that the Alexandrian library was not burnt by Omar. Yet it is now generally agreed that this also is a venerable *canard*.

When Prof. Middleton expresses an opinion of his own, it is generally such as we can all, or nearly all, agree with. For example, in the case of the Victoria Psalter. No one can feel anything but respect for the industry, enthusiasm, and skill of the late Owen Jones; but our author's criticism of the Psalter is perfectly just. Prof. Middleton alludes to the ancient Roman practice of keeping books in boxes or presses, not visible, as in our modern bookcases. He speaks of its continuance in the one great library in Europe which all travellers desire to see, and which they so often visit without seeing, or without being rightly aware that they have seen. In fact, all the printed books and MSS. in the Vatican are still preserved in presses, or drawers, or cases with richly decorated fronts and covers—kept closed, so that the visitor only sees a superbly ornamented apartment or suite of apartments—the great features of which are painted ceilings, enriched panels, statues, and pictures, but not books and MSS. Even the exhibition cases are usually covered so as to look like richly inlaid tables, and are passed by, though they contain treasures such as the Codex Vaticanus and the illuminated Dante. Only when one of these covers is lifted does the visitor to the Vatican Library truly realise that it is the great historic treasure-house of which he has read. Persons have gone to Rome almost for the purpose of seeing the books, and have traversed the whole library without the remotest idea of its locality.

Prices of ancient books are referred to. Thus, Aristotle gave the value of £750 in Attic gold for an autograph MS. of Speusippus; and another MS., supposed to be in the handwriting of Virgil, was sold in early Imperial times for £20. It would be exciting to see the competition for the latter if it should ever turn up at Sotheby's, Christie's, or elsewhere. It would put Mr. Quaritch on his mettle. The old and long-continued practice of dictating an author to a room full of copyists (slaves at Rome, monks in the mediæval scriptorium, and paid clerks in the sixteenth century) enabled prae-typographic publishers to bring out considerable editions of a popular author at a moderate cost. Thus a copy of Martial's Epigrams was published by Tryphon & Co., the great firm whose well-frequented shop was the attraction of Roman dilettanti, for about eighteenpence. Even still cheaper work was done. As to amount of production, the Emperor Augustus is said to have suppressed an edition of Ovid's poems consisting of a thousand copies. At a later time—the sixteenth century—Vespasiano de' Bisticci, an Italian book agent and contractor for the supply of MSS., who, indeed supplied the great amateurs and princes of his time, relates that in twenty-two months, by the labours of forty-five copyists, he furnished no fewer than two hundred important

volumes for the Medicean Library. Upon the question of the antiquity of paper, Prof. Middleton justly holds Pliny again guilty of an error. We are constantly finding Pliny in this predicament as to matter of fact. Yet for all that, we could ill spare the wonderful collection of old-world traditions, beliefs, and legends from a still more remote antiquity, which we know and pore over as the Natural History of industrious, but uncritical, C. Plinius Secundus, who, by the way, was Pliny the First, or the elder. The younger Pliny, who writes the letters to Tacitus and others, was his nephew. Paper, as we learn from recent discoveries, was in use in Egypt as far back as 2300 B.C., and not merely, as old Pliny thought, from the time of Alexander the Great. The ancients, it appears, knew more about pens and inks than they usually have credit for. The Greeks made silver and other metallic pens, and Latin MSS. show a great variety of inks—red, purple, green, blue, silver, and gold. The great Floreffe Bible in the British Museum shows the skill of the penman in the twelfth century in the use of this mode of decoration; and in somewhat later times it was no unusual thing for scribes to annotate their texts in coloured inks, red, green, violet, blue, using each colour for a distinct class of notes, historical, biographical, geographical, &c. Scientific works are often made exceedingly attractive by coloured diagrams, chronologies by architectural arcades and ornamental panels.

Of course it is not our business to go minutely through this vast collection of notes on illumination and miniature art. We may agree to differ from Prof. Middleton as to the definition of illumination, and we may be allowed to look upon illumination and miniature as distinct arts—which have been often combined—but the history of either of which does not completely cover that of the other. Mr. Middleton's notes are so very copious that it is scarcely wonderful if now and then he is led astray. He speaks of the Bedford Missal. He certainly knows that the MS. he refers to is not a missal at all. It is time to cease from the ignorant blunders of the eighteenth century. Jacquemart de Hesdin is made by the misspelling of his surname to perpetuate the mistakes of Waagen and Father Cahier. It might have been stated that the Triptych possessed by Mr. Willett is actually a miniature painting on vellum. Cardinal Marino Grimani was the nephew, not the brother, of Domenico. It appears, from the mention of Jarry, as if the author thought he was a miniature painter; whereas Robert, or some other miniaturist, usually executed the flowers in his MSS., Jarry only doing the pen-work, which, in its way, is faultless.

But fault-finding is disagreeable. With regard to the technical part of the volume, as it consists almost entirely of transcripts from Mrs. Merrifield, Jehan le Bègue, Theophilus, Cennini, and other books well known to the student, to criticise it would be simply to criticise them. They are useful, but it would have given an additional interest to this section if the writer had brought forward new matter—had, for example, pointed out MSS. which are instructive to the student as showing, from the actual condition

of the miniatures or illuminations themselves, the method followed by the artist. As for instance, the Mandeville grisailles, or the Roman de Meliadus in the British Museum, or the many other MSS. which the catalogues of that library, the Bodley, and our university libraries refer to as unfinished, in order that with the very work before him he might realise or contradict the statements of his authors, and learn solidly and practically for himself.

We might have given more reasons for such objections as have been made to Prof. Middleton's view of the antiquity of illumination, and also to his definition of the term, but this would have necessitated the presentment of alternatives and *des pièces justificatives*, for which the present is not the place. Notwithstanding, however, a few blemishes, we gladly acknowledge the very interesting and instructive character of this compendious essay; and, to recur once more to Pliny, we are reminded of certain words bearing on the difficulties and labour of such undertakings. In his Preface to the Natural History, he says: "Res ardua vetustis novitatem dare, novis auctoritatem, obsoletis nitorem, obscuris lucem, fastiditis gratiam, dubiis fidem." We believe, however, that the author is equal to the task; and hence we may trust that, when revised and reprinted with suitable and worthy illustrations, this History of Illumination may become, in his very capable hands, what the student has a right to expect—a reliable and standard work on the subject.

JOHN W. BRADLEY.

#### OBITUARY.

JOSIAH GILBERT.

THERE died a few weeks ago—and his death, in the dull season, passed with singularly little comment—a writer on art of very serious merit, one who relied for his influence, not upon fluency or sentiment, but upon learning and discrimination. His influence was therefore slight; it was not given to Josiah Gilbert to exercise that fascination over the public which has been used conspicuously by writers far less solidly endowed. Josiah Gilbert, who lived and died in the Eastern counties—his house was Marden Ash, Ongar—was the son of Ann Taylor, and the nephew of perhaps the most famous of the several famous Isaac Taylors. He was one of the few instances of an orthodox dissenter with a serious care for pictorial or other art. One or two books of his, connected as much with travel as with art, made him known in a measure at the circulating libraries; *Calore: or, Titian's Country* was interesting alike to the lovers of Nature and the students of great painting. But it is especially by his little recognised book on *Landscape* that he deserves to be remembered. With modern landscape it does not deal at all, but its study of early Flemings, early Germans, the Italians themselves even, down to Titian, is valuable and exhaustive. Temperate in expression, and not a page of it dictated by violent prejudice or unreasoning prepossessions, Josiah Gilbert's *Landscape* will outlast some treatises on the subject which for a generation have been popular. The writer, who amassed his material in quietude and dealt with it at leisure, died at a ripe age. He was eight-and-seventy.

F. W.

#### CORRESPONDENCE.

PITHOM, RAAMESSES, AND (OR) ON.

London: Oct. 10, 1892.

Although the Hebrew text of Exodus i. 11 gives two "store cities," Pithom and Raameses, the Greek version adds—"On, which is called Heliopolis." At the recent Congress of Orientalists, Prof. Mahaffy drew attention to this fact, as clearly intended to localise the region in which the Israelites were employed. Manetho assigns their work in the quarries of Turra. Josephus describes them as constructing the pyramids. In no case is there any allusion to the North-eastern Delta.

There is a very interesting MS. map in the British Museum, ascribed to the well-known patriarch Chrysanthus. It is bilingual—Arabic and Greek. Μμφις is el Gizeh; Βαβυλων = Masr; Ηλιουπολις = el-Matarieh. The name Ραμεσσης appears twice—on the west side of the Nile, opposite Babylon, and again on the east side, about ten miles to the south of Old Cairo. This part of the map, about 5 × 7 inches, can be found reproduced by me in the *Proceedings* of the Society of Biblical Archaeology (December, 1885). In spite of the evidence thus offered for an independent Raameses, it seems to me that the Greek of the Septuagint (l. c.)—τὴν τε Πειθὼ καὶ Ραμεσση καὶ Ὀν, ἥ ἐστιν Ἡλιούπολις—refers to only two places, not to three. The καὶ after Ραμεσση introduces the geographical gloss, which may, indeed, have been added to the text in the earliest centuries of the Christian era. It should be preceded by a comma. The two names, Pithom and Raameses, were Egyptian. It was natural to explain the second as "On, which is called Heliopolis," for the benefit of Hellenistic Jews or early Christians, to whom one of these names would carry no distinctive meaning. In the same way this map of Chrysanthus gives three names for Medinet el-Fayoum, adding to the Arabic both Κροκοδείλων Πόλις and Ἀρσινόη.

In regard to Pithom, there is no question that Hebrew tradition, as represented by Saadia, born in the Fayoum in A.D. 892, and the Rabbi Benjamin of Tudela, who visited it in A.D. 1173, identified this "lake-district," its canal of Joseph, and grain-reserves with the city or province Pi-Tum. Whether this tradition was as old as the Hebrew text of Exodus in its present form, or a later invention, may be matter for discussion. At all events, the literary wealth of this region, which has furnished scholars with thousands of papyri from the earliest epochs to the tenth century A.D., has fixed the attention of the world on its unique physical features and topographical advantages.

A new map of the Fayoum, on the scale of 1 to 100,000, has been published by the Public Works Ministry of Egypt at the moderate price of four shillings. My friend, Lieut. Col. Ross, must forgive my expression of doubt whether the novel form in which many names appear will be accepted by European geographers, but scholars will appreciate his careful translation.

COPE WHITEHOUSE.

#### ÆGEAN POTTERY IN EGYPT.

London: Oct. 18, 1892.

In his last letter Mr. Petrie suggests that "the subject may now rest"; but, in that letter, he makes three statements which ought not to pass without comment:

"The answers to Mr. Torr's last paragraph have appeared in previous letters of mine."

That is not so. If any of your readers care to look through the correspondence, they will see that Mr. Petrie has not answered the questions which I repeated in that paragraph.

"The dating of vases which I laid down in *Illahun*, and have since reaffirmed in a recent letter, has been challenged by the quotation of one other vase."

As a matter of fact, that dating has been challenged on four grounds—(1) Because Mr. Petrie's premises do not necessarily lead to his conclusions; (2) because false-necked vases with patterns on them are represented in the tomb of Ramessu III., and must, therefore, have been in use two centuries after the date assigned by Mr. Petrie to all similar false-necked vases; (3) because one of these vases was found in the tomb of a grandson of Pinetchem, and must therefore have been buried four centuries after the said date; (4) because Mr. Petrie takes no account of the close connexion between these vases and the genuine Greek vases of the seventh century B.C. Mr. Petrie's statement implies that the dating has been challenged on the third ground only.

"We now learn that the needful history of this vase cannot, or must not, be stated."

The history of this vase is that it came from the tomb of one of the grandsons of Pinetchem. This has been stated; all that has not been stated is the name, or names, of the person, or persons, who took the vase out of the tomb and brought it to England. And there are reasons why the name, or names, should be withheld. Nobody would imagine that the needful history of a vase consisted of somebody's name.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include those of Messrs. Tooth and Mr. McLean, next door to one another in the Haymarket; and a collection of Early Flemish and Dutch Masters, at the Japanese Gallery, in New Bond-street.

THE new fine art annual, *European Pictures of the Year*, will be published by Messrs. Cassell & Co. early in November. The work will contain about 120 reproductions of the principal continental pictures of 1892, forming a companion to *Royal Academy Pictures*.

MESSRS. PERCIVAL & Co. announce a volume of *Technical Essays*, by members of the Arts and Crafts Exhibition Society, with a preface by Mr. William Morris.

MR. STANLEY LITTLE not long ago republished, from the enterprising Sussex newspaper in which it first appeared, an essay upon a group of painters whom he denominates "The Wealden School." This appellation is bestowed by the thoughtful and likewise enthusiastic essayist, in virtue partly of the place of residence of the landscape painters selected, and in virtue also of what he considers to be their common aim, or at all events their common subject. Mr. Aumonier, Mr. Mark Fisher, and Mr. Léon Little are naturally prominent members of the "school" described. Doubtless they have something in common; but it is a question whether Mr. Stanley Little, in his interesting papers, attaches quite sufficient importance to what we may describe as their common derivation from that French landscape school which happens at the moment to be fashionable, and which possesses a certain legitimate attractiveness, far from exhaustive and final though its achievements may be.

AMONG the exhibitions with which the picture season has opened, somewhat prematurely, that of Miss Dering Courtois, at the Maddox-street Galleries, has been almost the only one that has had any individuality or interest; and Miss Courtois's, we are bound to say, would have gained very considerably in importance and artistic value had she waited to include a larger number of works in which something beyond quickness of observation and dexterity of handling were noticeable. In other words, it would have been better if Miss Courtois had bided her time, and put before us at last an array of thoroughly considered canvases rather than of merely engaging impressions. The

lady has gifts; and among them is the faculty of indicating, even in her slightest sketches, the aspect and gesture of gentlewomen. One sketch of a young woman seated at a piano has been found to combine, in a rare degree, *actualité* and good taste. Only two really important works graced the somewhat hasty exhibition of the works of this interesting artist: one of them a rural subject that had been seen at the Paris Salon, and another the very realistic and thoroughgoing canvas of a hospital ward at Lincoln, which won the conspicuous encomiums of a great daily paper directly the work was on view in last year's Royal Academy. Miss Dering Courtois will be heard of again; but that she may be heard of to her advantage, it is necessary that her efforts shall proceed beyond the stage of the sketch.

### THE STAGE.

THE turn of the month is the period fixed upon for the production of "King Lear," which it need hardly be said must be the leading event of the theatrical season, not only or even chiefly because of the effects made to ensure a spectacular success, but more especially by reason of the opportunity the play affords to the artist who, whatever may be the variations in his own performances or in the public taste, cannot possibly be accounted other than the greatest English actor of his time. The Lear of Mr. Irving may be expected to compare favourably with that which was a really notable performance of the past at the Princess's a round dozen of years ago—we mean the representation of Lear by a leading legitimate actor of America, Mr. Edwin Booth.

We have been informed that there is about to be organised in the elegant and charming Princes Hall, in Piccadilly, a series of music-hall performances, given under conditions of reasonable refinement. Afternoon tea, in other words, is to take the place of spirits and tobacco. The pot-house element will be banished—the very thing that still makes a visit to the ordinary music hall an adventure not agreeable in all respects to many men, and agreeable to no women except to those—the piteously deluded—who imagine themselves most fashionable when they are most unsexed. This contemplated innovation will be extremely welcome, and is entirely sensible. There is no shadow of reason why we may not enjoy the humane and finished art of Mr. Chevalier, the grace of Miss Florence Levey, the magnetism of Miss Lottie Collins, without being obliged to seek them in an atmosphere as vitiated and intolerable as that of a painter's smoking party.

WITH reference to a note in the ACADEMY of last week, a correspondent writes to us that the drama entitled "The Home Wreck," written by the late Stirling Coyne upon the story of *Emuch Arden*, which was first produced at the Surrey Theatre in 1869, was revived at the Holborn Theatre in the spring of 1873, with Mr. Creswick in the part of the hero, and Miss Carlisle in that of the heroine. So far as our correspondent knows, it has not been produced since—at any rate, not in London.

### MUSIC.

#### "EUGENE ONEGIN."

THE production of Tchaikowski's "Eugene Oegin" at the New Olympic Theatre on Monday night, as the opening opera of Signor Lago's season, was an event of some interest. The composer has written much for the stage, but with the exception of his "Mazeppa," played once or twice in the provinces by a small Russian company some few seasons back, no opera of his has been heard in England. It is curious to note, too, that, while he has written

at least five symphonies, not one has been given here, although the composer paid us a visit in 1888, and again in 1889, and had the Philharmonic orchestra at his disposal. Tchaikowski ranks among the principal composers of young Russia, and the opportunity of hearing his opera was therefore welcome. "Eugene Oegin" was originally produced at St. Petersburg in 1884. The libretto, an English version of which has been prepared—though it was not strictly followed—for the London performance by Mr. and Mrs. Sutherland Edwards, is derived from a poem by Pushkin, which enjoys a certain reputation. Judged from a high dramatic standard, the libretto is weak; but then it must be remembered that Tchaikowski describes his work only as "Lyrical Scenes." Really, however, it must be regarded as an opera. The story is a simple one. Tatiana, the heroine of the tale, falls desperately in love with Oegin: that is the substance of the first act. In the second, Oegin fights a duel with his friend Lenski, in consequence of a mild flirtation with Olga, *fiancée* of the latter; the duel scene is the one dramatic moment of the act. In the third and last act, Oegin finds Tatiana married to another: and an interview between the two, in which duty conquers emotion and the unhappy lover is dismissed with an eternal farewell, forms again a highly dramatic close. As for the rest of the opera, there are songs, concerted music, and choruses; these, however, do not retard the action of the piece, which as a matter of fact does not exist. Much of this music is of excellent character. The melodies have a melancholy Slavonic cast. The harmonies and rhythms are quaint and clever, and the orchestration is always picturesque: but at certain moments, as for example the sentimental song sung by Lenski before the duel, and the tawdry ballad sung by Prince Gremio, Tatiana's husband, in the last act, one is carried back to the days of the old-fashioned opera. *Nous avons changé tout cela*: Wagner taught composers the proper province of music in connection with the stage; and Tchaikowski, though in no sense an imitator of the great reformer, shows in his best moments how well he understands and feels what ought to be done. The "Tatiana duel" and closing scenes are admirable in structure, development, and feeling. Tchaikowski seems like a man who has not quite made up his mind. While pressing forward, he cannot help, like one of old, casting a lingering look backwards, and the result, in consequence, is not satisfactory. The composer, however, by means of his great talent and skilled pen, has contrived to make his acts end well—and more than that, to make each in turn more exciting. The consequence of this is that, though there are dull moments in the opera, yet, as a whole, it is certainly not dull. And, again, it is the work of an accomplished and *spirituel* composer, and, as a specimen of modern stage music, well deserves a hearing. The performance was not all that could be desired, especially as regards the orchestral playing. Miss Fanny Moody is not altogether suited to the rôle of Tatiana; but she sang and acted with commendable taste and earnestness. Miss Lily Moody looked extremely well as the light-hearted Olga. Mr. Iver McKay was over-

weighted in his part. M. Oudin as Eugene was excellent: his acting was forcible, yet not exaggerated, and he sang well, though, possibly from arduous rehearsals, his voice had not its proper brilliancy. The orchestra was under the careful direction of Mr. H. J. Woods.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE Crystal Palace Saturday Concerts commenced on October 15, when the programme included two novelties. The first was Mr. C. A. Lidgey's Ballade for Orchestra (Op. 7), after Doré's picture, "A Day Dream." The youthful composer has produced a tone-picture of pleasing character, and effective in its lights and shades. The so-called "Love" theme is decidedly graceful. That Mr. Lidgey should have been inspired by a painting is all very well, but modern composers are too fond of calling attention to the source of their inspiration. Chopin gave no clue to his four Ballades. Mr. Lidgey's promising work was well received. The other novelty was M. André Wormser's Symphonic Poem, "Les Lupercales," in which by the aid of tones he seeks to portray processions of priests, and vestals, and devotees armed with whips, scourging all whom they meet. Music has been pressed into many a strange service by French composers since the time of Berlioz, whose genius always saved him in his most dangerous flights. M. Wormser's music is characteristic and decidedly clever, but scarcely art in the highest sense. M. Vladimir de Pachmann performed Beethoven's Concerto in C minor, but spoilt much of it by his tricky playing, and by the use of the soft pedal contrary to the composer's directions. And why did he interpolate something between the 1st and 2nd movements, and spoil Beethoven's bold key-contrast of C minor followed by E major? For solos he played Chopin's Nocturne in G minor (Op. 37, No. 1) and Rondo (Op. 16); the latter is one of the few commonplace productions of Chopin. M. de Pachmann displayed his usual delicate touch and finished technique, and was enthusiastically received. M. Oudin was the vocalist, and sang tastefully songs by Gounod, Grieg, and Chaminade. The programme included Sir A. Sullivan's, "In Memoriam," and Beethoven's Symphony, No. 8, both of which were admirably rendered under Mr. Mann's able direction.

M. SLIVINSKI gave a Pianoforte Recital at St. James's Hall on Tuesday afternoon. The programme was by no means a hackneyed one. It commenced with Paderewski's difficult A minor Variations, which were rendered with much delicacy and feeling. The reading of Chopin's D flat Nocturne was correct but cold, and that of the A flat Valse (Op. 34) lacked brilliancy. The C sharp Scherzo was, however, played in a most effective manner; the middle "Chorale" section with its delicate figuration was given with proper repose and dream-like delicacy. Eight numbers of Schumann's Fantasiestücke followed; of these the most satisfactory were "In der Nacht" and "Fabel." The programme included pieces by Handel, Schubert, and Liszt. As an exponent of the last-named composer, M. Slivinski has already displayed his skill.

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At the present moment it is natural that a special interest should attach to the pages devoted to the great poet whom we have so lately lost; and here, as elsewhere, the attractiveness of the theme is re-enforced by the attractiveness of the treatment. One warning it may perhaps be well to give at the outset, though for those who have learned to know Mrs. Ritchie through her books it is probably unnecessary. This is not a volume of gossip, in the sense in which that term can be applied to various recent collections of personal reminiscences. It is emphatically not an "anecdotal" book: it does not even contain a large amount of "information"; there is not a single paragraph from cover to cover which the editor of a society journal would consider "crisp" enough for admission into his vivacious columns. Even facts are utilised so reticently, that we apprehend them less as facts than as fine delicate impressions, each record being, as it were, a sensitised plate on which the figure appears with a certain vagueness of actual outline, but with every shade of really characteristic expression. The book is one from which every reviewer must wish to quote largely, in order that his own enjoyment may be visibly justified; but work of this kind does not lend itself to really representative quotation, because its perfectness consists in the entire subordination of each separate impression to the total fidelity of the whole portrait. Here is one little vignette, partly anecdotic and partly descriptive, which may be taken from its setting.

"Tennyson was reading the poem ["Maud"]

to a silent company assembled in the twilight, and when he came to the birds in the high hall garden calling Maud, Maud, Maud, Maud, he stopped short, and asked an authoress who happened to be present what birds these were. The authoress, much alarmed, and feeling that she must speak and that the eyes of the company were upon her, faltered out, 'Nightingales.' 'Pooh,' said Tennyson, 'what a cockney you are. Nightingales don't say Maud. Rooks do, or something like it. Caw, caw, caw, caw, caw, caw.' Then he went on reading. Reading, is it? One can hardly describe it. It is a sort of mystical incantation, a chant in which every note rises and falls and reverberates again. As we sit around the twilight room at Farringford, with its great oriel window looking on the garden, across fields of hyacinth and self-sowed daffodils towards the sea, where the waves wash against the rock, we seem carried by a tide not unlike the ocean's sound; it fills the room, it ebbs and flows away; and when we leave it is with a strange music in our ears, feeling that we have for the first time, perhaps, heard what we may have read a hundred times before."

A description of sound can hardly, perhaps, be called a picture, but the rendering is made all the more realisable by its pictorial accessories; and we hear the Laureate's voice as distinctly as we hear the voice of another dead singer in that wonderful description of the preaching of Coleridge which is to be found in Hazlitt's essay, "On my first acquaintance with poets." Here is another little cabinet picture, painted in the same key of quiet, tender colour.

"There used to be one little ceremony peculiar to the Tennyson family, and reminding one of some college custom, which continued for many years. When dinner was over the guests used to be brought into a second room, where stood a white table upon which fruit and wine were set, and where a fire burned bright, and a pleasant hour went by while the master of the house sat in his carved chair and discoursed upon any topic suggested by his guests. He would talk of books, or reminiscences of early Lincolnshire days, or of facts belonging to the lives of men and women who have been his friends. There was Rogers among the rest, for whom he had a great affection, with whom he constantly lived during that lonely time in London. 'I have dined alone with him,' I heard Lord Tennyson say, 'and we have talked about death till the tears rolled down his face.'"

This is a glimpse of a familiar literary acquaintance in the unfamiliar rôle of a man of sensibility; and similar glimpses of notabilities, other than the principal figures, are pleasantly frequent. It has been already said by implication that the world's scanty store of Tennysoniana is not largely replenished by Mrs. Ritchie's volume; but it is interesting to know that the song "Tears, idle tears," was, like one of the most precious of the poems of Wordsworth, suggested by the sight of Tintern Abbey, and that one of the stateliest lyrics in the *Idylls*, "Blow trumpet, for the world is white with May," came to the poet during a walk over the prosaic and uninspiring expanse of Clapham Common. Even to the literature of anecdote pure and simple, we have one contribution, in the record of what Mrs. Ritchie describes as "perhaps the best compliment that Tennyson ever received." The laureate was one day walking in Covent Garden, when he was suddenly stopped by a rough-looking man, who held

out his hand and said, "You're Mr. Tennyson. Look here, sir, here am I. I've been drunk for six days out of the seven, but if you will shake me by the hand, I'm d——d if I ever get drunk again." A curious practical vindication, this, of Matthew Arnold's famous definition of poetry.

The paper dealing with Mr. Ruskin is lighter than its two companions: very winning and pleasant in its way, but less a paper of personal reminiscence than of finely sympathetic comment upon the great writer's own published recollections of "things memorable" in his life. One gets, however, a very delightful impression of Brantwood and its master. One morsel of personal story, though given at second-hand, is worthy of preservation, as exhibiting the kindly side of a great man whose kindness was certainly not the quality by which he is best remembered:

"I heard a pretty account once from Mr. Alfred Lyttelton of a visit paid by Ruskin to Carlyle in the familiar room in Cheyne Walk [Row?] with the old picture of Cromwell on the wall, and Mrs. Carlyle's tables and pretty knickknacks still in their quiet order. Mr. Ruskin had been ill not long before, and as he talked of something that he cared about, Mr. Lyttelton said his eyes lighted up and he seemed agitated and moved. Carlyle stopped him short, saying the subject was too interesting. 'You must take care,' he said, with that infinite kindness which Carlyle could show; 'you will be making yourself ill once more.' And Ruskin, quite simply, like a child, stopped short. 'You are right,' he said, calling Carlyle "master," and then went on to talk of something else, as dull, no doubt, as anything could be that Ruskin and Carlyle could talk about together."

Mrs. Ritchie has been able to include in her record a little group of letters addressed by Mr. Ruskin to Mr. Watts and Mr. Burne Jones, which are very characteristic, and specially interesting, as disclosures of these writers' strong feeling for that technique of art which certain superficial critics accuse him of ignoring or undervaluing. There is, of course, in *Modern Painters* and elsewhere, much criticism of pictorial work from the ethical and emotional sides which might have been written by an inspired amateur; but no amateur, however inspired, could display the actual knowledge shown in the analysis of Titian's working methods, or in the directions for the attainment of perfection of modulation and purity of local colour. After speaking of the mottled and broken execution induced by much work with chalk point, and recommending the study of "a piece of absolute modulation," such as the head of the kneeling figure in Sir Joshua's "Three Graces," Mr. Ruskin continues:—

"Again, the chalk drawing has materially damaged your perception of the subtlest qualities of local colour. When a form is shown by a light of one colour and a reflex of another, both equal in depth, if we are drawing in chalk we must exaggerate either one or the other, or the form must be invisible. The habit of exaggeration is fatal to the colour vision; to conquer it you should paint the purest and subtlest coloured objects on a small scale, till you can realise them thoroughly. I say on a small scale; otherwise the eye does not come to feel the value of points of hue."

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or other hortatory person to put a greater weight of practical instructiveness into four short sentences.

When Mrs. Ritchie wrote her records not only Mr. Ruskin but Lord Tennyson were still with us. The Brownings had, however, passed away, and it is therefore natural that in the pages devoted to them the personal note should be more plainly audible than in the other papers. Mrs. Ritchie's friendship with the married poets was long as well as intimate; for she remembers Mr. Browning in his comparatively young days when he was still writing for a British public who loved him not—a short dark man, with a frank, open countenance, long hair, which even then was streaked with grey, noticeably white teeth, and a habit of opening his mouth wide when he spoke, which is often noticed as an instinctive physical indication of an opulent and lavish nature, with no small reticences or calculating economies. "He was always young," writes Mrs. Ritchie, "as his father had been before him"; and every touch in her portrait deepens the impression left by the seventeen volumes of his poetry of a robust and eager vitality that belongs essentially to adolescence and early maturity. With this perpetual youthfulness he had also the prevailing sanity of nature, which prevented his being infected by the intellectual epidemics to which so many of his contemporaries fell victims. Mrs. Ritchie tells us that the earliest memory of Browning which remains with her is of a certain morning when

"He and my father and Mrs. Browning were discussing Spiritualism in a very human and material fashion, each holding to their own point of view, and my sister and I sat by listening and silent. My father was always immensely interested by the stories told of Spiritualism and table-turning, though he certainly scarcely believed half of them. Mrs. Browning believed, and Mr. Browning was always irritated beyond patience by the subject. I can remember her voice, a sort of faint minor chord, as she, lisping the 'r' a little, uttered her remonstrating 'Robert!' and his loud, dominant baritone, sweeping away every possible plea she and my father could make; and then came my father's deliberate notes, which seemed to fall a little sadly—his voice always seemed a little sad—upon the rising waves of the discussion."

It need hardly be said that Mrs. Ritchie gives no countenance to the silly rumour that the married happiness of Browning and his wife was seriously embittered by difference of opinion concerning the raps, turnings, and other so-called "spiritual" manifestations. Probably the *canard* never came her way, for these things have a trick of evading the quarters in which they might meet with authoritative contradiction. All testimony bears witness to the fact that this marriage was in very deed one of those perfect unions which are generally accounted rarer among writing men and women than in the outside unliterary world. The presiding spirit of the home makes a winning appearance in a passage which must serve as a last quotation from a book of rare and captivating pleasantness.

"All the more vivid is the recollection of the peaceful home, of the fireside where the logs

are burning while the lady of that kind hearth is established in her safe corner, with her little boy curled up at her side, the door opening and shutting meanwhile to the quick step of the master of the house, to the life of the world without as it came to meet her in her quiet nook. The hours seemed to my sister and me warmer, more full of interest and peace, in her sitting-room than elsewhere. Whether at Florence, at Rome, at Paris, or in London once more, she seemed to carry her own atmosphere always; something serious, motherly, absolutely artless, and yet impassioned, noble, and sincere. I can recall the slight figure in its thin black dress, the writing apparatus by the sofa, the tiny inkstand, the quill-nibbed pen—the unpretentious implements of her magic. 'She was a little woman; she liked little things,' Mr. Browning used to say. Her miniature editions of the classics are still carefully preserved with her name written in each in her delicate, sensitive handwriting, and always with her husband's name above her own, for she dedicated all her books to him; it was a fancy she had. Nor must his presence in the home be forgotten any more than in the books—the spirited domination and inspired common sense which seemed to give a certain life to her vaguer visions. But of these visions Mrs. Browning rarely spoke; she was too simple and practical to indulge in many apostrophes."

I did not intend to add another word, but I must note the perfect felicity of one phrase of characterisation. "Inspired common sense"—that is the note of all great and abiding poetry. We find it in Homer, in Virgil, in Shakspeare, in Browning, in Tennyson. Some readers of this notice will know that the writer of it is not merely echoing the opinion of the hour when he says that he finds it also in the work of a poet who is, happily, still with us—Mr. William Watson.

JAMES ASHCROFT NOBLE.

*Lancaster and York. A Century of English History (A.D. 1399-1485).* By Sir James H. Ramsay of Bamff, Bart. In 2 vols. (Oxford: Clarendon Press.)

SIR JAMES RAMSAY has vowed himself to the task of writing a "verified connected narrative of the first 1500 years of the history of England," and he now presents us with an instalment dealing with the last century of his choice. There is evidence of no ordinary enthusiasm in the collection, verification, and arrangement of the multitudinous details which crowd the pages of his handsome volumes, and of a certain humility of purpose in confining himself to the mere statement of these. What of opinion there may be in the book is almost without exception taken from worthy authorities, old and new, and the reader is as carefully referred to its origin as if it were a doubtful date or a disputed itinerary. *Lancaster and York* is essentially a book of reference, to be at the elbow of every careful student who would know the honest fact, or would be saved indefinite quest through a score of records. Let us call it a triumph of painstaking research, and say that few books can inspire such confidence in the care and sincerity of modern historical work.

We must admit that it is not a readable book, though this will be no disqualification

in the eyes of the stricter scientific sects. It is altogether too statistical and antiquarian to admit of literary effect; the details of coronations and campaigns and of taxes and treaties press upon us in the unrelenting manner of a year-book; and there is sufficient weight of footnote erudition to counteract any tendency to rise to bird's-eye-views of things. Sir James's love of antiquarian detail is the cause of needless repetitions. How often are we told of the tubbing which a would-be knight had to endure! And might not descriptions like that of the degradation of William Sawtre from priest down to plain *ostiarium* be left to Addis and Arnold, or to the credit of the reader? Sir James does not, however, do this in any superior spirit, for he is even harder on himself. Thus, when speaking of the engagement on the Seine in 1416 (I., p. 239) he sums up in these words: "Success depended upon courage and physical strength; and in such contests the English have almost always been successful"; which words, we are told in a footnote, were penned by Sir H. Nicolas, at p. 421 of the second volume of his *History of the Royal Navy*. We doubt if Sir Harris Nicolas would have claimed copyright in this reflection, or in others equally colourless. A multitude of such quotations make the style jerky. It is an unfinished macadam of inverted commas and references. If the excellent material were but broken down a little, we could jog along in a calmer mood. Could anything be more monotonous than twenty-eight chapters, each with the heading, "Henry VI. continued," doing service like regulation mile-stones on a long straight road?

If the method of the work be open to criticism, so, too, is its scope. The title and sub-title bid us expect something more than the careful story of princes and their wars, though Sir James hints that he may be but a "drum and trumpet historian." His defence of a painstaking study of march and countermarch is quite justifiable, even if the only result had been his beautiful and accurate maps; but other matters of greater historical value have not found favour in his eyes. He raises hopes of good things in his enumeration of topics which the Bishop of Oxford was compelled to pass by; but from first to last we get little, if anything, about the social and economic history of the people. The greater pity this, for Agincourt and Barnet are not the whole tale. We wish more light upon the internal processes which were preparing the way for the new national life under the Tudors. If Sir James will refuse to digest the material which is already to hand, he might at least give his invaluable aid in further exploration. He is so heedless of "literature," be it in the form of letters or of ballads, that he makes practically no use of the Paston Letters. Twice, in chap. xxi., has he ventured on a stanza of the *Kingis Quair*, but he does it so abruptly that the music of the verse jars upon our hardened ear. A scrap of a French ballad on Joan of Arc and a bit of Hardyng are more in place, though just as rare. This we might pardon; but we should have more of the Paston gossip, and something from

the rich stores which the Historical MSS. Commission are bringing to light. The latter source is not even mentioned in the exhaustive "list of authorities" prefixed to each volume.

Though the book falls seriously short of our expectations both in method and in scope, we should do it an injustice were we to convey only the notion of disappointment. It refuses opportunities and has no ambition to interpret, but what it really pretends to do it does most thoroughly. The military antiquary could not wish for a more careful account of the campaigns of Henry V. or more attractive maps; and even the general reader, who may not be tempted by the volumes, will find some wholesome fare in the chapters on Joan of Arc and the supplementary note on the Princes in the Tower. The volumes are strong in finance. We have a minute analysis of many Exchequer documents hitherto unexamined or indifferently studied. There is a financial review of each reign, but notably of the reigns of Henry IV. and Edward IV., in the former of which the author ventures on a bit of theory. In referring to the debasement of the currency, he takes exception to common notions on the subject, and says:

"There seem to be grounds for believing that currencies were altered simply for the sake of the profit to be made by recoinage through the seigniorage charged for doing so, and that the alteration of currency took the shape of a debasement, because it was found that a debasement forced all holders of the old currency to bring it in for recoinage" (I. 153).

It is perhaps in the financial portions of the volumes that most of the new facts will be found, though there is not a chapter that does not contribute to our store of historical items, both great and small. Sir James's next instalment will assuredly be welcome, even though it disappoint us by a like restraint in aim and a like asceticism in manner.

G. GREGORY SMITH.

*Racing Life of Lord George Cavendish Bentinck, M.P.* By John Kent. Edited by the Hon. Francis Lawley. (Blackwoods.)

IN the year 1852 the late Lord Beaconsfield published not the least interesting of his works, *The Political Biography of Lord George Bentinck*, which he closed with the following eloquent tribute to his hero:

"One who stood by his side in an arduous and unequal struggle; who often shared his councils and sometimes perhaps soothed his cares; who knew well the greatness of his nature, and esteemed his friendship among the chief of worldly blessings; has stepped aside from the strife and passion of public life to draw up this record of his deeds and thoughts, that those who come after us may form some conception of his character and career, and trace in these faithful though imperfect pages the portraiture of an ENGLISH WORTHY."

That biography was strictly political, and Lord Beaconsfield seems to have studiously avoided all allusion to the private life of his friend. He states, of course, that at the call of duty Lord George Bentinck at once gave up a pursuit which had previously been the passion of his life, and in which he had obtained extraordinary success; but

he had probably no sympathy with his career in a sport of which he knew nothing, and thus he failed to appreciate the sacrifice which his friend had made, and his book shows one side only of his friend's noble character. After a lapse of forty years, Mr. Kent's reminiscences complete the statesman's portrait of an English worthy, and show us Lord George Bentinck as he lived and moved in the strange world of sport which he did so much to purify, and in which his grand figure appears as the veritable leader in the sport of kings.

The most charming characteristic in Mr. Kent's book is his grateful affection for the memory of his old master, and the loyal admiration for his character that breathes in every page. But quite independently of this beautiful trait, I have no hesitation in setting down this book as the most interesting contribution to the history of racing that has been ever penned. Mr. Kent's personal recollections of the turf, as a trainer under his father, go back for a period of sixty years.

"I have seen all the best horses," says he, "that have flourished and had their day for more than sixty years past, and I now repeat my well-considered opinion that Priam was the most perfect racehorse I ever saw. I well remember how often I rode him at exercise when, in 1831, he came to our stables to run for the Goodwood Cup of that year, which, as a four-year-old, he won in a canter, carrying 9 st. 5 lbs. two miles and a half. That was sixty-one years ago, and I question whether there is any other man still living who ever crossed the back of that bright particular star among horses, the beautiful and incomparable Priam" (p. 306).

In those days horses walked all over the country from their training quarters to the different racecourses; and Lord George induced the owner of Priam to send his horse direct from Ascot to Kent's care at Goodwood to be trained for the Cup instead of returning to Newmarket. His admiration for Priam was such that to secure his blood he bought, in 1837, the brood mare, Octaviana, with her filly foal by Priam, the dam being twenty-two years old, and the filly as weak, narrow, and funny a thing as could well be seen. So for sixty-five guineas Lord George became the owner of Crucifix, the most extraordinary animal he ever possessed, an Oaks winner, and herself the dam of Surplice, a winner of the Derby and Leger in the memorable year when Lord George Bentinck died. It was not till 1841 that the connexion between Lord George and John Kent commenced, when the former removed his horses from Danebury to Goodwood, where John Kent and his father were private trainers to the Duke of Richmond; and in the Goodwood stable his most remarkable triumphs were obtained, when for a period of five years he held the acknowledged position of Dictator of the Turf. No man has ever done more to purify the sport which he loved, and his energy and determination detected and exposed the notorious case when the Derby of 1844 was won by the four-year-old Running Rein. This horse

"ran nominally as a two-year-old at Newmarket, in 1843, for a two-year-old Plate, which he won, beating the Duke of Rutland's

Crinoline and ten others, and the Duke objected to him on the ground that he was three instead of two years old. The case was investigated by the stewards, who dismissed it with the remark that the Duke had not proved him to be three years old. When, however, the same horse started subsequently for the Clearwell, in which, although backed heavily by the public, he was beaten, Lord George's keen and vigilant suspicions were aroused by something that reached his ears. During the winter, therefore, he quietly obtained information which greatly strengthened his doubts as to Running Rein's real age. Scarcely had the horse been placed first for the Derby of 1844 before Lord George mentioned the facts which he had accumulated to Colonel Peel, the owner of Orlando, who finished second to Running Rein, and advised him strongly to make an objection, which he did at once, and claimed the Derby Stakes. The Stewards of Epsom Races directed Messrs. Weatherby to pay the stakes into the Court of Exchequer, and to leave the law to settle who was their rightful owner. Under these circumstances an action was brought by Mr. Wood, the nominator of Running Rein, against Col. Peel. It was tried on July 1 and 2, 1844, and resulted in a verdict for Col. Peel" (p. 153).

A handsome testimonial was at once raised in the racing world, to testify the general recognition of Lord George's services in this matter; and as he refused to accept anything personally, the money subscribed was devoted, under the name of Bentinck Benevolent Fund, to the benefit of the widows and children of deserving trainers and jockeys.

The betting of jockeys has always been a malpractice most difficult to prevent, and, in spite of the severe action of the Jockey Club last year, is probably now as rampant as ever. It is a common remark regarding a leading fashionable jockey of the present day, when he fails to win some race in which he has ridden a favourite, that it is clear his monkey was not on. The conduct of Lord George, as described by John Kent in a like case, might be a lesson to our racing magnates. He had throughout the winter been backing a horse named Ratan for the Derby of 1844, having grounds on public form for believing that he ought to win the race.

"Still there was such an unmistakable disposition to lay against Ratan in certain dangerous quarters, that Lord George began to suspect something was amiss; but, as the horse was doing regular work, he could not understand the market, and was determined to find out what was the matter. By some unaccountable means, which he disclosed to no one, he discovered that Sam Rogers had bets with Mr. Gully and others, in which he had backed the Ugly Buck upon such favourable terms that his Lordship's misgivings were aroused. He lost no time, therefore, in communicating his information to Sam Rogers, who was much confused upon finding that Lord George had acquired so much knowledge of the matter. Next day Sam Rogers brought his Lordship a book which contained, or purported to contain, all his bets. There were some very suspicious names and bets entered there, which partly confirmed his Lordship's suspicions; and in conformity with the usual custom, Lord George proceeded to call over and compare Sam Rogers's bets, selecting the Spread Eagle Inn at Epsom for that purpose. Lord George, ascending the steps in front of the inn, said: 'Gentlemen, I am going to call over my jockey, Sam Rogers's book, and will thank you to answer to your names and bets.' He began by calling out Mr. Gully's name. 'Here,' replied Mr. Gully,



quietly removing the cigar from his lips. 'You have betted Samuel Rogers 350 to 25 against Ratan, I perceive,' said Lord George in an interrogating voice. Mr. Gully gave a nod of assent. 'I see,' continued his Lordship, 'that Rogers stands £50 with you on the Ugly Buck, no terms or price being named.' Again a nod from Mr. Gully. 'Are those all the bets you have with Rogers, Mr. Gully?' inquired his Lordship. 'If you have any more in my name, my Lord, and will specify them, I shall be better able to answer you,' replied Mr. Gully cautiously. Lord George then read out the whole of the book, dwelling particularly on some of the bets he was anxious to emphasise. He then closed the book, and withdrew into the inn, leaving the crowd of listeners by whom he was surrounded no wiser as to his secret thoughts and future intentions" (pp. 156-158).

The result was that, though fate pursued the erring jockey *pede claudo*, during the October Meeting at Newmarket in the same year Sam Rogers and his confederate were warned off the course, and declared unfit to ride or train for any member of the Jockey Club. It would be a striking scene, if at the present day some leading owner were to read out at Sandown or Kempton, in front of the rails, a list of the bets made by his jockey either for or against his mounts.

Among the various Turf reforms introduced by Lord George, besides purifying it from defaulters, was the employment of official judges and starters, and the use by the latter of an assistant with an advance flag as now carried out. The tales told by Kent remind me of my own Indian experiences, when I well remember on one occasion an officer we had placed in the judge's box deliberately gave the second horse as the winner. One of Mr. Kent's judges, after giving a dead heat, replied to his remonstrance, "I hope you are not offended, but we wanted to make all the sport we could!" Starting is still a chronic difficulty, as must always be the case, when to the restiveness of a large field of half-broken two-year-olds is added the determination of many unprincipled jockeys to create false starts against some pronounced favourite, in the interest of whose opponents they are acting. The case must have been far worse, however, before Lord George's reformed system was introduced, and the horses were started by word of mouth. John Kent gives an amusing anecdote of what once occurred at Goodwood under the old practice:

"The person deputed to start the horses at Goodwood in 1830 had an impediment in his speech, and when he became excited it was with great difficulty that he could articulate a word. For the Duke of Richmond Plate that year there were a number of false starts, which delayed the actual start for a long time. After the race, William Arnold, the oldest jockey who took part in it, and one upon whose word full reliance could be placed, was summoned by the stewards to explain the cause of the long delay. He replied: 'Some of the horses were no doubt restive, but in my opinion the fault lay chiefly with the starter. He is just like an old firelock, which fizzles e'er so long in the pan before it goes off, and when he did get the word out, there was no knowing whether he said Go! or No!'" (pp. 303-4).

It is difficult for owners and trainers of

the present day, when a valuable horse, trained to the hour, can be sent anywhere to meet an engagement within twenty-four hours, to appreciate the difficulties felt by their predecessors before railways were introduced. In those days horses were marched over the country at the rate of ten miles a day, and a winner of the Oaks in 1836 was despatched at once from Epsom to take part in the Newcastle Plate, with a full month spent on the journey. Lord George Bentinck's enterprise devised a plan by which racehorses were placed in a van, a sort of travelling stable, and taken by post-horses all over the kingdom. The first occasion on which this new machine was employed was when Elis was sent from Goodwood to take part in the St. Leger in 1836, when the horse had been left temporarily in charge of John Kent's father. His successes at Goodwood and Lewes had induced Lord George to back him heavily for the Leger; but just before the race he found that some parties were helping themselves largely on his horse, and he made it known that unless his commissioner was accommodated with a bet of £12,000 to £1000 he would not start him. The bet was laid, as John Kent suggests, because it was believed at that period to be impossible to get Elis to Doncaster in time for the race. However, Lord George's newly-invented van was brought into requisition, and, on the Friday before the race was started, laden by Elis and his schoolmaster the Drummer. The distance of 250 miles was divided into three sections of about eighty miles each, and on the Sunday morning the two horses were galloped on the Lichfield racecourse. On the Monday evening Elis was safely stabled in Doncaster, the cost of the journey having been about £100. On the Wednesday he won the Leger, and Lord George was well repaid for this expenditure. When he finally joined the Goodwood stable, Lord George had six such vans employed by John Kent and his father, and doubtless this invention had much to do with the success of his stable.

Among the chief measures that led to such success, of the details of which John Kent gives what to every racing man must be a most interesting account, the immense improvements effected by Lord George in the training grounds at Goodwood, on which vast sums were spent, must hold the first place.

It is impossible, within the limits of an article, to enter on these details. In 1845, when Lord George's turf career culminated, he had sixty horses in training, and won fifty-eight races of the value of about £18,000. His expenses, including stakes, forfeits, jockeys' fees, and trainer's bill for this year were not less than £40,000, and it was only by successful betting that such a stud could be made to pay. Except by the closest attention to details, trials, and the public running of his own and other horses, it was impossible for any man to win by betting. When, therefore, in the beginning of 1846, Lord George Bentinck found that his whole time must be given up to politics, or the great battle on which he had entered with his accustomed energy be abandoned, he determined to part with his

whole stud at a nominal price, and give up at once the pursuit which had been the delight and glory of his life. When this determination was known, a syndicate of bookmakers and others was got up by Mr. Padwick to pay the price asked, £10,000 for the whole breeding stud, horses in training, and all the paraphernalia of the stable, including the celebrated apprentice light-weight jockey Kitchener. The syndicate at once fell through, as Lord George informed his trainer that nothing would induce him to sell to a set of bookmakers. On the 16th August, 1846, Lord George announced to John Kent that Mr. Mostyn had accepted his offer, and stood henceforth in his shoes. It was well known to him that John Kent was satisfied that at that time he possessed in Surplice the best yearling he had ever bred, and that in all probability the crowning prize of the Derby, the only great race he had never won, was within his grasp. We all know the story of Mr. Disraeli meeting Lord George in the library of the House of Commons on the evening of the Derby won by Surplice, of the superb groan, and the Blue Riband of the Turf. In that year, owing to his resignation of the leadership of the country party on account of the vote given by him to allow Jews to sit in parliament, in opposition to the views of the more bigoted of his followers, the pressure of his parliamentary duties became less, and he was sometimes able to return to the scene of his former triumphs. He was present at Newmarket in 1848 to see the Guineas run for; on the day of the race he was as usual on horseback, and in the afternoon he rode up to the carriage in which those two beautiful sisters, the Countess of Chesterfield and the Honourable Mrs. Anson, were seated. Mrs. Anson looked at Lord George long and wistfully, and rising in her seat, and throwing her whole heart into her voice, exclaimed, "George, come back to us, and leave those dreadful politics alone, or, take my word for it, they will kill you before another year has passed away!" (p. 436). On September 13 he saw his favourite colt Surplice win the Leger, and on the 21st of the same month his striking career closed: while walking from Welbeck Abbey to visit Lord Manvers at Thoresby Park in apparently perfect health, he was seized with spasm of the heart and died unwitnessed and alone.

To those who have never felt the strange fascination which the sport of racing affords its votaries, there may be little to rouse sympathy in Lord George Bentinck's career, as detailed by his faithful trainer John Kent. But to all initiated in its mysteries, who thrill at the music of the rustling silk, and the swing of the rushing gallop, who regard the thoroughbred as the most beautiful creature in creation when in repose and still more beautiful in action, who have felt the uncontrollable excitement of the contested race and the fierce rapture of victory, such men will know that there is not recorded in the pages of history a more splendid example of self-sacrifice than that offered by Lord George Bentinck on the altar of public duty.

JAMES INNES MINCHIN.

*Travels in Africa during the Years 1882-86.*  
By Dr. Wilhelm Junker. Translated  
from the German by A. H. Keane.  
(Chapman & Hall.)

THIS, the third and last volume of Dr. Junker's travels, presents a sad record of suffering from bad health, and of power and energy wasted through the ignorance and vacillation of the British Government. It was doubtless in these journeys that he contracted the insidious disease which put an end to his valuable life in February last at the comparatively early age of fifty-one. It certainly is a curious thing that the first country in which Dr. Junker travelled was Iceland, recalling the career of John Davis, who, being one of the most celebrated of Arctic explorers, died in the Indian Ocean.

The opening chapter of the present volume finds Dr. Junker in the month of January, 1882, with Prince Bakangai, one of the most interesting personalities he ever met in the heart of Africa. The years 1882-83 were spent in exploring the region of the Welle-Makua, sometimes retracing his steps and visiting again Ndoruma's territory and his former station of Lacrima. During these two years of travel his difficulties were ever increasing. His health was failing, and the natives became more troublesome and unmanageable. At the end of 1883 the revolt in the Sudan compelled him to retreat to Emin's settlement at Lado, on the banks of the Nile, which he reached in January, 1884. Emin was settled in comparative comfort, and received his friend with the utmost kindness, and invited him to be his guest till the expected steamer should sail for Khartum. Such comforts as Emin could afford were veritable luxuries to Junker; a clean soft bed he had not enjoyed for years, and when he did get it it prevented his sleeping. The long-expected steamer never arrived, but instead came alarming rumours, to be gradually confirmed. In March they heard of the death of General Hicks and the complete destruction of his army. The officials and hangers-on at Lado became demoralised, and prices rose to an absurd but very inconvenient figure; and in June all hope of returning by the northern route was finally abandoned.

Dr. Junker made an abortive attempt to get away by the south, and got as far as Dufleh on the Bahr el-Jebel; but there his own suffering and constant illness among his people compelled him to return to Lado, after three months' absence, and he remained there till January, 1885. In that month he took his final leave of Emin, and started for Zanzibar, a journey which, owing to an enforced residence of eight months in the territory of Anfina, occupied a year. He received assistance from the famous Tippu Tib, of whom he gives a portrait, and maintained all through friendly relations with him. On leaving Lado the Doctor was compelled to abandon his collections, and his feelings are best described by himself:

"Everything that could be dispensed with was left behind, including the large, beautiful collection of native articles, numerous loads

of skeletons, skulls, well-dressed hides, seeds, ethnological objects, &c., which I had conveyed hither from Zemio's with so much trouble. Everything I had to leave and give up as lost, like my collections in the Bahr el-Ghazal. Few will be able to imagine the bitterness of such a renunciation. It was not merely the work of five years which could be done again, but the work of five years in Central Africa, the fruit of which was lost once for all. The main point now was to preserve my own skin and my case of writings, if only I could deposit the latter unharmed with Mteza. If the rebels in the Bahr el-Ghazal had burned the Government books, I could expect no better fate for my writings."

As in the previous volumes, Dr. Junker's observations on natural history and on the character and habits of the native tribes are almost more important than his geographical discoveries. He was a man of most acute powers of observation, and always on the watch to collect information of every sort. At Ali Kobbo's, on the Welle-Makua, he remarks: "In these lands there are no large kingdoms, but the whole region is parcelled out among an ever-increasing number of petty states, a sure symptom of decadence." He draws the following interesting contrast of the merits of the French and Anglican missionaries:

"The French Roman Catholic stations differ greatly from those of the English missions. Outwardly they affect the form of the *tembe*, a native settlement, and constitute a sort of caravanserai, all comprised within a separate enclosure. Here signs of activity were everywhere visible—a little church in progress, a carefully built boat almost finished, plantations, fields, and gardens laid out. The Catholic missionaries are far better adapted to this practical work than the theological students turned out by Oxford and Cambridge. But, on the other hand, the generosity and philanthropic spirit of England supports the Protestant missions so much more liberally that the volume is redressed to their advantage. Nearly everything is performed at the English stations by hired and paid labour, and especially by Swahili from the Zanzibar coast; whereas their rivals, compelled by poverty, do a great deal of the work themselves, and thus become real teachers of the native youth in the mechanical arts."

He found papyrus put to a new use in the district of the river Kafu. There the sluggish streams are mostly overgrown with it, and the natives use it for making rafts. The accounts of both Dr. Junker's and Emin's pets are interesting and amusing, but they generally came to sad ends. One is struck with the facility with which so many animals, and especially birds, are tamed. Emin had an African eagle for five years, perfectly tame, which walked about as it liked, and was pleased to have its head stroked and to be fed with bats. Dr. Junker tells a melancholy tale of a parrot dying of grief for the loss of its mate.

This volume, like its predecessors, is profusely illustrated, and contains a preface by the translator, as well as a good index.

WILLIAM WICKHAM.

#### NEW NOVELS.

*Out of the Jaws of Death.* By Frank Barrett. In 3 vols. (Cassells.)

*Bob Martin's Little Girl.* By David Christie Murray. In 3 vols. (Chatto & Windus.)

*Sir Anthony.* By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

*The Shifting of the Fire.* By Ford H. Hueffer. (Fisher Unwin.)

*Susie.* By Frank F. Angus. (Forfar: Nicholson.)

*The American Claimant.* By Mark Twain. (Chatto & Windus.)

*Told in the Verandah.* (Lawrence & Bullen.)

RATHER unfortunately for Mr. Frank Barrett, the rival forces of Nihilism and "the long arm of the Czar" have been too much in evidence of late, at all events in fiction; otherwise this very clever story of his would have been even more generally welcomed than it is likely to be. No plot could well be more intricate or better evolved than that of *Out of the Jaws of Death*, which ends in the marriage of the little London waif and the Russian artist and conspirator, Taras, Prince Borgenasky. It is a kind of prize puzzle—how to find out the informer. But although the adventures of Taras's little friend and protector, and sundry other folks as well, in England, in Russia, and in Siberia, and the revenge on Kavanagh are all very exciting, this book is mainly notable as a study of almost Aurelian or Mazzinian nobility of soul in Taras himself. Mr. Barrett has, as yet, given us nothing better in the way of character-study than this. The healthy-minded Kingsleyan Englishman, George Gordon, and his Judith, are admirable foils to the man and woman who have in every sense to bear the burden and heat of the day. Altogether, *Out of the Jaws of Death* is greatly superior to the average story of incident and adventure written by the ordinary imitator of Mr. Rider Haggard.

Barring one or two studies of Australian trees and character, Mr. Christie Murray's new story is an unmitigated *tour de force* of crime and detectivism. John Hetheridge and George Redwood are "rivals for the hand" of Ellice Greenaway, a rustic beauty of the familiar type. She marries George; John threatens revenge. He goes to Australia, and after many adventures amasses a fortune, returns to England, and, under the name of a Frenchman whom he had met in the bush, entices George Redwood to his house and there murders him under circumstances of the most ingenious barbarity. How he is detected and hounded on, if not to death, certainly to drink and lunacy, it would not be fair to tell. It must suffice to say that one of the agents in effecting Hetheridge's ruin is a tramp whom he all but kills, and whose brain he severely injures by a murderous stroke from a waddy. This tramp, Sam Potter by name, his wife, the worthy Frenchman André Dom, and the girl who passes as Ellice Hetheridge, but who is really the "little girl" of Sam Potter's "pal," Bob Martin, are very well drawn; and in the closing scenes of the final volume Mr.

Christie Murray gives us a good deal of that almost Dickensian pathos which he has at such easy command. In short, this is the most exciting and the least characteristic novel that Mr. Murray has yet published.

It is not easy and is hardly necessary to say more of *Sir Anthony* than that it is a good story of the kind (and, on the whole, the excellent and wholesome kind), which Miss Adeline Sergeant publishes at intervals with almost mechanical regularity, and that, as the plot is everything and the characters are practically nothing, it might well have been shorter than it is by at least a volume. Sir Anthony is a very bad lot even for a baronet. Almost at the beginning of the story he introduces two mysterious children, Henry and Elfrida, into his house and compels his wife, whom he dislikes with a three-volume intensity, to protect and virtually adopt them. In due course he tells these children in his own vigorous Anglo-Saxon, "You two are my eldest son and daughter, lawfully begotten of my wife, once Mary Derrick, and known afterwards as Mary Paston. You will be Sir Henry Kesterton when I die, and Elfrida is heiress to her grandmother's money and jewels. Those brats of my lady's are penniless." Lady Kesterton overhears this terrible statement. He repeats it in a still more offensive form. Thereupon she gives him an overdose of chloral, and fights desperately, and with temporary success, for what she regards as the rights of her children, but especially of her son Gerard. Failure overtakes her, and Elfrida, though not poor Henry, comes by her own. The plot is good and thoroughly sustained from first to last. There are two love affairs in the story—that of Elfrida and Philip Winyates and that of Lady Betty and Lord Beaulieu. Neither is characterised by originality of any kind.

There is no question whatever as to the cleverness of *The Shifting of the Fire*, yet it is hardly possible not to refrain from the suspicion that the author is laughing at his readers and characters much as Mr. Grant Allen sometimes seems to do. He certainly taxes credence when he asks us—if, indeed, he asks us seriously—to believe that his heroine, Edith, would actually go so far as to marry the old and vindictive crypto-sensualist, Kasker-Ryves, for the purpose of repairing the fortunes of her young lover, Clement Hollebone, whom she is obviously bent on marrying from the first. Yet Hollebone's disgust and despair when he hears of what appears to be Edith's treachery are genuine enough; and his solicitude in regard to what looks uncommonly like the poisoning of old Kasker-Ryves by the woman whom he is bent on at all hazards, and in spite of that suspicion, on securing as his wife, has a *bond fide* look. Edith is, however, the most provoking of heroines. At the beginning of her history, as told here, she is an English girl of the simple, superficial blue serge and houseboat sort; confronted after her first marriage with a serious crisis, she apparently develops into a strong woman, and indicates considerable powers of passive, if not of active, resistance to injustice and oppres-

sion. She looks, indeed, as if she had the making of a Cecilia Halkett in her. It is rather disappointing, therefore, to find her on her second marriage relapsing into her first estate, and chattering like a magpie on her honeymoon trip to Paris. Several of the ostensibly minor characters, such as a "dонтчерknow" peer, who on falling in love ceases to care for "fishy" French novels, and an earnest—an almost repulsively earnest—Dr. Hammond are admirably sketched. *The Shifting of the Fire*, however sceptical one may be as to its author's intentions in writing it, is, as a mere literary performance, the best thing that has as yet come from the author of *The Brown Owl*.

No good reason can be given why *Susie* should have been published. But since it has been given to the world, one may say of it that it is perfectly harmless, and written in a style of almost childish simplicity. The heroine is a girl living in a village bearing the quaint name of Padanaram, and close to Kirriemuir, though destitute of the spirit of Thrums, who, vexed with a conventional step-mother, and also accused unjustly of theft, deserts her home and finds her way to Edinburgh, where she secures a lover and a situation as a sort of assistant hospital nurse. Peace is re-established in the Padanaram household, and all ends well. The comedy of the story is contributed by a little sister of the lover of Susie, who—although there is no Nurse in the background—is quite a Juliet in the frank simplicity of her avowals, and obtains a very substantial Romeo in the shape of a hardworking young man who is generally known as "Mac." Unfortunately, however, there is too little of this comedy, and the story itself, though, as already said, it is harmless enough, is altogether of too slight a texture to justify criticism of any kind.

"Mark Twain" is, as a humourist, in the happy and assured position of having a congregation whose members laugh with him and at his jokes, and eagerly read whatever he writes. He occupies much the same position in comic literature, indeed, that Mr. Toole does in the theatrical world. *The American Claimant* is quite up to its author's usual standard. It is well balanced and well written, and the idea that runs through it—the surely not quite original one of two claimants, the one American and the other British, to the same peerage—is well worked out. Yet there is a good deal—a trifle too much, indeed—of monotony in the fun of *The American Claimant*, especially in that fun which is presumably peculiar to the United States. The tolerably simple love-making of the *pseudo* Howard Tracy and the real Sally Sellers is the best thing in the book.

Colonel Bowlong, who is supposed to narrate the stories "told in a verandah," is, as his name indeed implies, a rollicking Anglo-Indian Munchausen, whose fictions have already appeared in the *Madras Mail*. Sometimes the Colonel deviates into virtually serious narrative, as when he tells of his adventures with the Koh-i-noor, when he ran the gauntlet of Thugdom. Occasionally

he becomes tedious, as when he relates his own "love tale." Once or twice he threatens, but only threatens, to descend into vulgarity of the modern kind, as in "The Seven Sisters." But as a rule, as in "The Colonel's Midnight Charge," he is impudently and jovially mendacious. Indeed, a more entertaining book of this particular kind has not been published since *Sir Frizzle Pumpkin*. When the heart of a man, especially if he is an Anglo-Indian, is oppressed with Rudyard Kipling cynicism, he could not do better than read *Told in the Verandah* at a sitting.

WILLIAM WALLACE.

### THREE BISHOPS ON BIBLICAL CRITICISM.

*Christus Comprobat*. By C. J. Ellicott, D.D. (S.P.C.K.) We are here given seven addresses which formed portions of a Charge delivered to the clergy and laity of the Archdeacons of Gloucester and Cirencester. The second title, "The Testimony of Christ to the Old Testament," indicates the character of the volume. The bishop states what he calls the "rectified traditional" and the "analytical" views of the nature of the Old Testament books, and goes on to point out that the authors of *Lux Mundi* practically accept the "analytical" view. This he considers "sad and startling enough," and insists that an appeal must be made to Christ, who fully endorses the "rectified traditional" view. The Bishop is of opinion that "the over-hasty excursions" of the authors of *Lux Mundi* into views held by foreign scholars are "full of peril to simple and trustful souls," but he seems quite unconscious of the peril to honest souls of his own line of argument. He cannot tolerate the notion that the Chronicles were "falsified by Priests and Levites." As a matter of fact, his own conception of Old Testament history seems to a believer in the "analytic" view just such a falsification as is imputed to the ancient Levite. It becomes the critic to treat respectfully the work of a scholar who has diligently and zealously served his generation; but we are sorry that Bishop Ellicott should so emphatically rank himself with the opponents of an investigation of the Old Testament literature. Even to foreign scholars it is wise to be fair. It is to be feared they will find his appeal to Christ's authority merely dishonest. And their feelings in the matter are perhaps nearly as much worth considering as those of the "simple and trustful souls" for whose sake we are so continually advised to keep the skeleton Truth locked up in a cupboard. The man who declines to believe that two and two make five because he is told Christ endorsed the statement, believes more intimately in the God of truth than his fellow who accepts with blind reverence all the miracles of all the books of the Bible. We deprecate the tone of Bishop Ellicott's addresses. He does his cause no good by lecturing foreign scholars as if they were schoolboys or criminals. The "appeal to Christ" is so obviously a begging of the question that in the long run it must defeat itself. The foreign scholar for truth's sake does not appeal to Christ, but strives to untie the knot without cutting it; and in so doing, the foreign scholar has more of the mind of Christ than the English bishop.

*Primary Witness to the Truth of the Gospel*. By Charles Wordsworth, D.D. (Longmans.) We are constrained to leave on one side the valuable series of discourses which form the bulk of Bishop Wordsworth's book, and call attention especially to the "Charge on Modern Teaching

on the Canon of the Old Testament." It treats the same subject as Bishop Ellicott's Charge, but in a tone which we venture to consider at once more rational and more Christian. The Bishop of St. Andrews gives an admirably just account of the authorities for and against the "modern teaching." His own arguments in depreciation of too hasty acceptance of analytical theories with regard to the composition of the books of the Old Testament will be listened to with attention and respect, for they are stated with humility and courtesy. He refers to the attack of F. A. Wolf on the integrity of the Homeric poems, and suggests that the similar attack on the integrity of the Pentateuch will similarly collapse. On this argument we have two remarks to make. First, that Wolf's theory has profoundly modified the traditional view of the poems; and scholars may hold even extreme views of their composite character without incurring accusations of intellectual dishonesty or extravagance, such as English divines are continually directing against Canon Cheyne or even Canon Driver. But, secondly, is Bishop Wordsworth's comparison quite fair? He ought to take some ancient historical work if he wishes to estimate the worth of modern historical criticism. A student who has passed through the classical or historical schools of Oxford or Cambridge is aghast at being asked to suppose that ancient Hebrew documents alone, in the history of the world, are to be taken for what they seem to be. He has criticised Livy; he has seen Prof. Freeman analyse early English Chronicles; his boyhood's belief in Tell and the apple has been taken from him; and he must feel that without continual and incomprehensible miraculous intervention something of the same sort, on just the same scale, must have obtained in Hebrew literature also. This is why Canon Driver's book is read with avidity. This eagerness is not innate depravity; it is mere obedience to instincts painfully acquired at school and college.

*The Books of Chronicles in Relation to the Pentateuch and the "Higher Criticism."* By Lord A. C. Hervey, D.D. (S.P.C.K.) Lord A. C. Hervey's book is an onslaught on the "Higher Criticism," yet fiercer than Bishop Ellicott's in *Christus Comprobat*. On the first page the spirit of the writer manifests itself: the analytic student shifts and separates the narratives of the Pentateuch "by the light of his own intelligence." This stupid taunt is followed by a short analysis of Wellhausen's and Kuenen's views on the composition of the Old Testament, which, we are told, "degrade the books of the Old Testament not only to the level of fallible human writings, but to that of wilfully false and misleading history; and this they do without one particle of historical evidence to support them." Presently we are informed that, "had the 'Higher Criticism' been confined to the regions of its birth in Germany, it might have been wise to leave it alone to perish by the law of its own origin." This sentence is significant. It means that, while Germany is giving to the world in every department of science and history the valuable and wonderful results of her patience and her skill, Lord A. C. Hervey and Christians like him will do their utmost to keep back from their fellow countrymen any results German scholars may have arrived at with regard to the literature of the Hebrews. Lord A. C. Hervey's book is sufficiently characterised and criticised by the mere quotation of the sentences we have extracted. We note with regret that the Society for Promoting Christian Knowledge publishes the outrageous statement that the views of Wellhausen and Kuenen are "without one particle of historical evidence to support them."

## NOTES AND NEWS.

WE understand that a volume of the late Dean Church's Letters is to be published, with a short biography. Mrs. Church will be grateful to any possessors of her husband's letters who will send them to her at 44, Queen Anne's Gate, S.W., on the understanding that they are returned as soon as copies have been made. Messrs. Macmillan & Co. will publish the volume.

MR. F. T. PALGRAVE will very shortly publish, through Messrs. Macmillan, a small volume of verse, containing "Amenophis," a tale founded upon the Egyptian version of the Exodus, a revised and much-enlarged edition of his Hymns, and a few miscellaneous pieces.

AN entirely new edition of Wordsworth's Poetical Works, prepared for the "Aldine Series" by Prof. Edward Dowden, will be issued immediately by Messrs. George Bell & Sons. In the seven volumes all published poems will be included (except the "Recluse," Part 1, 1888). The lines of the longer poems will be numbered; and besides the original notes, and those dictated by the poet, new ones by the present editor will be given. In addition, a very complete chronological table, a bibliography, a portrait, a facsimile of one of the sonnets, and many other special features will make this edition an important one.

MESSRS. GRIFFITH, FARRAN & Co. will publish next week *Eton of Old*—a sketch of the life and manners of Eton boys from 1811-22, a description of the old Long Chamber, and an account of Dr. Keate by one of his scholars, closing with a contrast of the Eton of our grandfathers with the Eton of to-day.

A HANDBOOK to English Book-Plates, by Mr. Egerton Castle, will be published shortly by Messrs. Bell. This work will contain over 120 examples of rare and typical specimens, printed in many cases from the original plates, in others reproduced in accurate facsimile. The subject is approached not merely from the point of view of a collector, but considered with regard to its general interest to book-lovers and its artistic past and future. Several plates hitherto unpublished will be included. A selection of the best modern plates will be a special feature of the book.

MR. WALTER HAMILTON, treasurer of the Ex Libris Society, has prepared for the same series a monograph upon *French Book Plates*, which will embody the information contained in the few French books on the subject, all of which are out of print and scarce, and supplement them with much matter needed by English collectors. About one hundred rare plates, mostly dated, and nearly all reproduced for the first time, will add to the value of the book as a book of reference, and increase its attraction to those who are neither specialists in heraldry nor collectors of Ex Libris.

MESSRS. PERCIVAL & Co. will publish immediately, as the first volume of a new series, to be called "Periods of European History," an historical summary of the period from 1789 to 1815, by Mr. H. Morse Stephens, the historian of the French Revolution, who is now reader in Indian history at Cambridge.

THE same publishers announce a History of the Theories of Production and Distribution in English Political Economy, from 1776 to 1848, by Mr. Edwin Cannan. One of his results is to show that the Ricardian system was of a much more practical character than is generally supposed.

THE next volume in the series of "Heroes of the Nations" will be *John Wyclif: Last of the Schoolmen and First of the English Reformers*, by Mr. Lewis Sergeant.

THE Archdeacon of London has written a volume of essays on Christian character and conduct in the present day under the title of *The Servant of Christ*. It will be published by Mr. Elliot Stock immediately.

MESSRS. CASSELL & COMPANY will publish in a few days *Playthings and Parodies*, consisting of short stories by Mr. Barry Pain.

MESSRS. JAMES NISBET & Co. have in the press a *Short Study of the Life and Works of Lord Tennyson*, by the Rev. Arthur Jenkinson.

MESSRS. G. P. PUTNAM'S SONS announce the "Ariel" Shakspeare, each play in a separate volume, with reproductions of the designs by Frank Howard, first published in 1833.

MESSRS. EDEN, REMINGTON & Co. will shortly issue, in cheap one-volume form, under the title of "Love Knots," Miss May Crommelin's three-volume novel *Cross Roads*. This change is necessitated by the fact that the first title was not entered at Stationers Hall, and has since been adopted by another author.

THE forthcoming number of the *Library Review* will contain an appreciation of Mr. Richard Le Gallienne, by Mr. William Sharp; an article, entitled "The Dead Laureate," by Mr. J. Cuming Walters; and a paper on "Peer Gynt," by Mr. R. Brimley Johnson.

M. STÉPHANE MALLARMÉ has written an appreciation of Lord Tennyson, which will appear, in the original French, in *The National Observer* of October 29.

A NEW novel in three volumes, by the late Mrs. Lockett, of Sydney, entitled *Judith Grant*, will be published next week by Messrs. Hutchinson.

THE first edition of the "Yonge Library" having been sold before publication, a second edition is in preparation, and will be ready in a few days.

THE English Goethe Society will open its winter session by a meeting at the rooms of the Royal Society of British Artists, on Monday next, October 31, when Miss Hagemann will read a paper on "Goethe as a Minister of State." A new volume of Transactions is in the press. The secretary is Dr. Eug. Oswald, 49, Blomfield-road, Maida Hill.

THE first general meeting of the Bibliographical Society was held on Monday, October 24, at 20, Hanover-square, when the report of the committee, appointed in July, was read and adopted. Mr. W. A. Copinger was elected president; Lord Charles Bruce, Mr. W. A. Christie, and Dr. Garnett, vice-presidents; and Mr. Alfred H. Huth, treasurer. The programme for the opening session comprises a series of papers on various aspects of bibliographical work by the president, Mr. F. Madan, of the Bodleian Library, Mr. Aldrich, of the British Museum, Mr. William Morris, and others. The recommendations of the committee included the appointment of standing committees on early printed books, general literature, current literature, special bibliographies, and book printing and publishing. It was also decided to form a library of bibliographical works, and to hold occasional exhibitions of book rarities. Mr. Talbot Reed, of 4, Fann-street, E.C., is the hon. secretary.

THE second part of Mr. Bernard Quaritch's *Dictionary of English Book-Collectors* consists mainly of contributions by Mr. Michael Kearney. The first library he describes is that of Mary Queen of Scots, two of whose books can be traced with certainty. The cover of one of these, now in the possession of Lord Rosebery, is here reproduced, in one of Mr. Griggs's most skilful facsimiles, simulating the very texture of the original. Next we have an account of the Earl of Sunderland, who formed



the famous collection called after his name, which remained at Blenheim Palace until a few years ago. It seems that he was comparatively indifferent to bindings, and never put his own arms on them. A list is given of the more valuable of his books, arranged in a classified order. Then follow notes—for they are little more—upon the library at Syston Park, Lincolnshire, formed at the end of last century by Sir John Thorold, and dispersed in 1884; upon the collection formed about the same time by Colonel Stanley, of Cross Hall, Lancashire, which was sold in his lifetime; upon the more famous collection of Henry Perkins, sold at Hanworth Park, near Feltham, in 1873; upon the library of John Rennie, the engineer; and upon the private collections of two brothers named Edwards, son of a bookseller at Halifax in the last century. Finally we have an article of some length upon the greatest collector of our own time, Mr. Henry Huth, together with a portrait. It is written by Mr. F. S. Ellis (now of Torquay) one of the compilers of the Huth catalogue, with an appendix by Mr. Alfred H. Huth. From the latter we learn that the collection now contains all the MSS. of the historian, Henry Thomas Buckle, and also the most interesting volumes from his library.

MESSRS. NOEL, CONWAY & Co., of Birmingham, have issued an illustrated catalogue of autograph letters and MSS., classified according to subjects. The most important lots are a collection of musical scores and other historic documents relating to Mendelssohn; and a page of an unpublished travesty of "Othello," written by Dickens in his twentieth year.

It seems worthy of note that one New York publisher—who shall be nameless here—advertises no less than fifteen editions of the Works of Tennyson, some of which, we presume, differ only in their bindings. The cheapest, in half-leather, is priced at 75 cents (3s.). One of them, described as "boxed," bears the still more mystic title of the "Venetian Bamboo" edition.

#### UNIVERSITY JOTTINGS.

THE Rev. John Dobie has been elected to the chair of Hebrew and oriental languages at Edinburgh, vacant by the death of Prof. Adams. Mr. Dobie, who is a Presbyterian chaplain on the Indian establishment, is quite a young man, though he has won a reputation by his journey in Southern Arabia, undertaken for the purpose of examining Himyaritic inscriptions and the literature of the Jews of Yemen.

PROF. G. H. DARWIN has been appointed to represent the University of Cambridge at the Galileo tercentenary, to be held at Padua in December.

PROF. JOWETT is lecturing at Oxford this term upon "The Pre-Socratic Philosophy."

MR. J. H. MIDDLETON, Slade professor of fine art at Cambridge, announces a course of four lectures on "Michelangelo."

THE Rev. W. Eustace Daniel, Grinfield Lecturer on the Septuagint at Oxford, proposes to deliver his terminal lecture upon "Zechariah and Malachi" upon Wednesday, November 23.

MR. F. MADAN will deliver a lecture on Thursday next, in connexion with the Oxford Association for the Education of Women, upon "Mediaeval Education in Oxford."

THE University of the Cape of Good Hope has applied for the privileges of incorporation at Cambridge.

THE *Oxford Magazine* for October 26 is a particularly interesting number. It contains a report of Mr. Gladstone's Romanes Lecture, with critical comments by H. R.; an obituary

notice of the late Colonel Crowder, for eighteen years bursar of Corpus, by H. F. T., his travelling companion in the Levant; and a very elaborate tabular statement, showing the places of education, &c., of the successful candidates at the recent examination for the Indian Civil Service. Out of the first ten, it appears that eight were Oxford men; while, as to schools, Merchant Taylors and Bath are each represented by three.

THE total number of matriculations at Cambridge this term is 875, as compared with 862 last year. The following is the order of the larger colleges:—Trinity, 180; St. John's, 81; Pembroke, 59; Trinity Hall, 57; Clare, 53; Caius, 52; Emmanuel, 48; Christ's and Non-Collegiate, 46 each; Jesus, 41; and Corpus, 40.

IN supplement to our note last week on the matriculations at Oxford, we may now state that Christ Church has 62 freshmen, New College 58, Keble 51, Trinity 46, Magdalen 39, Brasenose and Exeter 33 each.

#### ORIGINAL VERSE.

##### THE STREAM OF LIFE.

LIKE a small streamlet on a mountain-side,  
A white thread glancing in the summer sun,  
Lightly down leaping with a joyous spring,  
So passes happy childhood's playful hour.  
Next, through green dells and 'neath o'ershadowing crags,  
The growing stream with heedless flow winds on,  
Now gladly lingering round some glowing isle  
That smiles with heavenly beauty, and allures  
With promise of perpetual delights;  
Now fiercely dashing down some rough cascade  
Where rushing waters split on hostile rocks,  
Spouting aloft the iridescent spray  
Drifted in sunless clefts by swaying winds;  
So pass the years of youth. Our ripper age  
Is like the broadened river's stately march,  
Whose current slackens, yet admits no pause,  
But passes field and coppice, tower and town,  
Not wholly 'scaping from defiling stains,  
Yet toiling onward restlessly. Adown  
Its smooth yet ever-sliding stream we haste,  
Nor mark the progress of its quiet speed,  
Till, faster rushing as it nears the end  
It sweeps us onward in resistless course  
Through the torn rapids of disease and pain,  
Till, plunging down the cataract of death,  
We glide into a vast and unknown space,  
The boundless ocean of eternity.

WALTER W. SKEAT.

#### MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Mr. H. Rutgers Marshall continues his study of "The Field of Aesthetics Psychologically Considered." His object is to show that our aesthetic experience, while essentially hedonic, is differentiated from other non-aesthetic pleasures. The radical distinction, according to him, is the relative permanence—that is, the permanent revivability—of aesthetic as compared with other pleasures. The argument is ingenious, but is perhaps a little forced. Surely there are pleasures which attain to an exceptional degree of this kind of permanence—e.g., the joy of a great and only half expected personal success, which we should never think of bringing within the "aesthetic field." Mr. Marshall rightly protests against the idea that pleasures are in themselves complete psychical states or "psychoses." But he does not carry this view far enough. Aesthetic experience is undoubtedly a variety of pleasure; but it differs from other experiences much less through any peculiarities of its pleasure-element or phase than through peculiarities of its psychical entourage, such as its mode of production, its implication of a consensus of feelings, and the like. This is the fact which gives

strength to the position that aesthetic experience is more than pleasure, and the hedonist cannot hope to turn this position by merely ignoring the rich complexity of the phenomena. Mr. A. Eastwood, in a second paper, comes down heavily on "Lotze's Antithesis between Thought and Things." There is no doubt that, in his characteristic attempt to mediate between the Realism of Herbart and the Objective Idealism of Hegel, Lotze was not always successful in maintaining an intelligible consistent position; and Mr. Eastwood, who seems to be a skilful dialectician, manages to expose a good deal of incongruity in Lotze's philosophy. The articles are an able piece of criticism from the Hegelian point of view, and are extremely well written. Other papers are "The Study of Crime," by the Rev. W. D. Morrison, which seems more suitable for a statistical than for a philosophical journal; and "On the Properties of a One-dimensional Manifold," by Mr. B. J. Gilman. Altogether the new number of the journal is well filled, and with matter of varied interest.

THE latest number of *The American Journal of Psychology* embodies the results of more than one piece of good experimental work. Prof. Donaldson seeks to throw new light on the extent of the visual area in the cortex of man by a study of Laura Bridgman's brain. The article is an excellent example of careful reasoning on carefully obtained facts. Mr. Dresslar traces out the influences of time of day, of muscular fatigue, and of mental activity on the rapidity of a series of tapping movements voluntarily carried out by the hands. It seems that, while we cannot tap as quickly as usual when muscularly fatigued, we tap more quickly after mental activity. Messrs. J. R. Angell and A. H. Pierce give the results of some new experiments in the field of simultaneous attention to disparate sensations, and bring out in an interesting way the complexity of the conditions which are at work when we try to seize at the same moment a visual and an auditory impression. A more popular element is supplied by Mr. B. J. Gilman's report of his experimental investigations into musical expressiveness. He bethought him, it seems, of an "experimental concert," in which the persons composing the audience should be invited to describe the impression, feeling, train of imagery induced by a particular piece of music. The answers given are curious, by reason of the degree of concrete definiteness of most of the impressions. One cannot help wondering, however, whether ordinary musical impressions reach this degree of concrete representativeness; and whether Mr. Gilman's audience, even though only amateurs, did not, as the result of this subjection to questioning, reflectively elaborate their impressions to a somewhat artificial point of definiteness.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BAZIN, René. Sicile: Croquis italiens. Paris: Calmann Lévy. 3 fr. 50 c.  
BODE, W. Altpersische Knüpfteppiche. Berlin: Grote. 8 M.  
CESAREO, G. A. Poesie e Lettere di Salvatore Rosa. Naples: Furchheim. 15 fr.  
DUBARRY, Armand. Étoile de cirque à Cayeux-sur-Mer. Paris: Empis. 3 fr. 50 c.  
DURRING, E. Die Grüssen der modernen Literatur, populär u. kritisch nach neuen Gesichtspunkten dargestellt. 1. Abth. Leipzig: Neumann. 6 M.  
EBERS, G. Sinnbildliches. Die kopt. Kunst, e. neues Gebiet der altägypt. Sculptur, u. ihre Symbole. Leipzig: Engelmann. 4 M.  
GOUGET, E. L'Argot musical. Paris: Fischbacher. 5 fr.  
LACHMANN'S, K. Briefe an Moriz Haupt. Hrg. v. J. Vahlen. Berlin: Reimer. 4 M.  
LARROUMET, G. Le Salon de 1892. Paris: Boussod. 100 fr.  
MALOT, Hector. Complices. Paris: Flammarion. 3 fr. 50 c.  
MANUEL de Bio-bibliographie et d'iconographie des femmes célèbres. Paris: Nilsson. 30 fr.

- MÜLLER-GROTE, G. Die Malereien d. Huldigungsmales im Rathause zu Gosslar. Berlin: Grote. 6 M.  
 PASTOR, W. Vom Kapitalismus zur Einzelarbeit. Berlin: Puttkammer. 1 M. 60 Pf.  
 SCHREIBER, W. L. Manuel de l'amateur de la gravure sur bois et sur métal au 16<sup>e</sup> siècle. T. 2. Berlin: Cohn. 12 M.  
 SOURIAU, P. La Suggestion dans l'art. Paris: Alcan. 5 fr.  
 SOUVENIRS d'un médecin de l'expédition d'Égypte. Paris: Calmann Lévy. 5 fr.  
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## THEOLOGY.

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## HISTORY, ETC.

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## PHYSICAL SCIENCE AND PHILOSOPHY.

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## PHILOLOGY, ETC.

- FÖRSTERMANN, A. W. De vocabulis quas videtur esse apud Herodotum poetica. Magdeburg: Crenz. 1 M. 20 Pf.  
 GEYER, P. Kritische u. sprachliche Erläuterungen zu Antonini Placentini Itinerarium. Leipzig: Fock. 1 M. 30 Pf.  
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 HUTH, G. Geschichte d. Buddhismus in der Mongolei. Aus dem Tibet. d. d. Jige-med namrik' hrg. (übers. u. erklärt. 1. Tl. Strassburg: Trübner. 20 M.  
 NALLINO, C. A. Chrestomathia Korani arabica. Leipzig: Gerhard. 4 M. 60 Pf.  
 PLANTA, R. v. Grammatik der ostlich-umbrischen Dialekte. 1. Bd. Strassburg: Trübner. 15 M.  
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 THEON de Smyrne. Exposition des connaissances mathématiques utiles pour la lecture de Platon, traduite par J. Dupuis. Paris: Hachette. 7 fr. 50 c.

## CORRESPONDENCE.

## "COUVADE"—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

The Scriptorium, Oxford: Oct. 24, 1892.

On coming to deal with *couvade* in the Dictionary, I was much surprised to find that this word, so French in form, is not recognised by Hatzfeld, Darmsteter, and Thomas, in their scholarly *Dictionnaire Général de la Langue Française*, now in course of publication. My surprise was increased when I found that no more had it been known to Littré, either in his original work, or in the Appendix of additions and corrections issued with the last volume. And I can scarcely say that surprise

was lessened when, on finding it in Littré's later *Supplement*, it appeared with no genuine French authority, but merely with a reference to the French translation of Prof. Max Müller's *Essays on Comparative Mythology*, in which the translator had of course simply taken over the word, as a technical term, from the English text. Investigation soon showed that all the references I had to the term, either in English or French, went back to Dr. E. B. Tylor's *Early History of Mankind*, published in 1865. And there, indeed, in chapter x., we have the first suggestion of the name, in the sense in which it is now commonly applied by students of anthropology and folklore, i.e., as a general term to comprehend a series of customs, according to which, on the birth of a child, the father performs certain acts, or simulates certain states, natural or proper to the mother, or at least acts as an invalid, or abstains from certain foods or actions for a time shorter or longer, as if he were physically affected by the birth. Prof. Max Müller has already, in the *Essays* above named, uttered a needed caveat as to the danger of assuming that these various customs have any common origin, and can safely be labelled with a common name, which, to a certain extent, begs the question of their connexion. I have here the humbler function of inquiring, as a mere historian of language, into the genesis of the suggested common name *couvade* itself.

Dr. Tylor says (*op. cit.* pp. 287-8): "One of these practices has an existing European name, the *couvade* or 'hatching,' and this term it may be convenient to use for the whole set." On p. 295, the authority for this 'European name' is given as Legrand d'Aussy, who is cited to the effect that the practice in question is said still to exist in some cantons of Béarn (French Navarre), where it is styled *faire la couvade*; and a footnote refers the reader to Legrand d'Aussy's *Fabliaux du xii. et xiii. siècle*, ed. 3, Paris, 1829. Being curious to see farther into the history of this word, which, although said to be used by Legrand d'Aussy, is unknown to modern French lexicographers, I turned up the passage referred to; and as Legrand d'Aussy died at the end of the eighteenth century, I took the necessary precaution of turning up the place in the two editions of his *Fabliaux* published during his lifetime (both in 1781), as well as in the third edition published thirty years after his death in 1829. Sharp experience has taught me that an author cannot be safely quoted from a posthumous edition, until the latter is compared with those published in his lifetime. I then found that Legrand d'Aussy himself said nothing about *faire la couvade*; that the passage referring to the custom in question had been greatly amplified and interpolated by the editor of the edition of 1829, A. A. Renouard, who, and not Legrand d'Aussy, ought to have been given as the immediate authority for the expression *faire la couvade*. It is worth while to quote the passage as it appears in the two editions of 1781, and then as edited by Renouard in 1829:

"Edd. 1781.—On l'a trouvée . . établie chez les Caraïbes d'Amérique; et l'on prétend qu'elle a existé chez les peuples de Béarn."

"Ed. 1829.—On l'a trouvée . . établie chez les Caraïbes d'Amérique. Elle était autrefois en usage en Espagne, chez les Celtibériens. C'est des Espagnols, sans doute, que l'on pris les Béarnois, chez lesquels on prétend qu'elle subsiste encore dans quelques cantons, ce qu'ils appellent *faire la couvade*."

It is to be noticed how remarkably the vague allegation of past history in Legrand d'Aussy is converted into an allegation of present fact by his editor; of which more anon. At present I have to call attention to the statement that *faire la couvade* was the appellation of the practice in Béarn in 1829. If so, the phrase

must be either French or Béarnese. The latter, although politically and geographically a French dialect, is linguistically a distinct language, side by side with French, Provençal, Catalan, and Castilian—which, if Navarre had survived as an independent kingdom, might now have been one of the national languages of Europe. Well, *faire la couvade* is not Béarnese; *couvade*, indeed, from the phonetic laws of the language, could not possibly be a Béarnese word. Was it then French? Certainly *couvade* had (in a certain sense) once been French, literary or colloquial, for Cotgrave, in 1611, enters *couvade*, as a synonym of *couvée*, "brood," "covey," and *couvement*, "hatching," "brooding," and adds the very phrase *faire la couvade* as used to mean "to sit cowering or skulking within doors, to lurk in the campe when Gallants are at battell"; it being an obvious expression of derision for such a coward or laggard to say that he *fait la couvade*, or, as we say in the North, "sits clocking" like a hen in her nest. As is well-known, the ending *-ade* of nouns of action is not originally French, but a Frenchified adaptation of Provençal words in *-ada*, or of Spanish words in *-ada*, or Italian words in *-ada* or *-ata*. The native French corresponding ending is *-ée*, derived through a proto-French *-ede*, as in French *armée*, which comes through *armede*, from Romanic *armada* (surviving in Provençal and Spanish), and originating in a Latin type *armita*. (See the article *-ADE* in the Dictionary.) But although the ending *-ade* appeared originally only in adaptations of southern words, it soon became a living French suffix (just as it is also an English one in *cannonade*, *blockade*, &c.); and *couvade*, as known to Cotgrave, may either have been a Frenchified form of a southern *covada*, *cobada*, used in French dialects bordering on the Provençal domain, or it may have originated in French itself, as a colloquial synonym of *couvée*. But neither the seventeenth century French *couvade* nor any of its cognates has, or ever had, the sense attributed to it in Béarn by Legrand d'Aussy's editor. The Béarnese cognate *coade* (three syllables) is simply and solely = French *couvée*, as a covey or brood of chickens, &c., and the action of hatching. It is quite certain that neither in 1865 nor in 1829, nor at any date preceding, was *couvade* an existing name for the alleged practice in any European language, least of all in Béarnese or in Béarn.

Whence, then, did the late editor of Legrand d'Aussy get the expression? He could hardly have taken it directly from Cotgrave and himself have given to it this specific sense. The solution of the puzzle is that in 1790—1815 (thus after Legrand d'Aussy wrote) Citizen Sacombe, the physician-poet of Carcassonne, published his famous *Luciniade*, a poem, in ten cantos, upon the art of *accouchements*, in which, dealing with the custom in question, with a rhetorical conglomeration of place and time, he says:

"En Amérique, en Corse, et chez l'Ibérien,  
 En France même encor chez le Vénarnien,  
 Au pays navarrois, lorsqu' 'une femme accouche,  
 L'épouse sort du lit et le mari se couche.  
 On le met au régime, et notre faux malade,  
 Soigné par l'accouchée, en son lit fait couvade."

Here the expression *faire couvade* has no specific application to the custom in question: it is casually used by Citizen Sacombe precisely as explained by Cotgrave, i.e., as an expression of derision for the man who thus "lies clocking" in bed, when well enough to be "in the campe" or "at the battell," or at his ordinary masculine work. The word which had become obsolete in literary French (if it ever existed there), or perhaps only the derisive phrase in which the word was alone preserved, had come down in colloquial use to 1790, and was then casually used by a provincial writer. The editor of the

1829 edition of Legrand d'Aussy, probably not knowing the obsolete word, mistook it for a technical or proper term, and, with that looseness which seems to have cleaved to the use of the word, stated that it was the existing appellation of the practice in Béarn. Many loose and picturesque writers, such for example as the late Francisque Michel, have caught up his statement without examination (though not without embellishment) and it has passed, as we have seen, into an anthropological use (or abuse) which would certainly have astonished Cotgrave or Citizen Sacombe.

In my investigation of the history of the word, I have had perforce to investigate also the statements made as to the alleged custom, with some curious results, which, however, I reserve for the next number of the ACADEMY.

J. A. H. MURRAY.

#### FUNERAL CUSTOM IN THE COUNTY OF WEXFORD.

Carrig Breac, Howth, Ireland: Oct. 15, 1892.

Can any of your correspondents learned in ancient customs inform me whether the following funeral ceremony, still practised in Wexford, exists elsewhere?

When the coffin is supplied, the pieces of wood which remain over are cut into small crosses measuring two feet eight inches in height by eleven inches wide across the arms. These crosses are painted in varied colours—green, blue, red, and yellow. They have pointed shafts; and one, which is meant to be planted in the soil at the head of the grave, is laid on the coffin, while the others are carried by the chief mourners behind. At the cross roads nearest to the cemetery there is always a hawthorn tree, at the foot of which the procession pauses, and the cross-bearers lift their crosses to its branches, where they fix them and leave them. In some places the tree has fallen beneath its weight of crosses, but its root remains, or at all events the memory of the place where it grew; and so the practice is continued, and the crosses are thrust in a heap lying one upon another, till a mound often eight or ten feet high may be seen.

It was an ancient custom in York to pray at crosses on the way to the cemetery (see Brand, *Popular Antiquities*, vol. ii., p. 173). However, it is in the South-west of England, and especially in Somersetshire, that I should expect to find traces of the special practice I allude to. The baronies of Bargy and of Forth are the parts of Wexford where it is found; and Forth is described by Colonel Solomon Richards in 1682 as possessed by a fresh settlement of English, "the old English being still numerous." It was "the Gate of the Kingdom of Ireland at which the English under the conduct of Robert Fitzstephen first entered in 1170." The hawthorn at once reminds us of the Glastonbury thorn, and of the Thorn of St. Patrick on the side of the hill above the banks of the Loire at Tours; but the customs and legends connected with these trees refer to the miraculous blossoming of trees at Christmas: a miraculous property they have in common with the Rose of Jericho.

This Wexford custom, on the other hand, seems to belong to the worship of the Instruments of the Passion, to be connected with the Passion, not the Birth of Christ. The hawthorn and whitethorn and blackthorn all claim to have been used for the sacred Crown of Thorns. Sir John Mandeville says, "They maden hym a crowne of the branches of the Albespyne, that is Whitethorn," and Giles Fletcher says:

"It was but now they gathered blooming May,  
And of his arms disrobed the branching tree,  
To strow with boughs and blossoms all thy way;  
And now the branchlesse trunk a crosse for thee,  
And May, dismaid, thy coronet must be."

The form of procession, carrying in our hands ivy, sprigs of laurel, rosemary, or other evergreens, is said to be emblematic of the soul's immortality. So this bearing of the cross to the point where, at the meeting of four roads, that road is chosen which leads directly to the grave, is emblematic of the soul's submission; while the laying down the cross upon the thorny branch that made the Saviour's crown is an instance of Christian symbolism still lingering among our peasantry that ought not to pass unrecorded.

I should much like to learn whether this custom is peculiar to the people of Wexford.

MARGARET STOKES.

#### THE STORY OF NAMUKI.

London: Oct. 22, 1892.

In reading this pleasing scandal about Indra, and his excesses in Soma, and his "hair of the dog that bit him," *sura* (brandy), and all his troubles with Namuki and the bolt of foam, I seem to hear a hundred echoes from folk-lore and fairy tale. Where have I read most of this before, not in Indian literature? The deed which is not to be done by day or night, with wet or dry—it seems very familiar. It sounds like a practical application of a set of *devinettes*, such as we find all the world over. Will no energetic folk-lorist hunt out the parallels to Namuki, "Hold Fast"—who faintly reminds one of the Tar Baby—and to the evasions of a promise, which correspond to "neither by night nor day, neither with wet or dry"? Mr. Jacobs, I am sure, has instances at his fingers' ends, and they would be interesting to compare; though, of course, they would not prove anything either way, for they, too, might be said to have "a physical background."

A. LANG.

#### A MISPRINT IN BURKE.

London: Oct. 22, 1892.

In Burke's (posthumously printed) "Third Letter on a Regicide Peace," there is a curious misprint, which has escaped the observation of all editors, although it makes nonsense of the passage in which it occurs. The words as printed (Clarendon Press Edition, p. 210) are: "In this country, land and offices only excepted, we raise no faculty tax. We preserve the faculty from the expence." It is clear, I think, that "preserve" is a blunder for *presume*. The meaning is, that in England the rule was not to tax a man's resources ("faculty") as such, but his expenditure, so that it was possible for a miser to evade his fair share of the burden.

HENRY BRADLEY.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 30, 4 p.m. Sunday Lecture: "Rudyard Kipling," with Illustrative Readings, by Mr. Willmott Dixon.

7.30 p.m. Ethical: "Plato's Republic and Modern Democracy," by Mrs. Bryant.

MONDAY, Oct. 31, 8 p.m. Royal Academy: Demonstration, "The Head and Neck," I., by Mr. W. Anderson.

8 p.m. Goethe: "Goethe as a Minister of State," by Miss Hagemann.

TUESDAY, Nov. 1, 8 p.m. Biblical Archaeology: "The Book of the Dead," continued, by Mr. P. le Page Renouf; "The Two Captivities: The Habor and the Chebar," by Mr. W. F. Ainsworth.

7.30 p.m. Zoological: "Mammals from Nyassaland," by Mr. Oldfield Thomas; "Zeuglodon and other Cetacean Remains from the Tertiaries of the Caucasus," by Mr. R. Lydekker. "A remarkable new Species of *Cidaris* from Mauritius," by Prof. F. Jeffrey Bell.

WEDNESDAY, Nov. 2, 4 p.m. Archaeological Institute: "The Development of Gun Locks, from Examples in the Tower," by Viscount Dillon; "Indoor Games of Mediaeval School Boys," by Mr. J. T. Micklethwaite; "Edward the Confessor's Gold Chain and Crucifix," by Mr. Walter Lovell.

8 p.m. Elizabethan: "Samuel Daniel," by Mr. E. K. Chambers.

THURSDAY, Nov. 3, 8 p.m. Royal Academy: Demonstration, "The Head and Neck," II., by Mr. W. Anderson.

8 p.m. Linnean: "A Theoretical Origin of Endogens through an Aquatic Habit," by Prof. Henslow.

8 p.m. Viking Club: "The Objects of the Viking Club," by Mr. A. W. Johnston; "Some Aspects of Toleration in the Closing Years of the Nineteenth Century," by Mr. E. Blair.

8.30 p.m. Geographical: "Journey from the East Coast to Uganda and the Great Equatorial Lakes of Africa," by Capt. F. D. Lugard.

FRIDAY, Nov. 4, 8 p.m. Philological: "Fresh Ryme Tests for Chaucer," by Prof. Skeat.

8 p.m. Geologists' Association: *Conversazione*.

## SCIENCE.

### THE RACE AND LANGUAGE OF THE HITTITES.

*De la Race et de la Langue des Hittites.*  
Par Léon de Lantsheere. (Brussels: Goemaere.)

THIS is one of the best books which have been written about the Hittites. Indeed, I do not know where else there is to be found so clear and comprehensive an account of what is known or conjectured up to the present moment concerning that interesting people of the ancient East. Moreover, M. de Lantsheere does not confine himself to a mere repetition of the assertions of others, or of the facts with which we are already acquainted; from time to time he criticises the theories which he passes under review, and suggests fresh points of view of his own. Perhaps, however, the chief merit of the book is its orderly arrangement of the material, and the scrupulous care with which references are given for the statements made in the text.

At the end of his preface the author says:

"I wish in this work thoroughly to examine the questions which relate to the race and language of the Hittites. My sole aim is to introduce method into the facts which we know, to get rid of adventurous hypotheses, and thus to indicate by a process of elimination the direction in which more fortunate inquirers may discover the solution of the problem."

In this aim he may be assured that he has succeeded.

In one point, however, Hittite studies have advanced since his volume was printed. The inscriptions discovered by Messrs. Ramsay and Hogarth in Asia Minor have been published in the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes*, and my own memoir on the linguistic results to be obtained from them has also appeared in the same periodical. What I have said therein will disarm the criticism passed by Mr. de Lantsheere upon one side of my attempt to decipher the texts.

The arguments which show that the authors of the Hittite monuments were the Hittites of the Old Testament, and of the Egyptian, Assyrian, and Vannic inscriptions are set forth with great lucidity. One of the most striking of these arguments is the fact that the Egyptian artists have represented the Khata or Hittites with precisely the same remarkable features as those which are ascribed to them in their own sculptures. M. de Lantsheere further points out that the Hittite proper names met with in the Egyptian and Assyrian records agree with those prevalent among the populations of the Taurus in Kilikia and Kappadokia. It was this fact which originally led me, thirteen years ago, to reject the theory that the language of the

Hittites was Semitic; and to the proper names which I then collected in support of my view M. de Lantsheere now adds several more.

He has also drawn attention to certain artistic details which point to the northern origin of the Hittite tribes, and at the same time indicate a comparatively early date for many of the monuments they have left behind them. Thus, the Hittite king Khata-sir is represented on the Egyptian monuments with precisely the same tiara as the personage represented in the Hittite sculpture of Gaur Kalassi in Western Asia Minor. Moreover, "the human heads so frequently found in the Hittite inscriptions occur as a decoration on a silver vase discovered at Mykenae by M. Tzountas," like four rams' heads on an intaglio disinterred from the tomb of Vaphio. These and other parallels between the art of the Hittite monuments and that of the Mykenae period in Greece are of considerable value in determining what we may call the "Hittite age," since the discoveries of Dr. Flinders Petrie have now removed all doubt from the minds of competent archaeologists as to the early date of the Mykenae antiquities.

A. H. SAYCE.

#### OBITUARY.

DR. C. SCHÜTZ.

THE death of Dr. C. Schütz at the age of eighty-seven, carries us back to the very early days of Sanskrit studies in Europe. At first, after Bopp, Schlegel, and Humboldt had made the existence of a Sanskrit literature known in Germany, to edit a single text like Nala, or a play like Sakuntala, was considered a very great achievement indeed. No one thought of attempting more; and to attack the difficult artificial poetry of Māgha or Bhāravi would have been considered, at the time, *ultra vires* by the best students of Sanskrit. Dr. Schütz was the first, or one of the first, who discovered the usefulness of Sanskrit commentaries, and was able with their aid to grapple successfully with the obscure style of the artificial poetry of India. In 1837 he published his translation of *Five Songs of the Bhatti Kāvya*, which was followed in 1843 by his translation of Māgha's *Sisupālabadha*, and in 1845 by that of Bhāravi's *Kirātārguṇīya*. In all these translations Dr. Schütz showed himself a painstaking and conscientious scholar; and though these poems themselves have almost ceased to interest European scholars, their study and that of their commentaries proved an excellent discipline to those who afterwards entered upon an independent examination of the treasures of Sanskrit literature, and who had perceived that a familiarity with the style of native commentators formed an indispensable condition of real progress. Unfortunately, Dr. Schütz was forced to fall out of the ranks of the advancing army of Sanskrit scholars by blindness, which attacked him in 1858. Since that time his name has been but little heard of among Orientalists. Some of his school-books for French and English literature seem to have enjoyed a wide and lasting popularity. He died at Bielefeld last month, deeply mourned by his numerous pupils and by his fellow-citizens. His name will always be mentioned with respect in the history of Sanskrit scholarship.

#### CORRESPONDENCE.

##### THE DATE OF THE FOURTH EGYPTIAN DYNASTY.

36, Bloomsbury-square : Oct. 18, 1892.

Mr. Petrie's statement in *Medum* as to the passage-angle of Senefru's pyramid completes a chain of astronomical evidence proving the commencement of the IVth Dynasty to have been very approximately 3700 B.C., an outline of which (pending fuller details) will, I think, be of interest to readers of the ACADEMY.

The entrance passage of the Medum pyramid has a polar distance (allowing for the azimuth error of the passage) of about 45°, and, if intended for observation of a circumpolar star, fixes the date of the structure within not very wide limits. Between 4900 and 2900 B.C. no naked eye star was within this distance of the pole, except the sixth magnitude star 126 Piazzi (xiii) which was so situated about 3820 to 3620 B.C., its minimum distance being about 36°. Allowing an uncertainty of a few minutes of arc, a date fifty years on either side of these extremes would satisfy the requirements of the case.

The passage-angle of the Great Pyramid is 3° 30' below the pole (3° 34' in the built portion, the latest). The Second Pyramid passage has also an angle of about 3° 31' polar distance (Smyth's measures—Perring and Vyse, whose angle measures are not accurate, give 4° 5'). Finally the northern "trial-passage" east of the Great Pyramid has the polar distance 3° 22' + or - 8'. Now at the date 3650 B.C. the star 217 Piazzi (somewhat brighter than that last named) was at a distance of 3° 29' from the pole, increasing to 3° 34' by 3630 B.C.

East of the Great Pyramid there are certain straight trenches (one at the N.E. corner) running respectively 13° 6', 24° 22', and 75° 58' east of North and west of South. At about the date named these trenches pointed very nearly to Canopus at setting and to Arcturus and Altair at rising, the average error of azimuth being less than a degree (always in the same direction). It is quite out of the question to regard this as accidental. There are not more than a dozen stars whose average magnitude is equal to that of the three named, and at any given date the odds are about 90 to 1 against three such stars rising or setting within a degree of three azimuths taken at random.

But even these differences of half a degree or so are accounted for. Refraction at the horizon amounts to about 35' of arc; if we assume that the Egyptian (?) astronomers took it roundly at 30', and that they intended to observe the stars on the true and not the apparent horizon, we find the azimuths would have been (3645 B.C.):—

Canopus	13° 3'	(W. of S.),	Trench	13° 6'
Arcturus	24° 23'	(E. of N.),		24° 22'
Altair	76° 0'	( " ),		75° 58'

These figures speak for themselves. The dates 3645 B.C. for the trenches and external works, and 3630 B.C. for the completion of the entrance passage, with an interval of fifteen years, accord with the probabilities of the case. It should be remembered that they are deduced quite independently.

It only remains to add in this place that the data employed are Mr. Petrie's measures, Mr. Stockwell's tables of the place of the pole from 8000 years prior to 1850 A.D., and the stellar proper motions of the last Greenwich Ten-Year Catalogue (for Canopus, the Melbourne Catalogue).

The net result is that the three reigns of Senefru, Khuffu, and Kaffra may be definitely assigned to the century 3700-3600 B.C. It is interesting to note that this follows close upon the period of Sargon and Naram-Sin in Babylonia (3800-3750 B.C.). These monarchs, therefore, preceded the great Fourth Dynasty kings, and their conquest of the Sinaitic Peninsula

cannot be placed in the period of decline in the Sixth Dynasty. It was prior to that of Senefru's, but apparently lasted only about one generation after Naram-Sin before it gave way before the spreading power of Egypt.

The pyramids, following so soon after the revival of astronomical science under Sargon, taken in conjunction with the statement of Herodotus that they were ascribed by the Egyptians to a shepherd, Philiton, and with the fact of a great artistic revival under the Fourth Dynasty, is significant. So too are the laboriously broken statues of Kaffra and like remains. Have we here an early example of Semitic influence and subsequent reaction, paralleled 2000 years later under Khuenaten?

G. F. HARDY.

#### SCIENCE NOTES.

THE first meeting of the Linnean Society for this session will be held at Burlington House on Thursday next, at 8 p.m., when the Rev. Prof. Henslow will read a paper on "A Theoretical Origin of Endogens through an Aquatic Habit."

THE following is the list of nominations for the council of the London Mathematical Society for the session 1892-3, which will be balloted for at the annual meeting on November 10: President, Mr. A. B. Kempe; vice-presidents, Messrs. Basset, Elliott, and Greenhill; treasurer, Dr. J. Larmor; hon. secs., Messrs. M. Jenkins and R. Tucker; other members, Mr. H. F. Baker, Drs. Forsyth, Glaisher, Hill, and Hobson, Messrs. J. Hammond, Love, and J. J. Walker, and Major Macmahon, R.A. After the election, the retiring president, Prof. Greenhill, will deliver an address.

THE committee appointed by the British Association—in conjunction with the Society of Antiquaries, the Anthropological Institute, and the Folklore Society—to organise an ethnographical survey of the United Kingdom, have issued a circular stating that, as a preliminary step, they propose to record for certain typical villages and the neighbouring districts—(1) physical types of the inhabitants, (2) current traditions and beliefs, (3) peculiarities of dialect, (4) monuments and other remains of ancient culture; and (5) historical evidence as to continuity of race. As a first step, the committee desire to form a list of such villages in the United Kingdom as appear especially to deserve ethnographic study, out of which a selection might afterwards be made. The villages suitable for entry on the list are such as contain not less than a hundred adults, the large majority of whose forefathers have lived there so far back as can be traced, and of whom the desired physical measurements, with photographs, might be obtained.

DR. ALFRED SCHOFIELD'S *Elementary Physiology for Students* will be published early next month by Messrs. Cassell & Co., with coloured plates and other illustrations.

#### PHILOLOGY NOTES.

THE opening meeting of the forty-ninth session of the Philological Society will be held at University College, Gower-street, on Friday next, at 8 p.m., when Prof. Skeat will read a paper on "Fresh Ryme Tests for Chaucer." Among the other papers promised for the session—besides two Dictionary evenings by Dr. J. A. H. Murray and Mr. Henry Bradley (the president of the Society)—are: "The Assimilation of Pretonic *n* in Celtic Suffixes," by Mr. Whitley Stokes; "The Extensions of the Alliterative Line in Old English Verse," by Prof. Frank Heath; "Celtic Etymologies," by Prof. J. Strachan; and "Greek Etymologies," by Mr. E. R. Wharton.



DR. R. N. CUST, speaking as "one of the oldest students of the languages of British India," has addressed a memorial to the Secretary of State, urging the desirability of encouraging oriental research by awarding honorary distinctions to those who have distinguished themselves in the advance of Indian literature, archaeology, and culture, whether Europeans or natives. Some passages of his memorial seem to us to ignore the amount of good work that is being done to-day by members of the Indian services; nor has their work been entirely unrecognised by the Government.

THE last number of the *Babylonian and Oriental Record* (David Nutt) contains a paper by Mr. Theo. G. Pinches upon some cuneiform inscriptions from Assunak, which have been discovered by the French Assyriologist, M. Pognon. The other papers are continuations. Prof. Terrien de Lacouperie traces Hindu influences upon early Chinese civilisation, in connexion with the beginnings of Taoism; M. Raoul de la Grasserie examines the rhythmic of Arabic poetry, with reference to the theory of the late Stanislas Guyard; and Mr. W. St. Chad Boscawen prints translations of two more letters from the Tel el-Amarna Tablets in the British Museum.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Oct. 18.)

DR. E. B. TYLOR, president, in the chair.—Major R. O. Temple read a paper on "Developments in Buddhist Architecture and Symbolism, as illustrated by the Author's Recent Exploration of Caves in Burma." He commenced by saying that the object of the paper was chiefly to draw attention to the extraordinarily rich, and for the present practically untouched, field for the ethnographer and antiquary existing in Burma. He exhibited some photographs of life-size figures in wood, carved by a well-known artist of Maulmain, of the "four sights" shown to Buddha as Prince Siddhartha on his first visits to the outer world—viz., the old man, the sick man, the dead man, and the priest; and also some admirable gilt wooden representations from Rangoon of Buddha in his standing and recumbent postures, with his begging bowl, and seated as King Jambupati, surrounded by priests and other worshippers. He next showed a remarkable set of gilt wooden images from the platform of the great Shwedagon pagoda at Rangoon, of *nats*, *belus*, *hanuman myauks* and other Spirits believed in by the Burmese, seated on the steps of a lofty *tagon-dain*, or post, on the top of which is always perched the figure of the *henth* (*hannu*), or sacred goose, which apparently protects pagodas in some way. From these he passed on to four representations of large glazed bricks or tiles from Pegu. These curious, and (so far as English Museums are concerned) probably unique antiquities may be presumed to be at least 400 years old, and formed at one time the ornamentation of the three procession paths round a now completely ruined pagoda. They represent the march, battle, and flight of some foreign army, represented in true Indian fashion with elephant, monkey, and other animal faces. Some of the figures are clad in Siamese and Cambodian fashion. The glazing is remarkably good, and Indian influence is clear in their construction. They may probably represent a scene from the Ramayana, which in a mutilated form is well known to Burmese mythology. These were followed by a huge figure of Buddha from Pegu in his recumbent attitude, which may be referred to King Dhammacheti who flourished in the fifteenth century. This image is 181 ft. long and 46 ft. high at the shoulder. It is built of brick and is well proportioned throughout. Its history is lost, and so was the image itself until 1881. Pegu was utterly destroyed about 1760 by the Burmese, and the interest in its holy places lost for more than a generation. This image became jungle-grown and hidden from view, and was accidentally discovered by a railway contractor searching for ballast for the line in the neighbourhood. General and detailed views of the awgun Cave were shown, exhibiting the

wonderful extent of its decoration with a vast number of terra-cotta tablets and images in wood, marble, alabaster, and other material, and the extraordinary variety and multitude of the objects connected with Buddhistic worship, both ancient and modern, to be found in it. The Kawgun Cave is the richest of those visited by Major Temple; but he explained that he had examined about half a dozen others in the district, and had since gathered positive information from native sources of the existence of about forty altogether. Many of these are hardly inferior to Kawgun in richness of Buddhistic remains, and several are said to contain in addition ancient MSS. which must now be of inestimable value. A few such MSS. have actually been found. It will thus be seen how great and valuable is the field, and how well worth systematic study by competent students.

#### FINE ART.

##### ART BOOKS.

*The Claims of Decorative Art.* By Walter Crane. (Lawrence & Bullen.) Ah, that we could all love one another, and never covet wealth or honour or power of pictures or anything else that is not ours! Oh, for liberty, fraternity, equality, when there would be nothing to covet, for each would share alike, and all would belong to all! When there could be no class, no privilege, no rich, no poor, no distinction between art and craft. When each would bear his share of common toil, when the artist should do his turn at cleaning chimneys, and the statesman take his spell at carting manure. Ah, then indeed, and not till then, shall we have real living art, decorative or otherwise; Raphaels for the asking, Walter Cranes by the bushel. But should we? Mr. Walter Crane and Mr. Morris seem to think so, but they stop short of proof. Is it not at least open to argument that, under such Utopian conditions of existence, art would be a troublesome superfluity. Taking human nature as it is, if every man had his necessary wants assured him, would he be particular about the shape of his spoon or the pattern of his wall-paper; and if he were, would he in a communistic household be able to gratify his special taste? There are, we fear, a good many things to be thought out before launching such a revolution as would be necessary to make the experiment. In the meanwhile, we are glad to have Mr. Walter Crane to exercise his charming skill for our delight. On those who are blind to the beauty of such designs as he produces, we fear that no improvement in social conditions will have much effect. So far as the history of the world has gone, we are not aware of any great school of art that has developed under communistic auspices. Mr. Walter Crane, however, has the courage of his convictions, and pleads his case fairly and eloquently. No one can read his book without cordially admiring the spirit that animates it, and agreeing with him to a very great extent as to the deep and widespread evils for which he desires to find a remedy.

*Where Art Begins.* By Hume Nisbet. (Chatto & Windus.) As far as we can judge from this book, Art begins by the eating of vegetables; at all events, it ends with it, as Mr. Nisbet distinctly avers that a man cannot be a true artist in its highest sense unless he be a vegetarian. What makes the matter more difficult is that from the Preface it would appear that, wherever art may begin, it is certainly not at the beginning, for he tells us that he has already written two books, and adds: "In the first book I have attempted to give the Alpha of Art; in the second I have given the Omega, as far as I myself know about Art; and in the present I have sought to give something of what lies between."

"Where Art Begins" is therefore plainly

somewhere in the middle—so far as Mr. Hume Nisbet knows about art. And he knows a great deal; and he writes very pleasantly and easily, and at times very strongly and poetically. Nor do certain eccentricities of opinion and quaint terms of expression lessen the pleasure of reading his book. He can tell a story well, he can paint a word-picture brilliantly, and criticise the art of others soundly and kindly; he has many interesting experiences to tell, many a good piece of advice to give. This volume is indeed in all respects the best which he has given us, and we hope that no one will be discouraged from dipping into its entertaining pages by the sight of its ugly cover.

*The Principles of Ornament.* By James Ward, Head Master of the Macclesfield School of Art. Edited by George Aitchison. (Chapman & Hall.) This is a revised edition of a book founded on lectures delivered by Mr. Ward to his pupils, and represents with tolerable clearness the elementary principles of the subject. It is well arranged and illustrated, and appears under the protection of Mr. Aitchison. In its present shape it may be found a useful little manual.

*The Art of Sketching.* By G. Fraipont. Translated by Clara Bell. (Cassells.) This is a nice little book, which amateurs and beginners may find useful. The illustrations are pretty, but somewhat too finished for examples of "sketching." They are on too small a scale also, and give the student no guide as to the expressiveness of touch. After all, this is something, notwithstanding what the author says.

#### CORRESPONDENCE.

##### MODELS OF THE MAHABODHI TEMPLE.

London: Oct. 23, 1892.

General Cunningham, in his work on the Mahabodhi Temple to which I adverted last week, states in his Preface (p. ix.) that Mr. Beglar, in carrying out the restorations, added four corner pavilions to the main temple, on the authority of a small stone model of the old temple as it stood in mediaeval times, which he found among the ruins. General Cunningham tells us that this additional work has been much criticised, and that both he and Mr. Beglar have been roundly abused for it. The General further adds that he has discovered a second model of the Mahabodhi in the Indian Museum at Calcutta found at Mrohaung, the ancient capital of Arakan.

I have no particular desire to plunge into what is really a barren controversy; but I think it right to note the following facts, which go to show that Mr. Beglar was in fact right in his "restoration." Models of the Mahabodhi are common in Burma in many materials, and in all sizes from forty or fifty feet high downwards. It was, indeed, a practice to construct large working models of great buildings as a guide to the architect. A good example of this is to be seen at Mingun near Mandalay, in the case of the huge pagoda there projected by King Bodawphaya about 1781 A.D. and never finished. Both the unfinished remains of this pagoda, probably the largest brick building, even as it is, that exists, and its models are figured in Yule's *Embassy to Ava*. It was this pagoda that Symes and Cox saw in progress during their respective embassies in the last century.

As to the Mahabodhi models, I had a wooden one of the upper part of the tower for some time in my possession at Mandalay. It had evidently formed part of the late King's property, and was a portion, no doubt, of a complete model about six feet high.

There is one some twenty feet high on the platform of the great Shwezigon Pagoda at

Pagan. This is still held in respect, and white-washed periodically. There is another, of modern structure probably, and much debased in form, near the ruined Mahāchēti Pagoda at Pegu. This is also kept whitewashed. There is a third very fine and complete one at Pagan, which is much larger, say forty feet high, and in very good preservation, though old. I may note here that the extreme dryness and almost complete desertion of the site of Pagan has served to maintain its ruins in an unusually complete form.

Now as to dates. The Shwezigōn Pagoda was originally built by the great king Anawratāzaw in the eleventh century A.D., and restored with much grandeur by another great king, Sinbyūyin, about 1765 A.D. The Mahāchēti Pagoda was a frequented shrine in the days of the great king Dhammachēti, of Pegu, in the fifteenth century A.D. The model at Pagan I think dates back unquestionably to a time previous to the complete desertion, after desolation, of that city in 1280 A.D. In any case the construction of these models was long anterior to Mr. Beglar's operations, and had no reference whatever to the controversy that arose over them.

Now as to the Shwezigōn model, I do not clearly recollect whether it has four small pavilions at the corners, and in my photographs of the pagoda unfortunately the base of the model is hidden by other structures. But as to the other two models there can be doubt. They have each pavilions at the corners. Indeed, any photograph of the large model at Pagan might almost have been taken from the restored Mahābodhi itself, so like are the two structures, even to the corner pavilions.

Here then we have a large scale model of the Mahābodhi, which is at least 600 years old, showing the corner pavilions. To my mind therefore Mr. Beglar was no doubt right in his action, and his opponents wrong in their criticism.

R. C. TEMPLE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: (1) The Institute of Painters in Oil Colours; (2) The Royal Society of British Artists—who have elected as their new members Mr. W. Prescott Davies and Mr. R. Talbot Kelly; and (3) at the Goupil Gallery, a collection of landscapes by Hervier, who painted in the manner of the Barbizon school.

MESSRS. SIMPKIN, MARSHALL & Co. will publish immediately an edition of *Othello*, in imperial quarto, illustrated by Mr. Ludovico Marchetti. The illustrations comprise twenty chromolithograph reproductions of water-colour drawings, besides numerous engravings in the text.

THE *Brighton Herald* is about to publish a series of articles upon the Willett collection of pottery in the Brighton Public Museum.

WE have received the thirteenth Annual Report of the Archaeological Institute of America, which contains the first detailed account of the excavations conducted by the American School in the Peloponnese last winter. The most important of these was on the site of the Heraeum at Argos, where the ground plans of two temples were laid bare. Between the two was found a deep stratum of black earth, full of fragments of pottery, bronzes, and innumerable small objects. All of these are archaic: none are as late as the fifth century B.C., while many point to the remotest antiquity, resembling objects from Mycenae and Tiryns. Sculptured fragments found in the later of the two temples (which is associated with the name of Polyclitus) show an analogy with the

sculptures of the Parthenon; and in particular a fine marble head of life size, supposed to represent Hera. The excavations at Sparta were comparatively unfruitful, for it became evident that the old city had been repeatedly razed to the ground and rebuilt. The most interesting discovery was that of a large circular building, which may be identified with one mentioned by Pausanias as having been erected in the second half of the seventh century B.C.

SINCE we wrote so far, Dr. Charles Waldstein, the director of the American School, has issued a preliminary report on the excavation of the Heraeum, illustrated with eight photographic plates (London: Ascher). These illustrations enable us to form some judgment of the head of Hera (whose artistic merit Dr. Waldstein does not seem to have exaggerated), and also of the archaic character of the terracotta figurines, of which no less than twenty-seven are here reproduced. It is much to be hoped that the excavations will be continued during the coming winter: even at present they take rank only next after those of Schliemann and of the Germans at Olympia. It remains to be seen what the French will find at Delphi, where M. Homolle has just arrived to superintend operations.

AT a recent meeting of the Académie des Inscriptions, M. Heuzey drew attention to the similarity of subjects on a gold ring from Mycenae and on a bas-relief in the Louvre with Hittite characters. They both represent a stag-hunt, in which the stag is being hunted from a chariot; and in both cases the stag has peculiar palmated antlers, such as in the species called *hamur* by the Arabs. But in the Mycenaean ring the attitudes are infinitely more bold and lifelike. From its resemblance to Assyrian art, the Hittite sculpture may be assigned to the ninth century B.C.

#### THE STAGE.

"THE DUCHESS OF MALFI."

THE Independent Theatre has pleased a few, and, it is to be feared, displeased many, by its production of Mr. Poel's version of "The Duchess of Malfi." But it is the ill-advised whom on one account or another it has now vexed; it is the wisest whom it has at last done something to satisfy. I said "at last." That was ungrateful. For, once at least before, the Independent Theatre—eschewing mere eccentricity and the "experimental" drama (a pretty word, very, for the dull or the unseemly)—once before was it occupied with work of genius and high literary art, or with work at all events by a writer whose genius, here and there, is not to be gainsaid. Did it not—after a dose of that which was loathsome in Scandinavian endeavour, putrid in Scandinavian accomplishment—did it not give us, for change, the lucid realism of M. Zola? "Thérèse Raquin," as a performance, was not all that it was said to be; but, as a piece—well, there was some good reason for going to see it.

And now, after a régime more or less of the experimental and unnecessary, we have again a great man's work. The Independent Theatre has once more approached literature—has realised that to be merely revolutionary, or to be unseemly with dullness, is not, after all, to be sufficing. We have had a taste of Webster—Webster, it is true, with the lime-light turned on at the appropriate moment; Webster, with a skirt-

dance; Webster, with a measure of scenic effect, dexterously shocking, or dexterously entertaining, as the case may be, to the modern taste. But still a classic—a giant in conception and writing—a strong tower in comparison with a puny earth-work. Excellently has Mr. Swinburne said of him, "There is no poet morally nobler than Webster." Fearlessly has Mr. Gosse asserted that "The Duchess of Malfi" is "a masterpiece excelled only by 'King Lear.'" And, if I take down my volumes of Lamb's *Specimens*, I find that, in a little footnote, Elia becomes most eloquent and most descriptive when he descants upon this play. "To move a horror skilfully, to touch a soul to the quick, to lay upon fear as much as it can bear . . . this only a Webster can do." And, again, contrasting inferior writers with this potent if imperfect master, "They know not how a soul is capable of being moved; their terrors want dignity; their affrightments are without decorum." But Webster, with all his qualities, had faults that were of his time, along indeed with faults, or deficiencies, that were his own. Among the latter I would note some absence of clearness in exposition. The relation of character to character, the how and wherefore of the minor events—these things are not invariably made plain: Webster himself, perhaps, could hardly have passed creditably through a searching examination into them. And among the faults, or accidents if you will, of his time were—one need hardly say it, but that it affects his acceptability upon the modern stage—the permitted coarseness, the absence of reticence on matters we are not accustomed to define, and, in mechanical arrangement, the frequent shifting from scene to scene within the compass of a single act—a point in which no English dramatist, as far as my remembrance carries me, went wholly right, until the trick had been learnt from the French masters of construction of our own time.

Mr. Poel, in a version reverent and tasteful by the absence of additions, has dealt with the deficiencies of Webster's epoch with great judgment and tenderness. As far as it is possible to be so, the piece is now what on the play-bill it is asserted to be—"re-arranged for the modern stage." And if the modern stage should turn out, after these initial performances of the new version, not quite willing to have it, that will be not so much on account of the irrepressible horrors—the modern stage has no deep-seated aversion to them—as on account of the limited measure of interest which that stage displays in the achievements of literature, in the noble dealing with almost baffling themes, in the vigour and affluence of literary imagination and style. The similes of Webster—pregnant, and less far-fetched than much of the imagery of his contemporaries—are rather lost upon a public and upon players who account inflation to be poetry and familiarity to be wit. "Cover her face; mine eyes dazzle; she died young" is one among a hundred lines, for instance, in which a writer of stately simplicity—born writer, rather than playwright—requires to be heard by those to whom the suggestive is sufficient:

requires, in a word, to be met half way along his road. Then, again, though there are hints of lightness, there is no touch whatever of actual comedy. And when the tortures so characteristic of the Italian temperament—a temperament never more inventive than when spurred on by the motive of cruelty—when these are tried upon the long suffering Duchess—when crazy folk yell in an adjoining chamber, and a hand that seems to her dead and cold is proffered to her where she expected a live one—an audience without imagination, without historical knowledge, versed only in the commonplace and the cockney, titters, it may be, or becomes indifferent. The reception was “mixed”; but on the whole—and especially on the part of art’s real students—it was cordial and hearty. The last act, I would add, is distinctly too long drawn out.

Much of Mr. Poel’s best work, however, went into the training of an intelligent company, not without novices, and not particularly accustomed to work together. His rehearsing not only ensured a certain smoothness and expressiveness of general movement, but did much—one must suppose—towards making comparatively inexperienced actors, like Mr. Sidney Barraclough and Mr. Rawson Buckley, not inadequate to the parts assigned to them. Mr. Bassett Roe bore himself with dignity and ease as the Cardinal, through whose influence—for such appears to be Mr. Poel’s reading of the situation—the forces of the Church in its bad period, the terrors of the Inquisition, are brought to bear upon the ill-fated Duchess. Mr. Murray Carson, as Daniel de Bosola, filled a great part, upon the whole, satisfactorily. Time might induce in his performance—especially in his method of delivery—greater variety than he compassed on the occasion I saw him; but a fine physique and an alert intelligence and great earnestness go far towards making one excuse defects which are chiefly mechanical or technical. Miss Mary Rorke, with a dignified and graceful presence, and a voice completely at her service, and an unusual sense of the simplicity of pathos, was, as the Duchess, an interesting and satisfactory figure. And Miss Hall Caine, a young sister of the novelist, filled out to completeness, by her intelligence and her sunny and sympathetic style, the small part of Cariola, an attendant as devoted to the Duchess as was Charmian to Cleopatra. Some people thought the “Dance of Death,” as Mr. Arthur Dillon had devised it, was too horrible: it had to me the fascination at once of the beautiful and the macabre. Horrors there were in the performance, and in the piece, of necessity; but the Independent Theatre—sometimes too little in touch with the main-stream of English life and thought—may well permit itself to give a piece in which literature is burdened with horrors. It has more than once indulged its supporters with a piece in which horrors are unburdened with literature.

FREDERICK WEDMORE.

## MUSIC.

### OBITUARY.

ROBERT FRANZ.

It is close on half a century since Schumann reviewed Robert Franz’s first set of songs in the *Neue Zeitschrift für Musik*. The composer-critic detected in the early works of some of his contemporaries signs of coming greatness. He prophesied well concerning Chopin, Berlioz, Brahms; and his prophecies have been fulfilled. And so, too, he foresaw the exceeding great merit of Robert Franz.

Born at Halle as far back as 1815, ten days after the Battle of Waterloo, this composer showed early love for music; but, as in so many cases, his father objected to music as a vocation. However, he overcame his parent’s scruples, and devoted himself with enthusiasm to composition. He wrote more than 250 songs, and in them is to be found a happy combination of nature and art. The Volkslied element prevails, but in his pianoforte accompaniments science plays a part. The rich harmonies and the skilful writing, bearing the impress of Bach, one of the composer’s idols, support and strengthen the melodies; and, following in the footsteps of Schubert and Schumann, he was always anxious to reveal the full meaning of the words. He finds the right mood; and every little bit of colour, and all the lights and shades, serve to intensify that mood. In a very few years Franz made a name by his songs; but the sudden loss of hearing and a malady of the nerves interfered with his creative work. It was then that he devoted himself to the scores of Bach and Handel.

This is scarcely the moment to discuss at length his reconstruction of the scores of Handel’s “Messiah,” Bach’s “St. Matthew Passion” and “Magnificat,” &c.; fiercely has the battle raged anent these works, and bitter have been the attacks on the man whose sole desire was to carry out, to the best of his ability, the intentions of the two great Saxon composers. In his *Oeffener Brief an Eduard Hanslick*, Robert Franz clearly explained that the scores, as left by those masters, were incomplete, and, in places, were little more than sketches. Certain purists cry out that a composer’s text must not be tampered with; these must be left to enjoy the shadow instead of the substance. But other critics are more reasonable: they acknowledge the necessity of reconstruction of some sort, but find fault with the particular methods adopted by Franz. With such, a discussion is not only possible, but also profitable. Robert Franz has, however, achieved a great victory; he has forced musicians to look seriously into the matter. The old “flute and double-bass duet” style of interpreting the old masters is discarded by all serious men; the principle of “Bearbeitung” is recognised, and the actual merit of the Franz accompaniments can be settled at leisure. In religion, philosophy, and art, quarrels have often arisen through the wrong use of words. In the discussion concerning the accompaniments, whether of Mozart or of Franz, it were well to omit the misleading epithet “additional,” which lashes into fury the minds of ultra-conservatives. They are certainly additions to the music as left by Bach and Handel, but merely substitutions for certain parts not in the scores, which existed in the minds of the composers.

Only last summer I spent a pleasant morning with Robert Franz. He took down his score of the “St. Matthew Passion,” and pointing now to this passage, now to that, tried to show me how the accompaniments which he had provided were scarcely his own, but natural developments from germs supplied by the composer. He complained, too, bitterly of the opposition which he had met with in his own country,

and from men whom one would have thought fully capable of understanding the nature of his aims, and willing to sympathise with the reverent spirit in which he worked.

J. S. SHEDLOCK.

### MUSIC OF THE WEEK.

ON Tuesday evening there were no less than two novelties at the Olympic Theatre; the first was Mozart’s “Schauspieldirector,” and the second Mr. Granville Bantock’s “Caedmar,” and it would be scarcely possible to imagine a greater contrast than that offered by these two works. In the first, flowing melody, simple harmonies, and simple structure; in the second, interrupted melody, compound harmonies, and complicated rhythms: the one represented the eighteenth, the other the nineteenth century. The “Schauspieldirector,” a *pièce d’occasion* in one act, was written by Mozart for some court festivities at Schönbrunn in 1786, and in it there were naturally allusions to passing events. The music is bright and clever. This, however, was not actually the piece produced at the Olympic. Some thirty years ago L. Schneider published a new version of the work—additional music, new text; and in this Mozart himself is the hero (?) of the opera, composing the “Zauberflöte” under Schikaneder’s direction. Otto Jahn, in his *Life of Mozart*, disapproves of the version; and certainly, if weighed in very critical balances, it will be found wanting in respect to the master. But, after all, it was originally only a *jeu d’esprit*; and provided it be well played, and create a laugh, no serious injury is done to Mozart. In the performance, the two rival *prime donne*, Miss Marra and Miss Elena Leila, made a favourable impression. Mr. Temple, as the manager, was good; but Mr. Tate, as Wolfgang, was not in good voice—anyhow, not in good tune. Mr. Bantock’s “Caedmar” is a work in which almost everything seems borrowed from Wagner—plot, method, and music. But the dress of the Bayreuth master does not exactly fit him, and the result is, therefore, unsatisfactory. Of course, Mr. Bantock, who is young, probably thought he could not do better than imitate so great a master of the dramatic art, but he probably forgot that mere imitation of the letter would not render his work successful. In the plot we have a real “apotheosis of adultery,” the name unfairly given to “Tristan,” but the personages are merely lay figures possessing no real interest, and commanding no real sympathy. As to the music, with few exceptions, it is out and out Wagner. Mr. Bantock displays, however, a certain skill in writing and experience in orchestration; and some day, when he has emerged, he may produce something of sterling value. Madame Duma, as the woman beloved by the knight Caedmar, showed taste and feeling.

At the Saturday Concerts on Saturday, part of the programme was devoted to Liszt, and the selection from his works was a good one. The programme included a very sound, clever, and promising Overture by Mr. Barclay Jones.

The Monday Popular Concerts commenced on Monday evening. Señor Arbos proved an able and conscientious leader. Mlle. Sumowska gave a pleasing, though somewhat fanciful reading of Beethoven’s “Pastorale” Sonata. Miss L. Lehmann made her first appearance since her long illness, and was well received.

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## LITERATURE.

*The Death of Oenone, Akbar's Dream, and other Poems.* By Alfred Lord Tennyson, Poet Laureate. (Macmillans.)

"ELOQUENT, just, and mighty Death" has seldom spoken with a juster and a mightier eloquence than in the deaths of those three poets to whom English readers of modern poetry owe their most passionate pleasure, and give their most passionate praise. Browning died in a solemn Venetian palace, thronged with memories of ancient life in the land of his heart: the first stage on his way to Westminster lay over the waters of Venice, whose people and whose rulers followed him with reverent mourning. Arnold fell on sleep in the full joy and exhilaration of his simple, ardent nature, taken away with a kindly surprise and suddenness: he lies by the Thames, in a country churchyard, under the yews. Tennyson has died with every circumstance of beauty: a serene change and dissolution, calm and slow, from the beauty of his English home, and of his English Shakespeare, to the beauty and to the land "that are very off." His body rests at Westminster by the side of Browning; and the fame of either must "live with the eternity" of the other's fame. *Felices opportunitate mortis*, Browning, and Arnold, and Tennyson!

Like Browning's *Asolando*, Tennyson's posthumous volume is full of fine things, not unworthy of his prime: all varieties of Tennysonian thought and music are to be found in this little book of twenty-four poems. "The Death of Oenone," "St. Telemachus," and "Akbar's Dream" are narrative or meditative poems in blank verse: "The Bandit's Death" and "Charity" are rhymed dramatic idylls: "The Churchwarden and the Curate" is a dramatic study of Lincolnshire humours in the Lincolnshire dialect: "Kapiolani" is a piece of savage heroism chaunted in unrhymed rhythm: there are five occasional poems, three of them dedicatory, one patriotic, and one memorial: there are some eight poems of what may be termed cosmic emotion and spiritual speculation, mostly written in long and sonorous measures: three simple lyrics, and one sonnet.

It is very noticeable that Tennyson's later verse has renounced much of that rich intricacy of workmanship which used to distinguish it: the *emblemata vermiculatum*, in Lucilius's phrase, intricate mosaic work in words, which was at once the poet's glory and his peril, ceased to fascinate him. Like his own "laborious orient ivory, sphere in sphere," so his verse was a marvel of

dexterous, cunning craft; but it is no new reproach or heresy to dare to say that the work was sometimes over delicate or gorgeous. His later verse was more direct in its beauty, more classical and severe; it became more Virgilian, less Statian; less opulent, more austere. It relied more and more upon the powers of rhythm, and less upon the charms of rhyme; and, while something of the old peculiar magic was lost, we were compensated by the greater simplicity and strength. No one doubts that the "Lotus Eaters," "Ulysses," and many more of the poems which we have known for years, including some score of lyrics, will be held his greatest work; but in my judgment the books of his old age contain poems finer than any but the very finest works of his middle age and youth. His "Tiresias," "Demeter," and "Oenone's Death" are worth far more than his "Dora," "Audley Court," "Aylmer's Field." He has rarely written anything more perfect than the verses to Virgil, the lines on Catullus' Sirmio, and "Early Spring." In a simple phrase, he continued till his life's end in a more and more victorious resolve to accept the justice and to remove the reproach of Coleridge's early criticism.

With that sympathetic love for scholars and for scholarship, which was always his, Tennyson dedicates his second "Oenone" to the Master of Balliol, as, in verse even more felicitous, he dedicated his "Demeter" to Mr. Jebb.

"Dear master, in our classic town,  
You, loved by all the younger gown,  
There at Balliol,  
Lay your Plato for one minute down,

"And read a Grecian tale re-told,  
Which, cast in later Grecian mould,  
Quintus Calaber  
Somewhat lazily handled of old;

"And on this white midwinter day—  
For have the far-off hymns of May,  
All her melodies,  
All her harmonies echo'd away?—

"To-day, before you turn again  
To thoughts that lift the soul of men,  
Hear my cataract's  
Downward thunder in hollow and glen,

"Till, led by dream and vague desire,  
The woman, gliding toward the pyre,  
Find her warrior  
Stark and dark in his funeral fire."

"Oenone" is of singular beauty—that "excellent beauty" noted by Bacon, which has in it something "strange." It is very brief; but its very brevity, stern and strong, gives it a greater force than a passionate, romantic elaboration has given to Mr. William Morris's "Death of Paris," beautiful as that also is. Oenone sits, looking over the Troad, as in the old days of her early love, and dreaming herself back into them: sits there, in the desolate winter, dreaming of her radiant lover.

"Anon from out the long ravine below  
She heard a wailing cry, that seem'd at first  
This as the batlike shrillings of the Dead  
When driven to Hades, but, in coming near,  
Across the downward thunder of the brook  
Sounded 'Oenone'; and on a sudden he,  
Paris, no longer beauteous as a god,  
Struck by a poison'd arrow in the fight,  
Lame, crooked, reeling, livid, thro' the mist  
Rose, like the wraith of his dead self, and  
moan'd."

He pleads in the name of their ancient love, beseeching her help.

"Thou knowest,  
Taught by some God, whatever herb or balm  
May clear the blood from poison, and thy  
fame  
Is blown thro' all the Troad, and to thee  
The shepherd brings his adder-bitten lamb,  
The wounded warrior climbs from Troy to  
thee.  
My life and death are in thy hand."

So he implores, and vainly:

"Oenone, by thy love which once was mine,  
Help, heal me. I am poisoned to the heart.'  
'And I to mine,' she said, 'Adulterer,  
Go back to thine adulteress and die!'"

Surely these four tragic lines are worth a world of beautiful descriptive lines in the first "Oenone." Paris turned, and went, and fell dead: the shepherds found him, and remembered but his early youth among them,

"and forgetful of the man  
Whose crime had half unpeopled Ilium, these  
All that day long labour'd, hewing the pines,  
And built their shepherd-prince a funeral pile";

while Oenone still sat in her cave, amazed and frozen at the memory of his ghastly face.

"Then her head sank, she slept, and thro' her dream

A ghostly murmur floated, 'Come to me,  
Oenone! I can wrong thee now no more,  
Oenone, my Oenone,' and the dream  
Wall'd in her, when she woke beneath the stars.  
What star could burn so low? Not Ilium yet.  
What light was there? She rose and slowly  
down

By the long torrent's ever-deepen'd roar,  
Paced, following, as in trance, the silent cry.  
She waked a bird of prey that scream'd and  
past;

She roused a snake that hissing writhed away;  
A panther sprang across her path, she heard  
The shriek of some lost life among the pines,  
But when she gain'd the broader vale, and saw  
The ring of faces reddened by the flames  
Enfolding that dark body which had lain  
Of old in her embrace, paused—and then ask'd  
Falteringly, 'Who lies on yonder pyre?'  
But every man was mute for reverence.  
Then moving quickly forward till the heat  
Smote on her brow, she lifted up a voice  
Of shrill command, 'Who burns upon the  
pyre?'

Whereon their oldest and their boldest said,  
'He, whom thou would'st not heal!' and all at  
once

The morning light of happy marriage broke  
Thro' all the clouded years of widowhood,  
And muffling up her comely head, and crying  
'Husband!' she leapt upon the funeral pile,  
And mixt herself with him and past in fire."

Since Dido fell upon her loveless, solitary pyre, and in *ventos vita recessit*, passed in fire to air, few statelier scenes of love and death have been portrayed in this Virgilian manner.

"St. Telemachus" and "Akbar's Dream" are so very considerably less fine, in spite of much that is fine in them, than "The Death of Oenone," that we need not dwell long upon them. The former tells of that Eastern ascetic who heard a divine call summoning him to Rome: he left his retreat, a cavern above the "disastrous glory" of a ruined temple of the Sun, and went

"Following a hundred sunsets, and the sphere  
Of westward-wheeling stars; and every dawn  
Struck from him his own shadow on to Rome."

Reaching Rome, "the Christian city," he



had no eyes but for the winged angel of his vision.

"Anon there past a crowd  
With shameless laughter, Pagan oath, and jest,  
Hard Romans bawling of their monstrous games;  
He, all but deaf thro' age and weariness,  
And muttering to himself 'The call of God,'  
And borne along by that full stream of men,  
Like some old wreck on some indrawing sea,  
Gain'd their huge Colosseum."

The rest is a familiar tale: how he leapt down into the arena and forbade the cruel sport in the name of Christ.

"For one moment afterward  
A silence follow'd as of death, and then  
A hiss as from a wilderness of snakes,  
Then one deep roar as of a breaking sea,  
And then a shower of stones that stoned him dead,  
And then once more a silence as of death."

But his end was gained, for

"thro' all the nobler hearts  
In that vast Oval ran a shudder of shame."

Honorius stopped the murderous games. It might be hard to give a clear reason for the resemblance which in some way this poem certainly bears to the splendid "Imperante Augusto Natus Est" of Brown-ing's last book.

"Akbar's Dream" will enchant chiefly those who are in love with a merely emotional benevolence, an eclectic spirit of tolerance, a universal acceptance of all good intentions, and an amiable indifference to all particular manifestations of religious faith. Holding such a temper in an intellectual abhorrence, I am the less able to do justice to the excellences of this poem. It is a powerful presentation of the views held by the great maker and founder of the Mogul empire, whose reign, as Sir William Hunter has noted, coincided almost to a year with that of Queen Elizabeth, a monarch, as Tennyson suggests, less tolerant than Akbar, though the founder in chief of a Church no less composite and eclectic than was his. The poem abounds in fine images; for example—

"the wild horse, anger, plunged  
To fling me, and fail'd."

The next lines give the spirit of the piece:

"I can but lift the torch  
Of Reason in the dusky cave of Life,  
And gaze on this great miracle, the World,  
Adoring That who made, and makes, and is,  
And is not, what I gaze on—all else Form,  
Ritual, varying with the tribes of men."

It concludes with a hymn to the sun, of a moving magniloquence:

"Shadow-maker, shadow-slayer, arrowing light  
from clime to clime,  
Hear thy myriad laureates hail thee monarch  
in their woodland rhyme.  
Warble bird, and open flower, and men, below  
the dome of azure,  
Kneel adoring Him the 'Timeless in the flame  
that measures Time!'"

We may note in this, and in other pieces, Tennyson's fondness for an Alcaic disposition of rhythm in the four-line stanza. The dissyllabic termination of the third line giving an Horatian effect of sound, while in shorter measures there is often an Omaresque effect of thought.

"The Bandit's Death," not one of the best things in this volume, is prefaced by four

lines to Sir Walter Scott, from whose journal the story was adapted.

"O great and gallant Scott,  
True gentleman, heart, blood and bone,  
I would it had been my lot  
To have seen thee, and heard thee, and known."

It is pleasant to have so authoritative a praise of Scott in an age which affects to disregard him, and which pays no heed to the reiterated praises by Mr. Swinburne and by Mr. Lang. The dialect piece ranks with the author's happiest achievements in that manner: it portrays the narrow shrewdness, almost pathetic in its humour, of an old Lincolnshire farmer talking with a young curate. "Tha mun tackle the sins o' the Wo'ld, an' not the faults o' the Squire," is his advice to the young man, if he wish to prosper and be a bishop. But there is one exception in favour of plain speaking:

"Naiy, but tha mun speak hout to the Baptises  
here i' the town,  
Fur moist on 'em talks agean tithe, an' I'd like  
tha to preach 'em down,  
Fur they've bin a-preachin' me down, they heve,  
an' I haates 'em now,  
Fur they leaved their nasty sins i' my pond, an'  
it poison'd the cow."

"Charity" is one of those simple tragic stories, poignant and direct, of which Tennyson has given so many, and hardly one too many, and of which "Rizpah" is incomparably the greatest. "Kapiolani" is a study of fierce savagery, violent scenes, heroic courage, written with that rush and ordered turbulence of rhythm so remarkable in "Boadicea" and the "Battle of Brunan-burh." It tells the famous story of Kapiolani, the champion of Christianity, who threw into the volcano the sacred berries of the great goddess Peelè. Here is the conclusion:

"One from the Sunrise  
Dawn'd on His people, and slowly before Him  
Vanish'd shadow-like  
Gods and Goddesses,  
None but the terrible Peelè remaining as Kapiolani ascended her mountain,  
Baffled her priesthood,  
Broke the Taboo,  
Dipt to the crater,  
Call'd on the Power adored by the Christian,  
and crying, 'I dare her, let Peelè avenge herself!'  
Into the flame-billow dash'd the berries, and  
drove the demon from Hawa-i-ee."

We have come to the "cosmic" poems, in which the poet is the seer, filled with such a sacred inspiration, as dictated the greater oracles of Lucretius and of Virgil: poems of the origin of things, the course and potency of nature, the spectacle of the world, and the soul of the universe. There is "The Dawn," with its motto, "You are but children," the speech of the Egyptian priest to Solon.

"Red of the Dawn!  
Is it turning a fainter red? so be it, but when  
shall we lay  
The Ghost of the Brute that is walking and  
haunting us yet, and be free?  
In a hundred, a thousand winters? Ah, what will  
our children be,  
The men of a hundred thousand, a million winters  
away?"

There is "The Dreamer," in which the Voice

of the Earth is heard, telling all the load of misery which she bears, as

"To the wail of my winds, and the moan of my  
waves,  
I whirl, and I follow the sun."

But the answer is one of consolatory and courageous faith:

"For moans will have grown sphere-music  
Or ever your race be run!  
And all's well that ends well,  
Whirl, and follow the Sun!"

The "terrible Muse," Astronomy, has rarely inspired a grander conception than this; so unlike the fearful awe of Pascal contemplating the infinite spaces. In "Mecanophilus," a poem prompted by "the time of the first railways," is a stanza upon Thought, which would serve for an inscription upon the *Novum Organon*:

"O will she, moonlike, sway the main,  
And bring or chase the storm,  
Who was a shadow in the brain,  
And is a living form?"

In some of these poems there is an Oriental cast of thought and phrase, which seems to have allured the poet in his latest years, as the best means of shadowing forth the unspeakable truths: the Light, the Shade, the Silence, the Voices, the Highest, the Deeps, and other like expressions, serve to image the absolute and the real. At times the effect is hardly more satisfying than that of Hugo's vast and majestic images; at times, both poets sing with the happiest audacity and magnificence. But here I prefer to quote the Laureate's last, and perhaps his best, sonnet, "Doubt and Prayer":

"Tho' Sin too oft, when smitten by Thy rod,  
Rail at 'Blind Fate' with many a vain 'Alas!'  
From sin thro' sorrow into Thee we pass  
By that same path our true forefathers trod;  
And let not Reason fail me, nor the sod  
Draw from my death Thy living flower and grass,  
Before I learn that Love, which is, and was,  
My Father, and my Brother, and my God!  
Steel me with patience! soften me with grief!  
Let blow the trumpet strongly while I pray,  
Till this embattled wall of unbelief,  
My prison, not my fortress, fall away!  
Then, if thou wilt, let my day be brief,  
So Thou wilt strike Thy glory thro' the day."

I know few things more stately and more touching than at the least the sestet of this sonnet.

There is much beauty and power in the book, upon which I have not space to dwell. Even so slight a thing as "The Tournay" contains the perfect line, "Ralph went down like a fire to the fight"; and "The Silent Voices" are still echoing in our ears; while "The Making of Man," "Faith," and "God and the Universe" are triumphs of rhythm and of prophetic fire, of Delphic majesty and vision. But it is of little avail to spend words upon these things just now. Under the shadow of death not even the criticism of a master would be of much value.

"Year will graze the heel of year,  
But seldom comes the poet here,  
And the Critic's rarer still."

Farquhar has described for us the burial at Westminster of the Laureate Dryden:

"I come now from Mr. Dryden's Funeral,  
where we had an Ode in Horace sung, instead

of *David's Psalms*; whence you may find, that we don't think a Poet worth Christian Burial: The Pomp of the Ceremony was a kind of Rhapsody, and fitter, I think, for *Hudibras* than him, because the Cavalcade was mostly Burlesque; but he was an extraordinary Man, and buried after an Extraordinary Fashion; for I do believe there was never such another Burial seen. . . . And so much for Mr. *Dryden*, whose Burial was the same with his Life: Variety and not of a Piece. The Quality and Mob, Farce and Heroicks; the Sublime and Ridicule mixt in a Piece, great *Cleopatra* in a Hackney-Coach."

Surely we may say that Tennyson's burial was of a piece with his life, which was full of dignity and of calm and of an unbroken steadfastness. Had any verse but his own been sung over him, it could but have been the unequalled Elysian lines of Virgil, telling how among the odorous laurels, and among "fields invested with purple gleams," chaunting together by the waters, and crowned with snowy wreaths, are warriors and priests, and all who deserve well of mankind:

"Quique pii vates, et Phoebo digna locuti."

LIONEL JOHNSON.

*The Diplomatic Reminiscences of Lord Augustus Loftus, 1837-62.* In 2 vols. (Cassells.)

LORD AUGUSTUS LOFTUS was born with a silver spoon in his mouth, and by favour of the Crown it was in later years converted into one of gold plate. It is bare justice to say that he never forgot his natural advantages and his obligations as a courtier at home or in foreign courts. When contrasting himself with some of the most distinguished warriors of Europe, he now and then defines himself as "a man of the pen," a description which is confusing to any critical reader of these volumes until he reaches the final page, where Lord Augustus makes a handsome and modest apology. This should have formed a preface; and then, learning at the outset, that this is a "first attempt at authorship," everyone would be prepared with a due—and that is not a small—measure of the blindness and the kindness towards faults and labours which the author invokes in the very last words of these volumes.

There are no indiscretions: if only Lord Augustus would be a little indiscreet, it would be much better for the reader. A pliable man, faithful to his patrons, with relatives always close to the Sovereign, with common sense strong enough to foresee and accept, while detesting, the rise of democratic and the decline of dynastic influences, Lord Augustus has gossiped with many and been feared by none who wield the greatest power in European courts. He is just the man for reminiscences, and his volumes are decidedly interesting, though the historical thread on which his pearls of recollection are strung is often twisted with confusion of dates and tedious with the commonplace of European politics.

His mother was Lady of the Bedchamber to Queen Adelaide, and thereby at eighteen he obtained from William IV. a promise that under the royal eye he should enter the diplomatic service; and his sister-in-law, Lady Ely, held for the greater part of her

present Majesty's reign the same position. In 1837 he was launched as an attaché at Berlin. The paid attaché, Lord Howard, we are told, taught Lord Augustus "the sinuosities of diplomacy," which Lord Augustus never practised on the highest plane.

"In those days no one was invited to Court who was not *hoffähig*, and no Jews were admitted within its precincts. Once a year the King gave a *déjeuner d'ambassade* to the Corps Diplomatique, which commenced at 10 a.m., and as it was generally in the dark days of January, it was necessary to shave by candle light."

In Berlin—now the tobacco-pipe of Europe—police regulations then prohibited smoking in the streets; and on returning from balls and parties smokers had to keep a sharp look-out for the sentinels on guard, or otherwise they were arrested, put into the sentry-box, and handed over to the relief guard. When Prince Metternich said to young Loftus—"You will see—I may not—that the German Diet will yet prove to be the saviour of Europe," he made less for his reputation than when he advised the author "never to say 'never.'" Frederick William IV. of Prussia was no soldier, nor was he a statesman. Lord Augustus credits him with one amiable desire, that of introducing the Liturgy of the Church of England into the Lutheran services. But of course his Majesty took no action that way. He was weak and wavering.

"Thus, it was said during the Crimean war that in the morning after his devotions he was an admirer of the English, but at night, after a cup of Russian tea, he went to bed in favour of Russia."

After seventeen years at Berlin, Lord Augustus became a paid attaché at Stuttgart, where a railway tunnel had been carried under the King's dining-room, not from necessity, but because "the Wurtembergers of that day thought it a proud thing, in imitation of other countries, to possess a railway tunnel." Readers of *Punch* of that time will remember that Lord Brougham was always represented with check trousers, which had never any touching acquaintance with his shoes. He went to Stuttgart, where the King was most proud to show his stables. Brougham, "with trousers scarcely reaching to his ankles," ran hastily through the stables, and observed to the Master of the Horse "that the money spent on the stables would be more advantageously spent in building a suitable university for the education of the nobility."

Lord Augustus is himself worth observation as one of a class fast fading into a reminiscence. The following is one of his profound observations:

"The frequency of the destruction of theatres by fire is somewhat remarkable; and were it not that no place is more exposed to that element than a theatre, it might be supposed that such events were specially decreed by Providence."

Admirable in personal manners, Lord Augustus has contrary capabilities with his pen. Referring to a pleasant visit to Lord and Lady Howard de Walden "whose *chef de cuisine* was renowned," he writes that "the result of his culinary art left a most favour-

able impression on me, but not greater than the distinguished qualities of our noble hostess." Yet he is often sagacious in politics; and his opinion that Constantinople will become a free port and the centre of trade to the East, and Turkey in Europe be transformed into a Christian state and placed like Belgium under a European guarantee of neutrality, is probably wiser than many of the prophecies of men of higher rank in state-craft. When that is done he thinks it will cease to be the "battledore" of rivalry—a misuse of terms showing some want of acquaintance with a frivolous pastime. When cholera was raging in Constantinople, he showed good sense in living there without fear, in avoiding raw fruits, and "especially being out at sunset and during the hour after it." His diplomatic career was passed east of Paris, which he perhaps does not regret, because we are told as to London and Paris, "the floodgates have been opened and *oi polloi* have rushed in—the consequence being that society is now so large that it has become an unlimited crowd." Lord Augustus has had much secondhand connexion with the policy of Napoleon III., who, when the Duke of Coburg suggested Prussia or Austria as mediator, preferred Prussia, for, said he, "it is better to stick to a woman that hates you than to one who has once deceived you, which is the case with Austria." With Bismarck his relations have been long and personal, but there was no affinity between the Iron Chancellor and the English courtier. Bismarck is described as of "ungovernable temper," "haughty and arrogant," "hostile to England." He introduced the practice of smoking in the German Diet, where, until Bismarck took a cigar from his pocket and coolly asked the president for a light, no member had hitherto enjoyed the privilege of smoking except the president. Bismarck often stated to our author that "he gloried in having no principles, for he observed that when you wished to gain a certain object your principles cross your path and defeat your aim."

Lord Augustus rendered great service, and was accused of greater, in the Crimean War. From private information he telegraphed to London that a sortie was to be made in the valley of the Tchernaya, which was sent on in time to warn the French and Sardinian commanders. With regard to Inkermann, he was accused of equal success. But this he repudiates with warmth. He declares Count Vitzthum's statement to be false, and that Inkermann was "not lost by the talkativeness of the Emperor Nicholas." When Prince Gortschokoff was asked whether Russia would take the initiative in the way of peace, he replied: "Russia is dumb, but she is not deaf."

We hope Lord Augustus will continue his reminiscences. What he has to tell should be even more interesting. He did not play a great part in the struggle which made the German Empire. But he was in touch, though not very confidentially, with those who did that great work. He resembles Baron Stockmar in many qualities. They are alike in devotion to Royalty, but the Baron was less sycophantic in expression. Lord Augustus is often

tiresome in that way. He ventures on a few words of eulogy upon Prince Albert, and then is appalled by his "presumption in tracing the character of a Prince of such exalted rank." But he has more geniality and humour than the Baron; and if in his next issue he will understand that his loyalty is above suspicion, and will be somewhat less discreet, the result cannot fail to yield matter of much interest.

ARTHUR ARNOLD.

*Paraguay: The Land and People, Natural Wealth and Commercial Capabilities.* By Dr. E. de Bourgade La Dardye. English Edition. Edited by E. G. Ravenstein. (George Philip & Son.)

THERE can be no doubt that a much-needed want is met by this translation of M. de Bourgade's comprehensive work on Paraguay, for there certainly exists "no work of recent date in the English language which supplies full and trustworthy information on that South American Republic" (publisher's preface). In fact, nothing of a special character has at all appeared since the disastrous war of the Triple Alliance (1865-70), unless an exception is to be made in favour of the Mulhalls' books, and of Ch. Washington's more valuable *History of Paraguay* (New York, 1871). Like most earnest writers absorbed in their subject, the author sinks his personality to such an extent that nothing can be gathered from the text as to the object of his visit to the country. It is stated, however, in the preface, that he resided there for about two years; and from one or two incidental references it may be inferred that the period was somewhere between 1886 and 1888, apparently partly under the presidency of Don Bernardino Caballero (1882-86), to whom the book is dedicated.

Anyhow, Dr. de Bourgade has made the most of his opportunities, and, without aiming at brilliant literary effects, has produced a readable and thoroughly trustworthy account of the "South American Mesopotamia," which looks like a well-digested and exhaustive Consular report, such as were those sterling essays of W. Gifford Palgrave on Dutch Guiana and Turkey in Asia. His critical spirit and scientific temperament are everywhere conspicuous, and nowhere more so than in the sections dealing with the financial outlook and commercial prospects of the republic. The evidences of steady revival under the liberal constitution introduced after the disastrous rule of Solano Lopez (1862-70) are certainly remarkable, especially when it is remembered that a six years' war, waged with almost unparalleled savagery against the contemning states of Brazil, Uruguay, and Argentina, had completely exhausted all the available resources of the land, and swept away nearly all its male population, including even mere striplings dragged to the front by the ferocious despot.

"There were no national industries, for the men had perished in battle; there were no rights in landed property, as every title-deed had disappeared; there was no commerce, because the merchants had forsaken the country

in despair; and as to the poor produce that could be extracted from the soil, it was all laid under contribution, and monopolised by the army of occupation. So great and various were the difficulties in the way that it might be suspected that the cradle of the new constitution was haunted by an evil genius exercising the most malignant influences."

For a time Paraguay seemed to the outer world effaced from the political map of the Continent, and the French author's unbiassed tone is well shown in the reference made to her appeal to the European money markets at the period of her deepest depression.

"No European stock-market to the same degree as London has appreciated the vast resources and future development of the States of America. There may be some initial difficulty to overcome or some crisis to survive; but England has ever been regardless of a risk that is temporary, and preferred to await a recompense that may tarry, but appears to be sure. Almost all the smaller American States are in her debt; almost all at some time or other have failed to meet their obligations, but there is not one of them that has not paid large interest to its patient creditor. No other European market has so accurate an appreciation of the capabilities of America, and it is this which gives England so powerful a hold in the New World, where she disposes of large consignments of her products."

M. de Bourgade has a firm faith in the future of Paraguay, based on a calm consideration of the climatic conditions, the permanent resources of the soil, and the progress actually made during the short period of revival. On all these points he can speak with the authority derived from his scientific training and personal observation; and as the book is "essentially intended for practical men," its value to intending investors and even emigrants (though perhaps not British) cannot well be overestimated. Despite its subtropical position (22°—27° S.) and its low elevation of scarcely more than 250 feet above sea-level, with but slight incline and numerous somewhat sluggish streams, we are assured that Paraguay proper—that is, the whole region lying east of its great artery, is really salubrious and well suited for European settlement. The summer heats, though occasionally rising to 100°, or even 104° F., are never fierce and parching as in the Guianas, being mostly tempered by frequent refreshing showers; there are no epidemics except small-pox, now yielding to vaccination; no malaria except the *chucko*, an intermittent ague prevalent in some of the swampy eastern districts; scarcely any endemics, and these preventable by ordinary attention to diet, clothing, and sanitation.

A careful analysis is given of the soil, much of which consists either of a red loess or a black vegetable humus, both rich in fertile organic remains, and the former pre-eminently suited for tobacco culture. This red loess is compared with the analogous soil of the best tobacco-growing districts in Cuba; and most readers will learn with surprise that the Paraguayan plant rivals the finest Havana itself in that subtle aroma which is lost by transplanting to Kentucky,

\* The total indebtedness is at present estimated at the prodigious sum of £405,000,000.

Virginia, or Maryland. No wonder that under the traditional exclusive administration of the Jesuits (1586-1767), revived by the dictators Francia and the elder Lopez (1814-62), the Guaraní natives, finding no outlet for their tobacco, have taken to consuming it themselves, with such vigour that they have long enjoyed the reputation of being the greatest smokers in the world. The author calculates that "everyone in Paraguay smokes at the rate of seven cigars a day."

A chapter is naturally devoted to the *yerba maté*, the famous "Paraguayan tea," which, like tobacco and the indigenous orange (or citron?), cannot fail to become a main source of wealth to the country. That this valuable commodity has not yet found its way to the European market is but another result of the short-sighted policy which for three hundred years has practically cut off Paraguay from all intercourse with the rest of the civilised world. Our author has made a special study of the invigorating properties of *maté*, which he speaks of as immensely superior both to tea and coffee, stimulating "the physical and mental powers without any waste to the system." Its range, though not yet accurately determined, is very wide, extending beyond the Paraguayan frontiers into the neighbouring Brazilian and Argentine forests, and in the opposite direction at intervals as far west as the Andes. The *yerbales* or *maté* forests along the left bank of the Paraguay have disappeared, and it is noteworthy that the art of propagating this species of ilex for plantation culture has also disappeared with the Jesuits. Until the lost process is recovered, the South American populations, who consume it in large quantities and always in preference to tea or coffee, must depend for their supplies on the wild plant, which appears to thrive best in the eastern parts of Paraguay proper. Here is evidently its true home, for in the direction of the Atlantic it gradually deteriorates. The present total production of about 270,000 cwts. will be indefinitely increased whenever *maté* makes its appearance on the "free breakfast-table" of the British artisan; and then Paraguayan bonds, at present somewhat depressed, will certainly be quoted above par. That event cannot be very remote since the purchase of the Paraguayan railway (Ascension to Villa Rica) by an English company, with obligation to continue it at once to Villa Encarnacion on the Parana, where a junction will be effected with the Argentine system.

A word of thanks is due to Mr. Ravenstein for the great care which he has evidently bestowed on this English edition of M. de Bourgade's book. He supplies several judicious notes and an index, and reproduces the author's excellent large scale map of Paraguay, where however "Empério" do Brazil looks somewhat antiquated. There are also a few other points calling for revision in future editions of this standard work. Such are the "fragrant errors" at p. 103; 1866 instead of 1865 as the date of the beginning of the war of the Triple Alliance (p. 105)—in fact, Lopez' forces were already across the Brazilian frontier in October, 1864,

though Uruguay held aloof till February of the next year; *mille* for a thousand (p. 108); "under Lopez it was very little that was done in this direction" (p. 79) is scarcely English. Lastly, the binding! Is it a lost art in England like *maté* culture in Paraguay? The leaves of the writer's copy flutter about, when opened, like those of cheap German publications prepared for the Leipzig market.

A. H. KEANE.

## TWO EDUCATIONAL SYSTEMS.

*Aristotle and Ancient Educational Ideals.* By Thomas Davidson. (Heinemann.)

*Loyola and the Educational System of the Jesuits.* By the Rev. Thomas Hughes, S.J. (Heinemann.)

THESE are the first two of a series of sketches of educational systems. Dr. Davidson's book is too sketchy. He attempts overmuch for the space to which he is limited. He makes excursions away from his subject. He starts interesting points, only to say he has no space to deal with them, though he hints that he could say a great deal. He wastes space at the heads of his chapters by giving long quotations from various authors, the meaning of which frequently baffles our ingenuity to discover. Moreover, Dr. Davidson's literary style is not attractive. Here is a specimen:

"It is pretty definitely settled among men competent to form a judgment that Aristotle was the best educated man that ever walked on the surface of this earth."

This would be suitable, perchance, for an answer to a prize competition in a weekly newspaper; but such writing will hardly commend itself to thoughtful educators, much less to the general literary reader who may be willing to "try an education book." Mr. W. W. Capes, Prof. A. S. Wilkins, and Prof. J. P. Mahaffy have written short treatises on old Greek education, admirable alike for scholarship and literary expression; all of which find no place in Dr. Davidson's otherwise useful bibliography. He also omits to mention the interesting and important *Education Athénienne* of M. Girard.

Loyola is one of the outstanding figures of biography, and the educational system of the Jesuits is undoubtedly the most remarkable of all studies in pedagogic organisation. The Pampeluna knight, struck down with wounds in either leg, courageously facing the renunciation of the soldier's life, must attract the sympathy of every reader. His life displays the ripest fruit of chivalry. He was a typical Spanish gentleman, full of the joyousness of life; by birth and position the cynosure of neighbouring eyes. That which was seen of others, however, was the least part of himself. Within his mind were aspirations and ambitions which would have satisfied themselves only by making for himself playgrounds of the kingdoms of the earth. Eager for the fray, he fights in the defence of Pampeluna. And then—he fights no more. The touching story is told that, seeing a bone protrude from his wounded limb, he asked to have

it sawn off to save that amount of disfigurement. So he seemed:

"smothered up  
And buried from all god-like exercise."

But his soldier's spirit could not be subdued. Loyola remained a soldier all his life. His experiences of pain changed the direction of his warfare. He accepted service for the kingdom of heaven.

The life of Loyola has escaped the modern compilations on self-made men and accounts of the pursuit of knowledge under difficulties. Protestants, however, as well as Catholics, should know the history of his struggle for knowledge. "At the age of thirty-three, he sits down on the school bench at Barcelona and begins his Latin declensions." After two years' study, Loyola's teacher declared himself satisfied with his knowledge of Latin grammar. At thirty-seven, however, we find him still at his Latin, like a schoolboy in the Lower Fourth.

Nowhere in the life of Loyola do we come across the spirit of discovery. He collects with indomitable energy the best results of time and works them into a system. He had an eye for artistic effect, a keen sense of proportion, a readiness to adopt. As to his purpose, he had the clearest of conceptions and the most immovable of convictions. The aim of Loyola can be expressed in a sentence. It was to establish a universal system of education. His system was to be independent of time and place. Human nature, he seems to argue, is essentially the same from age to age, therefore the essentials of education must remain the same. Similarly, the mind of man does not vary very much from place to place. That there are both temporal and local modifications necessary in education, the Society of Jesus has practically admitted by the emendations in the official document of studies called the *Ratio Studiorum*.

Yet it is claimed that the *Ratio Studiorum*, which organised all the grades of education from the primary to ultra-university work, so to say, never dies. The *Ratio*, it may be added, organised the training of the teachers as well as that of the pupils. It is not too much to say that no association, no college, no nation, ever bestowed as much care on the training of teachers as the Society of Jesus. It naturally follows that no body of teachers are so capable and so successful. The organisation of the schools locally, in the first instance, and the infusion of the idea of unity of aim and method, are due to Ignatius Loyola; but the development of school method and detail of discipline as formulated in the *Ratio* are chiefly the work of another man, likewise of extraordinary power of organisation, Claudius Aquaviva.

Given that the aim of the Jesuits is pedagogically right, it cannot be denied that the system, intricate as it seems at first sight, is logically consistent, and in the highest degree calculated to produce the results aimed at. Its method is of the highest interest.

But is the aim sound? In England we have tried a uniform system in our elementary education. Patterns, so to say, were kept at Whitehall so that all men might know

what was being done every hour of the day in every primary school. Methods of measurement were devised for testing that the same article was being retailed throughout the country in the same way and in the same span of time. What is the experience of England in the matter? Surely that the manufacture of minds and souls cannot be conducted on these machine-like systems. "Freedom to teach," as Mr. Thring used to say, "is necessary." If this is so in elementary education, freedom is still more important in higher teaching. The Jesuits, however, have extended their principle of absolute obedience and uniformity to all grades of education, to all climes, and to all times. They do not see that their system has continued to live by virtue of what it has given up.

The truth is that the idea of a universal empire is as obsolete an aim in education as in politics. The days of universal empires—of Rome, of the Roman church, of scholastic philosophy—are all passed. These ideals were unspeakably noble. The eagerness and vividness with which they were held in mediæval times has paved the way for a still nobler bond of humanism, founded on individuality and freedom of mind, body, and estate. The idea of universality—of empire and of the church and of scholasticism—all practically perished at the Reformation. The student of education becomes familiar with the fact that any intellectual wave lashes against the shores of education—last of all. Loyola made a marvellous attempt to put back the finger of time. He saw that education was the last fortress for universality of empire. He had stepped into the breach at Pampeluna. He was still a soldier.

I spoke at length on the life of Loyola. "For the life is more than meat." The greatness of Loyola is not to be measured by the futility of his aim. The mediæval times are gone, with all their ideals. We have the benefit of the experience of the past. It is for us to incorporate as much of that experience as will help us. Loyola's soldier's spirit will help us, but as educationists we have to fight neither to protect Pampeluna nor to promote the Propaganda. I cannot enter fully into an account of the *Ratio Studiorum*, the great book of method of the Jesuits. I regret this the less because it gives me the opportunity of saying that the account given by Father Hughes is excellent. It should certainly be read by students of pedagogy, who wish to see the conditions which have made the Jesuits such efficient teachers. The enthusiasm for scholarly work which has been aroused by the Society is simply astounding. No one can glance at the 7000 columns of Augustin de Backer's monumental bibliography of works written by members of the Society of Jesus, without feeling that an educational system which produced such an array of writers dealing with subjects in every province of thought must be regarded with high interest. Its methods must be admirable. Father Hughes does not withhold his enthusiasm, yet he is to be congratulated on his candour. If he wishes to state his appreciation of the Society to which he



belongs, he usually quotes a Protestant writer. Of course, Bacon's well-known reference to the Jesuits is given: they "partly in themselves and partly by the emulation and provocation of their example have much quickened and strengthened the state of learning." On the whole, the book will be very useful. Father Hughes writes, as a rule, clearly and most clearly perhaps on difficult matters. One point of smaller criticism I must add. Speaking of false charges which have too often been made against priests, he says: "There is a good English proverb which expresses the very same idea—about the happy cohesiveness of a clayey compound when cleverly thrown." The English of the proverb is good. Mr. Hughes' English is not good: he would not accept such a badly pretentious sentence from a pupil. It clearly ought not to occur in an educational book.

FOSTER WATSON.

#### NEW NOVELS.

*The Cuckoo in the Nest.* By Mrs. Oliphant. In 3 vols. (Hutchinson.)

*The Peyton Romance.* By Mrs. Leith Adams. In 3 vols. (Kegan Paul, Trench & Co.)

*The Silent Sea.* By Mrs. Alick Macleod. In 3 vols. (Bentley.)

*Miss Eyon of Eyon Court.* By K. S. Macquoid. (Ward & Downey.)

*The Mate of the Vancouver.* By Morley Roberts. (Lawrence & Bullen.)

*O'Driscoll's Weird and other Stories.* By A. Werner. (Cassells.)

*The New Ohio.* By E. E. Hale. (Cassells.)

*Russian Stories.* Vol. II., "The Pseudonym Library." (Fisher Unwin.)

THE critic sometimes grumbles at Mrs. Oliphant; but Mrs. Oliphant, if she is not an unjust woman, knows what the critic means. He is really grumbling, as the learned Mr. Porson swore, at "the course of events." The course of events has decreed that Mrs. Oliphant shall write several scores of novels which are too frequently novel-journalism. The critic knows that Mrs. Oliphant might have written ten or a dozen which would have been novel-literature. Therefore he curses, and perhaps Mrs. Oliphant thinks that it is cursing, if not also cursed, spite; but it is not. Even as it is, the faculty which is in her not infrequently grapples with the course of events and very nearly throws it; which is the case in *The Cuckoo in the Nest*. It is a quite remarkably good novel of the ordinary kind; it wants but "—that!" to quote the old story, of being a remarkably good novel of the extraordinary kind. Even as it is, it is quite out of the common in its own way; and if it were so to happen that having read it in three volumes we were to meet with it in one, we really believe we should read it again. It is only when we come to reflect in the nasty critical fashion on the minor points, on the way in which they might have been worked up and were not, and on some slips in the majors, that we feel inclined to play the part of Momus. The "cuckoo in the nest" is a girl, herself the

heiress, if the word may be used, of a good yeoman family, who, in the change of things and fortunes, has come to be practically barmaid at her father's now not very flourishing inn. She is pretty and intensely ambitious, and the heir of the manor house—a kind of not quite idiotic imbecile—is hopelessly in love with her. His father is not many degrees wiser than himself; his mother is an invalid shrew; and the only good angel about the house is a widowed cousin, Margaret Osborne, who, with her orphan boy, has been taken in out of charity, and made to know the bitterness of begged bread. (By the way, it is well to be correct in citations from the highest, and though we know "maestro di color che sanno," we do not know it without the "color" and with "chi" for "che.") This Margaret is the person upon whom a little more pains spent would have made the greatest difference; but she is good as it is. The actual heroine, Patience or Patty Hewitt, is quite admirable, though we own to a slight doubt whether in real life even her sweet-blooded plebeian lover, after her husband's death, would have induced her to give up the heritage of the family to the rightful heirs. Mrs. Oliphant, with a vast deal of skill, has made her thoroughly natural and almost excusable in the Philistine brutality which she displays towards her natural enemies, the family and its friends. And there are touches in the book of the vein of genuine and unforced epigram, which raised such high hopes in the *Chronicles of Carlingford*: "Ladies are very nice, but they never understand the rules of a game," is the profoundest of truths; and formulated by a lady, though put in the mouth of a man, it is doubly Pythian.

Mrs. Leith Adams, whose book has in some respects not inconsiderable merits, has handicapped herself in others rather wantonly. There is nothing more dangerous than a very ambitious style defaced by small negligences; and talk about "brotherhoods of fir," "the gay bird's clarion cry," and so forth, suits ill with slips such as "an insurmountable *chevaux de frise*," and unadjusted metaphors such as that which describes a child in the old high-buttoned trousers as "looking like a little caddis worm set on end." The largest caddis worm might look like an infinitely little child, but the smallest child could only look like a very gigantic caddis worm. These things are but trifles, however. It is a more serious blemish that Mrs. Adams has deliberately broken her story in two at the very middle. The two halves, separated by an interval of twenty years, are to all intents and purposes two different stories with mainly different personages and an entirely different interest, though it is true that the first half ends with a puzzle and the second clears it up. Now we are never quite certain of the wisdom of this "interval of twenty years," even when it occurs after a mere prelude; but we are quite certain that it is bad art when it divides a long book into two pretty equal halves, with scarcely any community of interest between them. However, even this is the kind of fault which probably strikes a critic more than it does the average

reader; and not merely for that average reader, but for all but very ferocious critics, *The Peyton Romance* is by no means unprovided with attractions. Mrs. Adams can tell a story pleasantly, and with lively dialogue; her interspersed garrison reminiscences sometimes help the main interest along, and sometimes supply cheerful reliefs and episodes; though her style is, as has been said, a little flowery, it is never offensive; and she has considerable pathos.

The worst thing that we know about Mrs. Macleod's *The Silent Sea* is that it is rather hard to read: and this is not an excellent thing in a novel. It is odd that it should be so, for the central interest is decidedly strong. Everybody except pigs and fools (which is indeed tautology), loves buried treasure and the discovery thereof. Even half-a-crown in the pocket of a long unworn waistcoat, though you may have honestly gained it by the sweat of your brow or inherited it from your ancestors, is, when suddenly found, more charming than half-a-sovereign consciously in purse. How much more when the treasure is not, strictly speaking, yours, and runs into large sums! Also, the treasure of *The Silent Sea* is an unusual treasure. A "cave room" in a mine where a succession of dishonest managers have hidden stolen gold is very pleasing to the imagination. It is bold, too, to make a young lady fall in love with a boy ten years younger than herself, and yet not, as Mrs. Macleod does it, much too bold. There are also other good things in the book. And yet it certainly does, in parts at least, read heavily: the reason being, to the best of our belief, that Mrs. Macleod has laboured unimportant passages of it too much, and has stuffed it with unnecessary padding. For it does sometimes happen, though we confess not often, that the picture would have been better, if the painter had taken less pains.

We can imagine different people forming different estimates of *Miss Eyon of Eyon Court*. Its plot, though not exactly new (how many plots are?), is sufficient. A rich old maid, who has tripped in her youth, wishes her niece, ward, and heiress to marry a person connected with her in a way which the reader may be left to find out. She bullies her that she may fall in love with the man; and when this is not quite sufficient, connives at the man coercing and bullying the girl to make all sure. The good, as the Greek dramatist says, of course conquers; but Marjorie Eyon's lot is sufficiently hard, and her rescuer is perhaps a little old for her. Being not unduly disposed to insist on the necessity of youth in lovemaking mankind, we still think that twenty-one years between husband and wife is rather too much. This, however, should break no squares between us and Mrs. Macquoid, if we did not resent the idea of a girl like Marjorie taking as much as she does to such an awful "cocktail" as "Mr. Brown." Like the aged servant who plays a part in the story, "we would not hev thought of Miss Marjorie settin' store by such coompany."

Mr. Morley Roberts's *Mate of the Vancouver* is good. The elaborate apologies with

which the sailor man who tells it introduces the tale, whether they be borrowed from Mr. Clark Russell or from older examples of the Dickens fellowship, rather bore us. But when Mr. Thomas Ticehurst gets into the thick of his narrative (which turns on his sister-in-law's love for him, his love for somebody else, and a great deal of fighting) it is good. There are in particular three or, by'r lady, four rough-and-tumble fights in the book (gouging allowed and knives and revolvers at discretion) which have much merit, and for many years to come will be more than allowable in fiction. The book is not long, and all of it is worth reading.

Whether Mr. Werner is the same man who wrote a capital book on the Congo Free State, with the best and truest picture of Mr. Stanley's unhappy rearguard that ever was given, we know not; but from more than one story in this book we should think so. If it be so he can do more than drive and mend boilers—he can tell very good tales. They are not of the absolutely first class, for they bear, to the person who gives his daily dreadful line to such things, the mark rather of the man who, having seen plenty of men and the cities and manners thereof, says, "Go to! Why should I not fill columns like the rest?" than of the man who tells tales because the Lord sent him into the world to tell them. But they are very good tales for all that, and of a fine variety, in the nine of them, though all tend somewhat to the adventurous and incidental.

Mr. Edward Everett Hale's *The New Ohio* is a story of the United States just before and after they became United States, to the wonder and envy of the universe, as Mr. Chauncey Depew avoucheth (but the universe has not yet replied to Mr. Chauncey Depew). The story begins with a sleigh ride, in which a certain Sarah Parris and a certain Harry Curwen play those parts of extremely honourable, but extremely unsurveyed, man and maid, the existence of which in an English and puritan community is so puzzling to students of the English ages from which New England sprang. It is a pity, by the way, that some scholarly American does not tackle this problem. It was no part of Mr. Hale's duty to tackle it, and what was his duty he has tackled with alacrity and success. The story is not long enough to be tedious, and has too much incident to be neo-American. It rolls itself out swiftly, and rolls itself up neatly enough to satisfy any reasonable person.

The new volume of *Russian Stories* in the Pseudonym Library is quite up to its predecessor, if, indeed, it is not superior to it. The first and longest tale, "The Saghalien Convict," is the best; and the story of escape from that dismal island of the extremest East or West (for you may call it either) deserves to be included with the other famous escape stories true, adapted, and invented, which form not the least attractive part of the world's fictitious literature. Nor are the minor stories weak. But they all leave the impression that it would be well to suppress Russia, and

especially Siberia, as at present constituted. It is not well to have a solid part of the earth in a state of nightmare.

GEORGE SAINTSBURY.

#### CURRENT LITERATURE.

*The Sea-Boat: How to Build, Rig, and Sail Her.* By R. C. Leslie. (Chapman & Hall.) Taking Mr. Ruskin's eloquent words on a sea-boat as his text, the enthusiastic author of this little book teaches how to construct such a boat, from the hour when her keel is laid on the stocks to that joyful day when she bounds free before wind and sea in the channel. Every plank is described and often figured, every needful tool suggested, every mode of rigging and sailing her treated with a patient perseverance which cannot be too highly commended. The result is a handbook to boat-building in the truest sense of the word. The amateur sailor who resolves to be his own shipwright will simply find this book indispensable. Had Mr. Leslie lived in the years after the taking of Troy, instead of the directions and tools which "divine Calypso" was obliged to give the hero before he could build his raft to quit Ogygia, she would simply have presented him with a copy of *The Sea-Boat: How to Build Her*. When the author condescends to insert small drawings of his boats in their native element, these are full of life and spirit; but for the most part the illustrations are confined to technical matters. There are some sensible cautions at the end of the book on beaching a boat and sailing in rough weather or in tidal rivers. A capital index of nautical terms is appended, by which fresh-water sailors may learn that "wim-wams," "bumpkins," and "washstrakes" are not garrulous creatures like "bandersnatches" and "borogroves." In short, Mr. Leslie has produced so attractive a treatise that it may be hoped the drowning of many amateur sailors in boats of their own construction next summer will not have to be laid to his charge.

*The Still Life of the Middle Temple.* By W. G. Thorpe. (Bentley.) The title of this book is misleading. We anticipated something to remind us at least of Lamb's inimitable essay on the Benchers of the Inner Temple. After 257 pages of miscellaneous reminiscences, Mr. Thorpe devotes his last hundred pages to "The Middle Temple, with its Table Talk." Unfortunately, the contents of this last chapter are the most disappointing in the book. Sergeant Ballantine seems to be Mr. Thorpe's hero. No worse selection could have been made by one who set himself to record the still life of the Middle Temple. Many and good are the stories our author has heard "in a long and active life," but we cannot say they are all new to us. The taint of Joe Millerism hangs about many of them. For instance, the tale of "Tis I, sir, rolling rapidly" is an old friend. Having said this, we hasten to add that no story loses in Mr. Thorpe's telling. He knows how to make the best of his material, whether new or old, and, like the French cook, can do almost equally well with good meat or with good leather. Mr. Thorpe was a Johnian, and his stories about his old Cambridge college are among his best. Here is one of them:

"John's Chapel was the old one, and had at its south-east corner Bishop Fisher's chantry, fitted with benches, and occupied during service. Being round a kind of corner, and out of view of all but two or three dons, most of them purblind, it was resorted to for reading books and other diversion, and hence it was called the Iniquity. Great was the astonishment of a senior dean when, in the hush while the reader was looking up the first

lesson, there came from within the Iniquity—'What's trumps?'"

It is both tempting and easy to pick the plums out of a collection of anecdotes; but we leave this to the reader. A pleasant task he will find it; as there is hardly a dull page in this book, which is admirably suited to form the idle reading of an idle day.

*Stray Records.* By Clifford Harrison. (Bentley.) This is a book which one would rather praise than read. It contains the personal and professional reminiscences of the well-known reciter, Mr. Clifford Harrison, who tells us in a lengthy preface that they are taken from thirty of his notebooks, which he kept at the suggestion of a lady friend. The reviewer who wades through these two volumes of 280 and 304 pages has certainly no reason to bless the friend. All that the world would care to know, Mr. Clifford Harrison could have very well told in fifty pages. "Lucas Malet" is the literary pseudonym of Mrs. William Harrison, the youngest daughter of Charles Kingsley. Her letters to Mr. Clifford Harrison form the most interesting pages in his book. Admirers of *Tom Jones* (and who does not admire Fielding's masterpiece) will be interested in a criticism from the pen of the author of *The Wages of Sin are Death*:—

"*Tom Jones* is quite in another style. I suppose I ought to be shocked at it. But realism is the topmost apple on the topmost bough of modern culture; and if we are to admire it in a contemporary Frenchman, why not in a Georgian Englishman? . . . I have been a little troubled lest my own book should become a trifle hysterical, lest we should sit shrieking at agony point after the manner of ——. *Tom Jones* is an excellent correction to any such tendency, keeps one's sense of humour lively, and makes one 'wear one's rue with a difference,' such a difference that at times it ceases to look like rue at all, and becomes really, I think, a very fragrant and pretty little posy."

The following is also in Lucas Malet's happiest style:—

"She belongs to an older and more dignified generation—a generation which knew not Darwin, and regarded us not as human animals, but as very wonderful creatures indeed, for whom the whole universe was made, this material world to supply us with a temporary, and heaven with an eternal resting-place. God Himself—if I may say so reverently—was regarded as a sort of adjunct to man."

Mr. Harrison still has time to play the part of a Boswell to his sister-in-law. If he must write books, in a biography of Lucas Malet lies his path of safety. Excluding her letters, the author has himself supplied an appropriate motto for his *Records*, in Hamlet's exclamation—"Words, words, words!"

*Education.* A Manual of Practical Law. By James Williams. (A. & C. Black.) Mr. Williams has brought together all kinds of educational subjects which have a legal aspect. He deals with higher, elementary, technical, professional education; criminal law, educational trusts, education of women; the master in his relation to the public, religion, governing bodies, other masters, the parent, and the pupils; the married woman and the infant as teachers. The cases cited are given fully, and make interesting reading. The authorities given as the basis of the book are an excellent list for the educational student. Walcott's *English Ministers*, however, should read "*Minsters*." The sketches of different kinds of education, especially those of the universities and higher education, are of more than legal interest—they are of general value. Altogether, Mr. Williams has succeeded in writing a book offering clear legal light to teachers. It is at the same time distinctly readable,

abounding in well-selected illustrations of antiquarian, historical, academical, and personal interest.

*Fugitive Slaves* (1619-1865), by Marion Gleason McDougall (Boston, U.S.: Ginn & Co.), is No. 3 of the "Fay House Monographs," a series of publications of the Society for the Collegiate Instruction of Women. It is a valuable contribution to the history of American slavery, giving, as it does, in a small compass, the principal legislation on the subject, and the leading cases of fugitive slaves. It is worth while to note how saturated American society has always been with the slavery doctrine, and how slow was its awakening to anything like a full recognition of the equal rights of all men and women before the law. The "father of his country" was, as is well known, a slaveholder, not so much from principle as from a desire that he and his family should keep what they had. From the present work it appears that a demand he made, in 1796, for the return of one of his slave, who had escaped to Portsmouth, N.H., was the occasion of the "first recorded refusal, on moral grounds, to return a slave." It is an interesting and not unprofitable matter for reflection, how widely different subsequent American history might have been from the tragic and bloody struggle which abolished negro slavery, if Washington had been noble enough to emancipate his own slaves, and to refuse to have any part or lot in slavery. At that time there was a decided public feeling against the institution—sufficient, at least, to prevent the return of Washington's fugitive slave on the occasion just referred to. It was afterwards that the slave-power rose to its full strength; and its ultimate fall was due more to its own insufferable arrogance than to the high-mindedness of any American statesmen, from Washington onward. The leaders of the emancipation movement were, with the fewest exceptions, persons whom the American electors did not entrust with their political affairs. Miss McDougall's monograph is as impartial as a purely historical work should be, and it is the force of her well-considered facts which teaches once more the old lesson against human tyranny.

In *Hops and Hopping*, by J. B. Marsh (Simpkin, Marshall & Co.), an excellent account is given of the great Kentish industry. The scenery of the county is charmingly depicted in the admirable illustrations of Messrs. E. T. D. Stevens and J. Rochefort. But not Kent alone is here treated, the whole subject is handled with conscientious care.

#### NOTES AND NEWS.

A MEMOIR of the late Dr. William Reeves, Bishop of Down and Connor, is in preparation. Any of his correspondents who have letters from him possessing personal or literary interest are requested to send them to Major Reeves, Armagh, for use in the compilation of the memoir.

MESSRS. LONGMANS have in the press, nearly ready for publication, a posthumous poem by Owen Meredith (the late Earl of Lytton), entitled *King Poppy: a Fantasia*.

MESSRS. KEGAN PAUL & Co. announce for immediate publication, as the first volume of a series of six "Books about Books," *The Great Book Collectors*, by Mr. Charles Elton.

MESSRS. CHAPMAN & HALL will publish this month a new *Life of Cervantes*, by Mr. James Fitzmaurice Kelly. It is described as a biographical, literary, and historical study, with a tentative bibliography from 1585 to 1892 and an annotated appendix on the "Canto de Caliope."

THE same publishers announce a new book by Mr. W. H. Hudson, "the naturalist in La Plata," to be entitled *Idle Days in Patagonia*.

MESSRS. PERCIVAL & Co. will publish immediately a volume by Lord Norton, entitled *High and Low Church*.

MESSRS. ELKIN MATHEWS & JOHN LANE have in the press, for publication on large and small paper before the end of the month, a new, short, imaginative work by Mr. Frederick Wedmore—the first book of this nature written by Mr. Wedmore since *Pastorals of France*. Like that earlier volume, the new one—to be called *Renunciations*—will consist of three stories, in which the author aims at a "realism" somewhat more significant than that which consists in "the faithful transcript of the obvious."

AN important work on *British New Guinea*, by Mr. J. P. Thomson, hon. secretary to the Brisbane branch of the Royal Geographical Society of Australasia, is almost ready for publication. A valuable feature will be the Appendix, containing contributions to the geology, fauna, flora, &c., of the country, by Sir William Macgregor, Baron Ferdinand von Mueller, Prof. Liversidge, and others. The proof sheets have been revised by Dr. H. Robert Mill and Dr. Bowdler Sharpe.

MR. F. MARION CRAWFORD's novel, "Don Orsino," the last of the *Saracinesca* trilogy, which has been appearing in *Macmillan's Magazine*, will be published in three-volume form next week.

AN unabridged edition of Cotton's translations of Montaigne's *Essays*, revised by Mr. W. C. Hazlitt, will be published immediately in a cheap edition by Messrs. Bell. The work will be in three handy volumes, bound in white buckram, with gilt backs and tops. The quotations throughout have been collated and the references verified.

MR. ELLIOT STOCK announces for immediate publication a work by Mr. F. E. Spencer, entitled *Did Moses write the Pentateuch?*

MESSRS. BELL will issue immediately a work on *Dancing as an Art and Pastime*, by Mr. Edward Scott, who treats his subject in its artistic as well as in its social aspect. Photographs of nearly one hundred figures from life, given on forty plates, serve to illustrate the steps and movements of the ordinary dances of the ball-room, and the varieties of fancy and skirt dancing, which are also fully described. Rules for gracefulness are given, which are supplemented by "grace-giving exercises, with specially adapted music."

In the December number of *Folk-lore* Mr. Whitley Stokes will edit and translate the Bodleian fragment of the *Dindsenchus*. Brief notes will define the relation of the version to that in the book of Leinster and other early Irish MSS. This will be the first time that any considerable portion of this important text has been made public either in the original or in English. As is well known, the *Dindsenchus* is a collection of stories, brought together not later than the middle of the twelfth century, accounting for the names of the chief natural sites and objects, forts and dwelling-places of mediaeval Ireland. The personages of these stories are largely those that figure in the mythological heroic cycles of ancient Irish literature, and the whole is one of the most valuable monuments extant of Irish tradition. In publishing this important Irish text in *Folk-lore*, the Folk-lore Society is giving another proof of the interest it has continually felt in the preservation and elucidation of Celtic myth and romance.

On November 14 Mr. Gilbert Dalziel will publish "Judy's Annual" for 1893, entitled

*Sweethearts*. The book will contain thirty-five love stories, relating to thirty-five ladies whose portraits appear, one opposite each story. The illustrations are by Messrs. W. Parkinson and J. Bernard Partridge.

MR. FREDERICK LEAL's novel, *Wynter's Masterpiece*, has just been issued in a cheap edition, with a frontispiece by M. Jean de Paleologue.

A SERVICE in commemoration of the founders and benefactors of Westminster School will be held in the Abbey, on Thursday, November 17, at 8.30 p.m. The service will be in Latin, with the special psalms and the *Te Deum* set to Gregorian music. After the service, the head master and the masters will hold a reception in the great schoolroom.

THE first meeting of the fourteenth session of the Aristotelian Society will be held at 22, Albemarle-street, on Monday next, November 7, at 8 p.m., when the president, Mr. Shadworth H. Hodgson, will deliver his annual address on "Mind." Among the subjects for discussion during the session are the following: "Does Law in Nature exclude the Possibility of Miracle?"; "Has the Perception of Time a Genesis in Thought?"; and, "Is Human Law the Basis of Morality, or Morality of Human Law?"

BOOK SALES for the season begin next week when Messrs. Sotheby will disperse the collections of the late Baron Heath, well known as consul-general for Italy, and of the late Mr. E. G. Grigley. The former is a representative gentleman's library—books bought for reading, and with the owner's arms on the binding. We may mention a set of the Roxburghe Society's publications; *Byron's Letters and Journals*, extended to twenty volumes; and a collection of Eton Latin prose exercises, 1748-58. Mr. Grigley seems to have been more of a collector, affecting illustrated works, first editions, and large-paper copies. He possessed some of Gould's ornithological folios; Sowerby's *English Botany* and Curtis's *Botanical Magazine* (with the continuations); Blake's *Jerusalem*; and some volumes of Ruskin. To those who are curious about the works of Mr. Thomas Hardy, we may commend a book here entitled "Returns of the Nation."

PROF. JOHN NICHOL lectured on Tennyson to large and appreciative audiences last week, at Arundel and Horsham. At Horsham he made a strong appeal to the townsfolk to support the scheme for doing honour to the memory of "England's greatest lyrical poet, Percy Bysshe Shelley."

COUNT ANGELO DE GUBERNATIS, together with Cavaliere C. Vallardi of Milan, conceived the idea of celebrating the fourth centenary of the discovery of America by a collection of autographs from all parts of the world in honour of Columbus. The original documents have been presented to the city of Milan; but facsimiles of the entire collection are published, as a supplement to *Natura ed Arte*, in an Album with a beautifully designed cover. The total number of autographs is 708, thus arranged:—(1) Ministers at the Italian Court; (2) Oriental scholars in Italy, who write for the most part in the language they profess; (3) distinguished Italian authors; (4) other European; and (5) non-European countries. England is not very strongly represented, though Tennyson did copy out some lines from his poem on Columbus; and the United States are still worse off. Provençal, Polish, and Hungarian are conspicuous by their number; while the connexion of Count de Gubernatis himself with the East has brought many curiosities from India, China, Syria, and Armenia. Quite apart from the contents of the letters, and the eminence of some of the

writers, the Album affords an interesting study in modern orthography. We do not know any other name than that of Columbus which could have furnished the occasion for such universal interest.

#### UNIVERSITY JOTTINGS.

MR. GLADSTONE has prepared a revised and annotated version of his Rede Lecture at Oxford, under the title of *An Academic Sketch*, which is being printed at the Clarendon Press, and will be published on Monday next by Mr. Henry Frowde.

MR. C. DRURY E. FORTNUM, the re-founder of the Ashmolean Museum, has been elected to an honorary fellowship at Queen's College, Oxford, which has always delighted to confer this distinction upon archaeologists. Dr. S. Birch and Dr. Schliemann were of the number; and the present list includes M. Maspero and Prof. Mahaffy.

MR. J. RENDEL HARRIS, the newly appointed reader in palaeography at Cambridge, has been re-elected to a fellowship at Clare College.

PREBENDARY GIBSON, principal of the Wells Theological College, has been appointed lecturer in pastoral theology at Cambridge for the current year.

PROF. WESTLAKE is lecturing at Cambridge this term on "Naval War and Neutrality." Next term, he proposes to lecture on the questions of international law arising out of the relations of the principal civilised states during the period 1815-1856.

ON Friday of this week Mr. W. R. Morfill, reader in Slavonic at Oxford, was to deliver a public lecture on "The Drama in Russia."

MR. W. G. MARKHEIM will give a lecture at the Taylor Institution at Oxford, on Thursday next, November 10, upon "Molière and the Doctors of his Age."

THE memorial to the Council of the Senate at Cambridge, advocating a change in the time of the year for the Tripos examinations (of which mention was previously made in the ACADEMY), has received 108 signatures.

DR. ARTHUR A. RAMBAUT, assistant at the Dunsink Observatory, has been elected Royal Astronomer of Ireland, on the foundation of Dr. Francis Andrews, in succession to Sir R. S. Ball. The chair of astronomy in the University of Dublin is annexed to this office; and the appointment is made by the Board of Trinity College.

MR. M. C. POTTER has been appointed to the chair of botany at the College of Science, Newcastle-on-Tyne.

PROF. ALTHAUS proposes to give a course of five lectures on "Modern German Literature," at University College, Gower-street, on Thursdays, at 8.30 p.m., beginning on November 10. The last of the course will be devoted to Count Moltke as an author. These lectures will be delivered in German, and are free to the public.

PROF. KARL PEARSON delivered this week a course of four lectures at Gresham College upon "The Laws of Chance in their relation to Thought and Conduct."

#### MAGAZINES AND REVIEWS.

THE *Expositor* for November opens with Prof. G. A. Smith's admirable paper on Esdras, and its historical scenes. Prof. Ramsay's article on St. Paul's first journey in Asia Minor will also reward careful study. Prof. Beet continues his papers on the Atonement, and Dean Chadwick gives another of his

graceful Gospel studies. Mr. Carleton's essay on "The Idiom of Exaggerated Contrast," Dr. Stalker's interesting sketch of Köstlin, Dr. Driver's notice of Davidson's *Ezekiel*, and Dr. M. Dods's note on Peyton's *Memorabilia of Jesus* complete the contents of the number.

THE *Jewish Quarterly Review* for October is less generally interesting than some of the previous numbers, but supplies a large amount of valuable material to scholars. Dr. C. Taylor concludes his learned examination of the "Dirge of Coheleth," with much ridicule of what he calls the "anatomical theory." Dr. Leopold Cohn describes the latest researches on Philo; naturally enough he has much to say of Wendland's book published last year. One regrets, however, not to see the name of Conybeare. Dr. Schechter gives a valuable and interesting sketch of Nachmanides, and continues his notes on the Cambridge Hebrew MSS. Mr. Jacobs gives further notes on the Jews of Angevin England; Mr. M. D. Davis also contributes historic notes on the Jews in England. S. Krauss studies the references to the Jews in the Church Fathers. W. Bacher and M. Adler supply minor notes; and G. A. Kohut sends one of the last letters of the late Dr. Graetz, showing the width of his interests.

THE *Theologisch Tijdschrift* for November contains an article on the Essenes by Tideman (well known by his study on Enoch in the same periodical), and another of Boekenoggen's very original Christological essays. Pfeiderer's *Development of Protestant Theology* finds a discriminating reviewer in W. C. van Manen, who regrets the numerous lacunae in this well-written sketch, and the predominance of a subjective element. Among the other books reviewed is Jean Réville's *Etudes sur les Origines de l'Épiscopat*, which, according to van Manen, defends the genuineness of the Epistles of Ignatius on some rather weak grounds. Memorial notices are also given to Opzoomer, the Utrecht philosopher, and Lipsius, the liberal theologian.

#### ORIGINAL VERSE.

##### THE LAST EVENING.

OVER sea the sun, in a mystery of light,  
Burns across the waters, on the blown spray  
glancing;  
Luminously crested, wave behind wave advancing  
Pours its rushing foam with low, continual roar.  
The wide sands around us, flashing wet and  
bright,  
Mirror cliffs suffused with clearest warmth serene,  
Rosy earth, gray rocks, and grass of greenest  
green;  
We two pace together the solitary shore.  
A sadness and a joy are mingled in the air,  
From the dying day a voice, "I go and come back  
never!"  
From the waves an answering shout, "We rush,  
we break forever!"  
Wake in my heart echoes, that conflicting swell.  
Now on the last evening, now we are aware  
Of something in our souls that will not say, 'tis  
ended.  
In our parting looks are thoughts eternal blended  
See, our hands are joined; we cannot say fare-  
well!

LAURENCE BINYON.

#### THE COMING PUBLISHING SEASON.

##### MR. W. W. GIBBINGS'S ANNOUNCEMENTS.

"Story of Nell Gwyn," by Peter Cunningham, a new edition, with the author's latest corrections and additions, edited with notes, introduction, and memoir of the author, by H. B. Wheatley, with all the original woodblocks, and nine portraits on copper; "The World of Music," with the great composers, with the

great singers, with the great virtuosi, by Anna Countess de Brémont, in 3 vols.; "Miscellaneous Works of Sir Philip Sidney," edited with Life and Notes, by W. Gray; "Diary of Madame D'Arbly, in 3 vols., with portraits; "Life of Napoleon Buonaparte," by W. Hazlitt, in 3 vols.; "Handy Book of Literary Curiosities," by W. S. Welsh; "Representative French Fiction," a series of complete and accurate translations, each in one volume; "Mademoiselle de Maupin," "Salammbô," "Madame Bovary," "Renée Plauperin," "Germinie Lacerteux," &c., &c.; "Poetical Works of Lord Byron," in 3 vols.; "Poetical Works of Sir Walter Scott," in 3 vols.; "An Angel's Visit," by Agnes Marchbank.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BERNARD-LAVERGNE. L'Évolution sociale. Paris: Fischbacher. 3 fr.  
BRUNN, H. Griechische Götterideale, in ihren Formen erläutert. München: Verlagsanstalt für Kunst u. Wissenschaft. 7 M. 50 Pf.  
FATY, Jules. Plaidoyer et discours du batonnat. Paris: Chevalier-Marescaux. 15 fr.  
HASSERT, K. Reise durch Montenegro. Wien: Hartleben. 5 M.  
HEINE, C. Der Roman in Deutschland von 1774 bis 1778. Halle: Niemeyer. 3 M.  
LOSCH, F. Balder u. der weisse Hirsch. Ein Beitrag zur deutschen Mythologie. Stuttgart: Frommann. 3 M. 75 Pf.  
SERRMANN, W. Die Totentänze d. Mittelalters. Norden: Soltan. 2 M.

##### THEOLOGY, ETC.

- BACHMANN, J. Dodekapheton Aethiopum. 1. Hft. Der Prophet Obadiah. Halle: Niemeyer. 2 M.  
JUNKER, V. LANGROG, F. A. Krypto-Monothelismus in den Religionen der alten Chinesen u. anderer Völker. Leipzig: Engelmann. 1 M. 60 Pf.

##### HISTORY, LAW, ETC.

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TASCHENBERG, O. Historische Entwicklung der Lehre v. der Parthenogenesis. Halle: Niemeyer. 3 M.

##### PHILOLOGY, ETC.

- NAUCK, A. Tragicæ dictionis index spectans ad tragicorum graecorum fragmenta. Leipzig: Voss. 12 M. 25 Pf.



## CORRESPONDENCE.

A PRAYER-BOOK OF EDWARD VI. FOR  
HOUSEHOLD USE.

Blechingley Rectory: Oct. 16, 1892.

I have noticed a copy of the first Prayer-book of King Edward VI. in the old library now kept in the vestry of the parish church, Reigate, of an edition which I have never before seen, and which may possess some interest for your readers. It is not an ordinary edition of the Prayer-book at all, but a special form of it adapted for private and household use, designed for binding up with a Bible, and containing little more than those parts actually needed for the private recitation of Mattins, Evensong, and Litany.

The volume containing it is a quarto, printed in two columns, which now begins with "A Table of the Principal matters conteyned in the Byble, in which the Readers maye fynde and practise many commune places" (two sheets, last leaf blank). Then follows the Prayer-book (three sheets, A. B. C. fols. 1-12). There appears never to have been any title page, table of Psalms, or Calendar; but folio 1 begins with "The Order of Commen Prayer, for Mattins and Evensonge thorowe oute the whole yere." ¶ Here after foloweth a general rule for the service of the whole yere, wherein everye man may knowe as wel the proper service appoynted for the princypall feastes of the yere, as also all Sondayes and other dayes of the yere; as it is appoynted by the Table and Kalender ordayned for the same. An order for Matyns daylye through the yere, to begynne with the Lordes prayer called the *Pater noster*, as foloweth."

Then follows the Mattins (beginning with the Lord's Prayer), as in the ordinary editions, but the rubric is altered, as will be described presently. Mattins is followed by Evensong and Athanasian Creed. Then comes the Proper of the Season and of the Saints, without heading, except "¶ The fyrste Sonday in Aduente," but having the Epistles and Gospels omitted and also the Introits, although the titles of the Introits are given, e.g., "*Beatus vir* Psalm i." At the end of this part, without any space left in the printing, follows this rubric (from the Communion Service), "Then shall folowe the collectes of the daye, with one of these ii. collectes folowynge for the kynge"; and then the two collectes are given in full. Then follows "A generall confession to be made before we receyve the holy Communion. Almyghtye God, father of, &c. A prayer to be sayde before the receyving of the holys communion. We do not presume, &c. A thankesgeuyng unto God after the receyvinge of the holys Communion. Almyghtye and everlyvyng God, &c. ¶ The Letany and Suffrages. O God the Father, &c. ¶ Imprinted at London by Nycholas Hyll for Abraham Veale, dwelling in Pauls churchyarde at the sygne of the Lambe." Then follows the Bible, with a fresh registration (no title). There is a title before the Psalms—"The thyrd part of the Byble contaynyng these bookes: the Psalter, the Proverbs, Ecclesiastes, Cantica Canticorum, the Prophets, Essay, &c."; and at the end "A Table to fynde the Epistle and Gospel usually read in the Church."

That this edition of the Prayer-book was intended for private and household use is shown not only by the omission of the Communion Service and occasional offices, but by the rubrics, which are systematically altered throughout to suit the circumstances of lay people who wished to say the daily services at home. All mention of the priest or clerks is omitted, as may be seen in the opening rubric which I give above; for example, instead of "Priest" and "Aunsweare," this edition

uniformly reads "Versicle" and "Aunsweare." The directions that the minister shall read the lessons with a loud voice, that he shall turn himself so as he may best be heard, and that the lessons shall be sung in a plain tune—all these are omitted.

The Psalter was, of course, to be found in the Bible; but it is curious that there should be no Table of Psalms nor Calendar with the lessons, especially as some such "general rule" is alluded to at the beginning of the book.

In conclusion, I must ask pardon for any mistakes which may be found in this description, as I had but a short time at my disposal in which to examine the book and to make notes, and am anything but a practised bibliographer.

W. C. BISHOP, JUN.

"COUVADE"—THE GENESIS OF AN ANTHRO-  
POLOGICAL TERM.

Oxford: Nov. 2, 1892.

Had Dr. Murray communicated with me before sending to last week's ACADEMY his letter on "couvade," part of that letter would probably have been suppressed. In it he censures me for introducing, on what he considers insufficient grounds, the word "couvade" into the English language. In 1865, in my *Early History of Mankind* (chap. x.), I was discussing the group of customs of which the principal one is that, on the birth of a child, the father goes to bed as if he were the mother. Wanting a general term for such customs, and finding statements in books that this male lying-in lasted on till modern times in the south of France, and was there called *couvade*, that is, brooding or hatching (*couver*), I adopted this word for the set of customs, and it has since become established in English. Dr. Murray, however, likes it so little as to remark on its "anthropological use (or abuse)," which sounds a somewhat strong expression, even between philologists. By an elaborate argument, which it will not be necessary to reproduce here, and which, indeed, I cannot altogether follow, he demonstrates that "It is quite certain that neither in 1865 nor in 1829, nor at any date preceding, was *couvade* an existing name for the alleged practice in any European language." To explain its being used in modern times by "loose and picturesque writers," as he calls them, he propounds a theory of its having been accidentally brought up through a line in a serio-comic poem on midwifery, the *Luciniade* of Sacombe, not far from the beginning of the present century.

If, now, Dr. Murray will do what he might have done before criticising me, that is, examine the foot-note in *Early History of Mankind* referring to the French word *couvade*, he will find there an indication leading him to the following passage from Rochefort's *Histoire des Iles Antilles* (2nd ed. 1665, p. 550, corresponding to 1st ed. 1658, p. 494). In describing the Caribs, it is here written:

"C'est qu'au même tems que la femme est delivree le mary se met au lit, pour s'y plaindre et y faire l'accouchée: coutume, qui bien que sauvage et ridicule, se trouve neantmoins, à ce que l'on dit, parmy les paysans d'une certaine Province de France. Et ils appellent cela *faire la couvade*."

Being occupied with the development not of the word but of the custom, I was content to refer to this passage without quoting it. There is a similar one in Lafitau, *Mœurs des Sauvages Américains* (1724, vol. I., p. 50). Even the verses of the accoucheur-poet really show by their details that he was well informed as to the custom, and was calling it by its accepted name of *couvade*, which, indeed, being a native of Carcassonne, he was likely to know. How much older than 1658 the word may be, does

not appear. Dr. Murray's remark that the note on "couvade" in Bérarn quoted by me from Legrand d'Aussy's *Fabliaux*, should have been ascribed to A. A. Renouard, the editor of the third edition, is quite true; but it does not materially alter the case, both author and editor being respectable authorities.

There are, I suppose, other early passages scattered about in literature; and Dr. Murray must not be surprised at their not having found their way into dictionaries, when he remembers how far the older dictionary writers were from attempting the exhaustive completeness which is so great a merit in his own. Even Littré has only taken the word "couvade," old as it is, from a translation of an essay by Prof. Max Müller, in fact, a review of my *Early History of Mankind*, which, as I have not forgotten, went far to bring about its success.

We all trust that Dr. Murray will live to see the completion of the New English Dictionary, at once so great a credit and so great a responsibility to the University of Oxford. May I express a hope that, with his hands already too full, he will not often go out of his way to become, as in this case, a supervisor of new words? He is not the editor of the English language, but of an English dictionary. People who want words will make them in their own way; and if a word gains currency, there is little good in calling its introduction an "abuse," seeing that the lexicographer, whether he likes the word or not, has to take it.

EDWARD B. TYLOR.

## THE STORY OF NAMUKI.

Oxford Oct. 30, 1892.

My learned colleague, Mr. Andrew Lang, is quite right in supposing that the myth, or rather the *Märchen*, of Namuki is one of a very large class, and naturally calls out many echoes in our memory. From a psychological point of view, this class of *Märchen* begins with a mere *post hoc* statement; as that, for instance, the bright sister (day) follows after the black sister (night). Very soon, however, the *post hoc* story is changed into a *propter hoc* story; as, for instance, when the dark sister is represented as afraid, and as running away from the bright or the bright sister from the dark. In my earliest essays on Comparative Mythology, I collected a number of these *post hoc propter hoc* stories, chiefly connected with the Dawn or the break of day. First, we hear of the Sun simply following the Dawn, then of following her as a follower or lover, then of the Dawn fleeing before the Sun; and lastly, of the Dawn disappearing or dying in the embraces of the Sun. Then follows another stage which I call the conditional, largely represented by what are called in Sanskrit *Samaya* stories. *Samaya* means "an agreement," "a condition," and many more things. The agreement between Namuki and Indra not to kill each other is a *samaya*. The agreement between Pururavas and Urvashi, that she should never see him naked, is another. These agreements arose simply from looking on the effect, the *post hoc*, as conditioned. Thus, the story of the Dawn vanishing when touched by the rays of the Sun, was changed into the story of the Dawn promising to remain, if the Sun would not touch her, or, under a different form, that she would disappear if ever she saw the Sun in all his naked beauty. These conditions or *samayas* became extremely popular, and meet us likewise in the form of old riddles or puzzles. Some of them are easy to read, as, for instance, that of Namuki; others will always remain puzzles. A very favourite form is that of imposing conditions which seem almost impossible to fulfil, but which have to be fulfilled if some desired object is to be obtained, a princess to be gained, or a treasure to be discovered.

Thus Kraka is asked to appear before the king neither clothed nor unclothed, neither hungry nor satisfied, neither lonely nor in company, neither on horseback nor on foot. Nearly the same story is told by Grimm, as *Die Kluge Bauerntochter*; and the same, or very similar, conditions occur again and again in other stories which Grimm has collected in his Notes. Some of these conditions became in time so popular that they were attached again and again to the achievements of any popular hero, and they occur not only on Aryan soil, but—as Mr. Lang is well aware—in every part of the world. The invulnerability of certain heroes is closely connected with this class of mythological stories. Invulnerability seems to be an impossible condition, and it is generally brought about by some kind of *sanaya* or agreement, as is the case with Balder. It is doubtful whether in the Siegfried story it is not an afterthought, for it does not occur in the oldest Eddic fragments.

The natural background, however, is by no means always so clear as in the Namuki or the Urvasi stories. Why Indra should be reduced to almost a shadow in fighting Namuki is explained to us by the Brāhmanas themselves, and by the story of Krisānu. But there is another story of Soma dying of consumption, which is often told in the epic and Paurāṇik literature. Soma, we are told, had twenty-seven wives, all the daughters of Daksha. These are, of course, the twenty-seven Lunar Mansions. But Soma is said to have neglected all his wives except Rohini, and therefore Soma's father-in-law caused him to die of consumption. Thus Soma became smaller and smaller every day. On earth herbs ceased to grow, plants lost their taste, animals fainted, and men were on the point of death. Then the gods proceeded to Daksha and asked him to remove the curse; but he declared that he could only remove half of it, so that now, when Soma lives again with every one of his wives, he wastes away during half the month only, and recovers himself after bathing in the Sarasvatī (Amāvāsyā). The physical background in this story is clearer even than in that of Namuki. Still, there is yet a puzzle to solve, which astronomers are better able to grapple with than scholars. Why should Soma have dwelt with Rohini only, Rohini being the star Aldebaran?

F. MAX MÜLLER.

Inverness: Oct. 31, 1892.

When I read Prof. Max Müller's account of Indra and Namuki in the ACADEMY of October 22, I recognised the similarity of the story to the Gaelic tales which turn on the breaking or fulfilment of *geasa* or "prohibitions"; and I at once recollected the special likeness of Namuki's "prohibitions" to those in the tale of Diarmad and Grainne. In drawing attention to this Gaelic parallel of an Indian tale, I am not, like Mr. Lang, so much afraid of the "physical background" of clouds and moonshine, characteristic of solar mythology, as of the worthy people who will have it that all our stories originally came from India; for I do not want them to "bag" also this beautiful story of "Diarmad and Grainne" as Eastern game.

The Irish versions do not have the incident in the same way as the Highland ones; and in the case of the latter, the "prohibitions" are given fully only in Kennedy's version in *Lenbhar-na-Feinne* (p. 153), a version which is at least one hundred years old. Kennedy begins with the marriage feast of Fionn and the young Grainne, and he thus proceeds in his quaint Gaelicised English way:—

"When they were at meat, Grainne saw the loving spot that was in Diarmad's forehead, that instant she fell in love with him, and with the leave of the company she took Diarmad to the

door, then she said unto him with enchantment, 'Thou must be my husband, and go along with me'; he refused to be her husband, saying, 'I will not go with you in the day nor in the night, afoot nor on horseback, without or within a house, in light or in darkness, in company or alone.' When Diarmad said thus, he returned into the company. Grainne was contriving in her mind how she would break Diarmad's enchantment. She left her bed about break of day, and found an ass. She brought the ass to the door of the house and walked [waked] Diarmad, and said, 'Thou must now go with, for it is not day nor night, light nor darkness, I am not on horseback nor on foot, I am not in company nor alone, neither am I within or without a house, therefore your enchantment is loosed, and you must be my husband and go with me.'"

A German parallel may be found in Grimm's Tales, No. 94, "The Peasant's Wise Daughter." ALEXANDER MACBAIN.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 6, 4 p.m. Sunday Lecture: "Mutual Aid among Animals," by Prince Krapotkin.  
7.30 p.m. Ethical: "The Duties of a Citizen," by Mr. Graham Wallas.  
MONDAY, NOV. 7, 5 p.m. Royal Institution: General Monthly Meeting.  
8 p.m. Royal Academy: Demonstration, "The Head and Trunk," III., by Mr. W. Anderson.  
8 p.m. Aristotelian: "Mind," by Mr. Shadworth H. Hodgson.  
8 p.m. Carlyle Society: "The Rural Exodus," by Mr. P. Anderson Graham.  
TUESDAY, NOV. 8, 8 p.m. Colonial Institute: "The Present Condition and Prospects of Western Australia," by Sir Malcolm Fraser.  
8 p.m. Civil Engineers: Address by the President, and Presentation of Telford Medals, &c.  
8.30 p.m. Anthropological: "Anthropological Uses of the Camera," by Mr. E. F. im Thurn; "Couvade," by Mr. H. Ling Roth; "The Morong," by Mr. S. E. Peal.  
WEDNESDAY, NOV. 9, 8 p.m. Geological: "A Sketch of the Geology of the Iron, Gold, and Copper Districts of Michigan," by Prof. M. E. Wadsworth; "The Gold-Quartz Deposits of Pahang (Malay Peninsula)," by Mr. H. M. Becher; "The Pambula Gold Deposits," by Mr. F. D. Power.  
THURSDAY, NOV. 10, 8 p.m. Royal Academy: Demonstration, "The Upper Extremity," I., by Mr. W. Anderson.  
8 p.m. Electrical Engineers.  
FRIDAY, NOV. 11, 5 p.m. Physical: Discussion, "Dimensions of Physical Quantities" and "Molecular Forces," by Messrs. Williams and Sutherland.  
7.30 p.m. Ruskin: "Poetic Imagery," by Mr. H. Rose.  
8 p.m. Mathematical: Annual Meeting; Election of Officers; Address by the Retiring President, Prof. Greenhill; "Some Properties of Homogeneous Isobaric Functions," by Mr. E. B. Elliott; "Certain General Limitations affecting Hyper-magic Squares," by Mr. S. Roberts; "A Group of In-triangles of a given Triangle," by Mr. R. Tucker; "Secondary Tucker Circles," by Mr. J. Griffiths.  
SATURDAY, NOV. 12, 3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

CRUSIUS ON HERONDAS.

*Untersuchungen zu den Mimiamben des Herondas.* Von Otto Crusius. (Teubner.)

*Herondas Mimiambi. Accedunt Phoenicis Coronistae Mattii Mimiamborum Fragmenta.* Ed. Otto Crusius. (Teubner.)

THE former of these two works is a minute and conscientious study of the newly-discovered Mimiambi of Herondas. The latter is the latest edition of the Mimiambi themselves, and is uniform with the other volumes of the Bibliotheca Teubneriana.

Since the appearance of Dr. Rutherford's and Mr. Kenyon's simultaneous editions in the autumn of 1891, a great deal has been written on Herondas, both in England and on the continent. The names of the various contributors will be found on pp. 14—17 of Crusius' cheap and convenient little volume; but much has yet to be done before anything like a final text can be looked for. Yet as each of the consecutive editions is, in some sense, an advance upon its predecessor,

Herwerden's and Bücheler's upon Rutherford and Kenyon, Crusius' on Bücheler and Herwerden—yet so that a student of the poems cannot dispense with any one of them—we may confidently hope that the next few years will clear up at least some part of the difficulties which seem still to baffle inquiry. It is impossible, however, not to feel a regret that the greatest Greek scholar of the latter half of our century, Cobet, should have been denied the opportunity of exercising his skill on a writer so completely to his taste as Herondas. It is probable that Cobet would have settled the question of the period at which the Mimiambist lived with more of instinctive intuition than any living scholar can claim. A really elaborate commentary, like Crusius' *Untersuchungen*, and that the first serious attempt at being such—for Rutherford's edition did not aim at more than an outline commentary, and Bücheler's Latin translation, even with the help of the notes, is often perplexingly obscure, while Herwerden's commentary, spite of much learning and ingenuity, is confessedly a hasty and somewhat imperfect piece of work—can hardly fail to be received with unusual interest. The special studies to which Crusius has long devoted his attention, notably his monograph on *The Age of Babrius*, and his profound acquaintance with the *Paroemiographi Graeci* and all the literature of proverbs and proverbial sayings, could not have found a more suitable field to illustrate than these finished pictures of common Greek life, genre paintings filled with homely details and common associations. Many parallels have been drawn from this source—some, it may be, over-fanciful—nor is it likely that any succeeding commentator will equal Crusius in this particular line. The comic poets, Aristophanes and the large body of writers whose remains are now accessible to everyone in Kock's *Fragmenta Comicorum Graecorum*; Plautus and Terence; Theocritus, whose *Adoniazusae* is a near approximation, though in a more perfect shape, to the dialogue form of Herondas, and who is considered by Crusius to be his contemporary; Sophron, whose *Fragmenta*, edited by Botzou in 1867, should now receive new attention, few and disappointingly scanty as they are; the Greek Anthology; Lucian, Lucilius and the Roman satirists, especially Persius; Catullus, Tibullus, Propertius, the minor poems of the Appendix Vergiliana, Martial; lastly, but almost more signally than any other Roman writer, Petronius; these are the illustrative sources mainly drawn upon. But the learning of the editor is, as all readers of *Philologus*\* know, multifarious and many-sided; so that, in spite of the modest tone of the Preface, we rise from this volume of *Untersuchungen*, if not always convinced that he has "hit the right nail," at least satisfied by his learning and with much new knowledge gained on the way.

Rutherford and Bücheler are the editors most appealed to; and it is obvious that all their views have been carefully considered,

\* Now under the editorship of Crusius.

although it is undeniable that either produced his edition somewhat in haste. On the other hand Herwerden, a scholar never lightly to be put aside, seems scarcely to have received his due share of consideration: as indeed the fact of his text and notes being printed in *Mnemosyne* has probably caused it to be less widely known.

The plan of Crusius is to go through each poem in succession, giving the passages which are doubtful or difficult, and then explaining them with more or less copious illustrations, generally, when the words are sufficiently doubtful, adding a translation in German. The style of the commentary is vivid and interesting, though not over easy to anybody possessing an imperfect command of German: at times I have wished it had been in Latin. Yet the various points of interest which a new, and in his way exquisite, poet like Herondas presents—chronological, palaeographical, archaeological, religious, moral, linguistic, syntactical—are so adroitly blended and worked into each other by Crusius, with such full command of resources, that no page of his volume is dull. It must form the basis of every commentary which the future may produce.

There is perhaps no point on which Herondas opens so new a field of discussion as the ethical. It cannot be denied that the subjects of many—nay, most—of the poems, are of a kind from which a susceptible morality turns away. For instance, there is a grossness in the way in which the jealous Bitinna speaks of her connexion with her slave Gastron, which is, I believe, uncommon in extant Greek literature. The language of the old procuress, Gyllis, to the wife whose husband is beyond seas, Metriche, is an anticipation or a duplicate, but in far plainer terms, of Anna's solicitations to Dido. The second poem introduces us to a brothel, and to a pander of a very unblushing kind, one Battarus. On the other hand, the collection includes some pieces quite unexceptionable in tone. The *Cottalus* (iii.) is a really exquisite study of a thoroughly naughty boy: the *Ἀσκληπιῶ ἀναριθεῖσαι* (iv.) describes a temple of Asclepios in life-like and very realistic colours, as interesting, if not so amusing, as the scene in the *Plutus*: is the *Dream* (viii.), which, like vi. and vii., is unfortunately too imperfect to allow us to judge it adequately, opens with an oburgatory summons to get up, addressed to a female slave Paylla, extremely like the beginning of Persius' well-known satire, *Nempe hoc assidue*. If we possessed this poem entire we should no doubt have a specimen of *ἐνύπνια* as superior to those which Crusius quotes from Plautus (*Untersuch.* pp. 154, 155) as is the finished Greek mimiambist to the Roman comedian. Perhaps our editor has hardly dwelt enough on this point, which grows on the reader of Herondas with each new perusal. Both the diction and the metre are of a very refined type; so much so that occasional irregularities—like the trochee Γυλλί with which the papyrus makes I. 67 begin (*cf.* *αἱ ἀστραγάλοι* iii. 7: *Palmer αἱ στρογγύλαι*), and the apparent shortening of the first syllable of *ἔρραψε* (VI. 48)—seem to call for more of special discussion than in

a poet whose rules are less exact. Did Herondas admit a trochee in the first foot, as the late T. H. Key believed was the case in Plautus? It is most unfortunate that we possess no complete poems of Callimachus in scazons: yet a comparison of his scazontic fragments with Herondas would be very acceptable. It is clear that neither of these poets bound themselves by the paroxylon law of the final spondee which seems to dominate Babrius. Unfortunately Schneider's *Callimachea*—a work produced in the decline of his powers—is as disappointing on this head as on most points of Callimachus' metre. It is to be hoped that Mr. Headlam's forthcoming edition of Herondas will dwell more fully on this primary topic.

In another line of recent investigation, epigraphy, Crusius has largely availed himself of an English work, *The Inscriptions of Cos*, by W. R. Paton and E. L. Hicks. The not unfrequent correspondence of names in these and in the poems is remarkable; yet it may be accidental.

Of no poet, perhaps, is it more true than of Herondas that his obscurities remain obscure after the most diligent handling and most ingenious conjecture. There are, I must confess, not a few passages in which the learning and many-sided ability of Crusius, aided as it has been by many other scholars who have corresponded with him on the subject, leave me unconvinced, or perhaps I should say unsatisfied as to whether the way to the right solution has been probed. Such a passage is the conclusion of IV., where Crusius gives

καὶ ἐπὶ μὴ λάθῃ φέρειν, αὐτῇ  
τῆς ὑμῖνος νῶ πρόσδος· ἢ γὰρ ῥοῖσιν  
95. μέλων ἄμ'· ἀρτίης ἢ ὕλην· στίλ τῆς μοῆρης.

The papyrus in 94 gives ἄωι, which seems strongly against the first letter being N, even if the form νῶ can be certified. The rest of the explanation must, I think, be wrong: “und damit er (der νεωκόρος) es nicht vergisst, gieb uns selbst von dem Heilthum; er hat ja zugleich (ἄμα) mit den Opfern zu schaffen” (*vgl.* Pind. *Fr.* 155 B. *Εὐθυμῖα τε μέλων εἶην*, AP. x. 10 μέλω . . . κύρτοις d. h. er ist stark in Anspruch genommen und könnte uns darüber vernachlässigen. ‘Das Heilthum gehört zu der richtigen Portion,’ zu dem Opferantheil, wie er sein soll (ἀρτίης zu ἀρτίος).” How can μὴ λάθῃ mean “lest he should forget”? And is it likely that ἀρτίης should be a disyllable? If, however, it is, I should prefer to follow Kenyon in reading μέλων ἄμ' ἀρτίης, and explaining with him “the benefit is greater when the portion is ready immediately.” And may not δῶ be retained as first person? “Am I to give any offering myself?” VI. 34. τῇ μὴ δοκέω would be more easily explained as τῇ μὴ, δοκέω, ironical “my friend, forsooth,” than in the way proposed, which seems to me quite impossible. VI. 63. κατ' οἰκὲν = κατ' οἰκίην = κατ' ἰδίαν ought to be supported by parallels; to me it is no improvement on Rutherford's κατ' οἰκίην. VI. 67. I doubt Blass's conjecture δύο μὲν, followed as it is immediately by δύο γάρ. VI. 69, few readers, perhaps, will share the editor's confident feeling as to the

meaning of τὰ βαλλία. If it is what Bücheler and Crusius think, the women, generally careful enough to avoid anything gross in expression, here deviate from their ordinary practice into a licence worthy of the Old Comedy. The end of this poem, 96-101, marks a great advance over the earlier editions. VII. 15, I suspect, is more nearly restored by Diels and Møller than as printed. The Latin passage cited by Crusius might support their view; at any rate, why should a gratuitous hiatus like τὴν ἄνω εἶπον be admitted? I am touching here on what I conceive is the weak point of the edition—I mean too great a fondness for *supplementa*. Nowhere is this more conspicuous than in the Σκυρεῖς, in which some readers would probably prefer to be left to their own sweet imaginings. VII. 105, for εἰ δὲ σοίγ' ἐστὶ χρεῖη it would be better metre to write εἰ δὲ τῶνδ' ἐστὶ χρεῖη: in II. 4, better Greek to substitute ἐγὼ δ' ἐχῶ οὐδ' ἄρτους for ἐγὼ δὲ κοῦδ' ἄρτους: VII. 126, perhaps τὴν μοι δουλίδ' ὥδε πέμπουτε or πέμπουσι ἄν. In I. 74, both μετρηταῖσι and μετρημίσι are unsatisfactory, if indeed they are possible. Crusius' former conjecture γ' ἐταίρησι appears to me far more probable.

To the interest which so remarkable a discovery as the poems of Herondas naturally arouses, Crusius has made a contribution of great and lasting importance. Yet it will be a long time before the last word is said or written about them.

ROBINSON ELLIS.

#### CORRESPONDENCE.

THE AGRAM ETRUSCAN TEXT—NUMERAL FORMS.

Barton-on-Humber: Oct. 17, 1892.

Referring to my letter on the new Etruscan text (*ACADEMY*, February 6, 1892), the admittedly numeral forms in it, so far as I can note them, are the following: *ci*, *ciem* *cealxus*, *ciem* *cealxuz*, *ciś*, *ciz*, *eslem* *cealxus*, *eslem* *cialxus*, *eslem* *zadrumis*, *zadrums*, *huthis* *zadrumis*, *zal*, *hu*, *thun*, *thunem* *cialxus*, *thuns*, and *xis*. These sixteen forms contain eleven new ones, viz.: *cealxus*, *cealxuz*, *cialxus*, *ciz*, *zadrum*, *zadrumis*, *huthis*, *thun*, *thunem*, *thuns*, and *xis*.

1. The *ci*-group. *Xis* = *ciś*, “2nd,” and appears seven times in the phrase *avilō xio*, “of the 2nd year.” My friend, Prof. Sayce, suggests (*ACADEMY*, October 15, 1892, p. 339) that *ci* had the value “4”; but, “as Canon Isaac Taylor has long since convincingly proved, the *Ins. Fab. No.* 2055, shows that *ci* means ‘2,’ because it is there applied to a certain number of children, and two names and two ages are given, both in figures” (R. B. Jun., *The Etruscan Numerals*, 15). Another argument that *ci* = 2 is drawn from the Cippus Perusinus.

“This at present untranslatable inscription speaks of *naper xii*, ‘12 grave-niches,’ and also of *naper zi*, *hui naper*, and *naper ci*. Hence, not perhaps unnaturally, it has often been supposed that the three numerals *zal*, *hui*, and *ci* must together = 12. Nothing, however, can really be more inconclusive. Arguing on similar lines, I might equally well suppose that the tomb-founder made a grave-niche for himself and eleven others for members of his family, and thus arrive at the meanings for these three numerals which I believe them to have possessed, namely, *zal*, ‘3,’ *hui*, ‘6,’ and *ci*, ‘2.’ But this would be equally inconclusive, although very possible” (*ibid.*, 16).

Prof. Sayce further bases his view on the fact that “in the newly found book (col. x., l. 21) we have the sequence *ki*, *hu*, *zal*.” But this sequence need not be one of ascending numerical value, and the deduction in any case depends

on the argument drawn from the Cippus Perusinus. The passage in col. x. 20, 21 reads: "20. zuθeva . zal 21. ešic . ci . halχza . cu . ešic . zal, &c.," from which surely nothing respecting numerical value can be drawn. It will be observed that in these remarks I take Prof. Sayce's standpoint, viz., that Etruscan is *sui generis*, and therefore do not touch on the argument from comparison.

Ciz = cizi (Fab. No. 2339), "twice."

Cealχus probably = cealχuz, and = cialχus. So in the 30-form the variants mualχ and mealχ are used. Cealχus, "20th," an ordinal form, = CEALχa-usce, and thus gives -usce as a second ordinal termination with -isce.

2. The sa-group. Zuθrum =  $4 \times 10$ , = 40; zuθrumis (known from Gam. No. 658 [zuθrumis]) = zuθrum-isce, "40th."

3. The huθ-group. Huθis = huθs (Fab. Sup. ii., No. 116), "6th."

4. The θu-group. θun. I suggested the existence of this form (*The Etruscan Numerals*, 12), which = "5." θuns = "5th"; cf. θunz (Fab. Sup. i., No. 387), "5 times." The forms θun and θuns complete this series.

θunem. We find, however, an additional form θunem, which at once ranges itself with the m-forms; the principle of these is subtraction, viz., se-m (= 1 from 10), "9"; cie-m (= 2 from 10), "8"; and ese-m (= 3 from 10), "7"; but θun-e-m (= 5 from 10?) seems to be merely an ordinal form. Xiem (= ciem) appears in the Cippus Perusinus, and so assists in throwing doubt on how the "12 grave-niches" were made up.

The Agram text also contains some other words which may be numerals, e.g.:

Sal, probably = zal, "3."

Xim, which I have given as a form of ciem, xiem (*The Etruscan Numerals*, 12), "8."

Ximθ, which also appears in the Cippus Perusinus, and which, I have suggested, = \*ximθrum, = cin-θrum, =  $2 \times 10$  = 20.

In col. vii. 7 the text reads arθ, but the alternative reading nrθ, = nurθ, "10," is to be preferred. So nurθzi (Fab. No. 2339), "10 times."

θunxulem. I have given reasons (vide *The Etruscan Numerals*, 33) for supposing that the Etruscan 50-word was θunxulexa (=  $5 \times 10$ ), and θunxul-em is a corresponding formation with θun-em.

Without further reference to the many other very interesting points and questions suggested by the Agram text, I will now only join with Prof. Sayce in expressing the hope that we shall in future hear no more of the Indo-European theory of Etruscan.

ROBERT BROWN, JUN.

## MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Oct. 1.)

W. C. H. CROSS, Esq., in the chair.—The hon. sec. read the annual report, and gave some information concerning the books which had been added to the library during the twelve months. Dr. Arthur B. Prowse was elected president for this (the eighteenth) session, when the following plays are to be considered: "Titus Andronicus," "Campaspe," "1 Henry VI.," "2 Henry VI.," "Faustus," "3 Henry VI.," "The Comedy of Errors," and "Friar Bacon." The hon. sec. (9, Gordon-road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 574 volumes.

(Saturday, Oct. 22.)

DR. ARTHUR B. PROWSE, president, in the chair.—Miss Florence Herapath, in a paper entitled "Did Shakspeare write 'Titus Andronicus'?" discussed the question in reference to the story, the style, and the characterisation. Bloodshed and horror were not repugnant to the theatre-goers of the time; and it is quite conceivable that, as one of his earliest efforts, Shakspeare worked

popular incidents into a drama presenting effective points for stage representation. The style is in accordance with the times in which the action is laid; and yet we cannot fail in places to recognise the high moral lessons conveyed as to the deadliness of vice, the beauty of endurance, and the strength of paternal love. The language is swollen and turgid, and passion succeeds passion with a tempestuous force which deadens our feelings by the very multitude of impressions received. Yet, as amid the thunder-clouds, we get transient gleams of fitful sunshine, so, every now and then, a word, a phrase, a picture in this play calls before us a vision of the coming glory of the later plays, many passages in which have a distinct resemblance to many fine passages in "Titus Andronicus." In characterisation, the play holds its own. There are over twenty characters, and no two are alike, each standing out a distinct creation, impressing the mind with its peculiar personality.—Mr. S. L. Gwynn read "A Review of the Banks Edition of 'Titus Andronicus,'" a volume which consists of an excellent parallel reprint of the 1600 Quarto, and the 1623 Folio, with an introduction by Mr. Appleton Morgan, who supplies much curious and interesting information. Details of the habits and tastes of Elizabethan audiences are given, to account for the horrors of "Titus Andronicus." But Mr. Morgan's main thesis is the Shaksperian authorship of the play. He is convinced that it is Shakspeare's earliest drama, and he gives very good reasons for his belief. Most people will agree with him that on the whole the play is such as Shakspeare in his youth, emulating and imitating Marlowe, would have written. Mr. Morgan unwisely discards verse-tests, and would like to determine the order of the plays purely by the advance displayed in technical knowledge of stage effect. But Mr. Morgan fails to remember that this test has considerable limitations. Stage-effectiveness is not Shakspeare's strong quality as a dramatist. The marvel, of course, is that a play like "Hamlet" in subject should hold the stage, which proves consummate skill in surmounting difficulties. Yet the Roman plays are impossible on the modern stage, and "Cymbeline," one of the latest of all, is perfectly indefensible as regards its structure. Are we to conclude that "Cymbeline" is earlier than "As You Like It," or "The Taming of the Shrew"? Shakspeare had too many other things in his head to excel in stage technique, and at any moment in his career he may be found lapsing. It is safer to reason upon the character of verse-tests than upon skill in stage craft, for we have yet to find the critic who can decide authoritatively upon the question. An editor may, at least, be expected to know the text of the play he edits. Yet (at p. 44) Mr. Morgan criticises Shakspeare twice unjustly; firstly, in reference to Aaron's hanging, and secondly, as to the cutting of the throats of Tamara's sons. And when we have to deal with an editor who writes "oviform" for "oval," "this data," "chronolizing," "heteropheny," "mayhems," we begin to feel that, after all, the creeping mechanical methods of English criticism, with its verse-tests and its slavish study of the text, are more in sympathy with human requirements than the utterances of such a word-wielder as this, although he is undoubtedly right in rejecting the theory that Shakspeare in his youth was allowed to patch Marlowe's work, or, indeed, that he could have done so with success.—Dr. Prowse read a paper which dealt in detail with the "Nature Notes in 'Titus Andronicus.'" Shakspeare was a close observer of Nature in all her aspects, and the character of these references will afford a means not to be despised of helping to decide the question of authorship in those cases where it is uncertain. In "Titus Andronicus" there are at least twenty-three such allusions; and the character of these, when compared with that of the allusions in the undoubted plays, will lead to the conclusion that there is another hand than Shakspeare's in the play, though there are passages which may possibly have been his work. In "Titus Andronicus" the number of Nature-allusions is intermediate between what is found in different Shaksperian plays. As to their character, there are a few which seem appropriate and even truthfully suggestive, but many are far-fetched, and jar upon, rather than please, the feelings of a lover of Nature.

## FINE ART.

*The Life of Michelangelo Buonarroti.* By John Addington Symonds. In 2 vols. (Nimmo.)

THE great Florentine has received a splendid tribute. "Sacrificions une boucle de cheveux au mânes de l'illustre et infortuné Spinoza," said Schleiermacher, if M. Bourget has verified his quotations. Mr. Symonds has sacrificed more generously to an equally illustrious and not much more fortunate shade. Let me enumerate some of the mere accidents of this book of his. It is in two volumes, quarto; it is clothed in a subdued and goodly green, and blazoned with the Buonarroti Simoni arms; its illustrations—there are fifty of them—are really superb reproductions of sculpture; there are plans and pedigrees, appendices of documents, a facsimile of handwriting (without which no self-respecting biography is now complete), footnotes, a list of authorities admirably catholic and brought down to this present year; and there is a fine index. It is a kingly book on this reckoning. As a labour of love, as the tribute of a lover of beautiful things to a maker of them, it merits all praise; as a dictionary, a solid contribution to history, it has the unique advantage of being based upon hitherto unexplored sources of evidence; as a work of art, that is, as an embodiment in another medium of the whole Michelangelo, the spirit of him and the milieu of him, it stands out (we may be sure) as the best and sincerest work its author can give us. And it is in this light, first of all, that readers of the ACADEMY will care to estimate it.

For of the dictionary order of biography there are more than enough. The work is drudgery; it means diligence and care and a neat method. With the gift of tongues, some energy and physical vigour, the thing is done every day—best in Italy, of course, rarely in France, acceptably in this country. It is quarryman's work after all. Now the mettle of Mr. Symonds is not the mettle of the quarryman. He is finer fibre. No mere digging was his *Introduction to the Study of Dante* (surely a true book!); the stones there cried out under his building. Dante lived; he walked in Hell again; he sped with Beatrice into high Heaven. And we saw the fabric of the *Commedia* grow; a marble in Provence from Pierre Vidal; a pillar in Italy from Guido Guinicelli. The book was real criticism. But Mr. Symonds had finer work yet in him. I know not when it was written—whether before or after the *Introduction*—but in his *Sketches and Studies in Italy* there were things of even higher beauty and power. He has never surpassed his "Lucretius" in that collection. So incisive was it and so weighty, with so much of the breadth, the universality of the great Epicurean himself, that we felt when we had read it as if we had got to the heart of that mystery. Here again, face to face with a strong soul, Mr. Symonds was in congenial company. A strenuous and tolerant philosophy, a poesy inclined to the epic, a tinge of "the higher Pantheism," paganism not quite out of sight (is it ever quite out of sight?), and Love and Beauty given all their weight in



the cosmic scheme of things—here Mr. Symonds can be strong with the strong. This is why he lingers with Lucretius and Dante and Michelangelo for choice. But it does not at all exhaust the catalogue of his sympathies. Humanism, like that of Leo Battista Alberti's, neo-paganism like Politian's, or fine careless raptures like the best passages of Lorenzo's art-life, touch him nearly; he can love the *décadence* of Praxiteles or Sodoma, the golden animalism of Titian, as well as the colder force of Luca Signorelli or the massiveness of Mantegna; he knows equally well Luini and Gaudenzio Ferrari. Lombardy and Rome, perhaps, rather than Florence, are his happiest hunting grounds; and there is no doubt that his art lies in criticism rather than in history. Well, then he projected his *Renaissance in Italy*. The four volumes swelled to five, to seven. Splendid in parts, it is a failure as a whole. The artist struggled wearily in the heavy armour of the archaeologist. The seven volumes with notes and an index stifled him. An artist like Gibbon, or even Michelet, could find his best inspiration in history; Mr. Symonds could never be a historian. He belongs to the ranks of Sainte-Beuve and Pater; criticism is his *métier*. So it is not altogether his fault that his *Renaissance* is inadequate to the seeker after facts and unsatisfying to the lover of ideas, that it has lacked success in Italy and failed to stimulate in England. We are entitled to ask of Mr. Symonds (he has taught us to ask) ideas; what delights us in his best work is his fine sense of facts, not the facts themselves. Or translation. For of good translation—that translation which is to literature as engraving is to painting—he is a master, the equal of Baudelaire, the equal of Rossetti, the equal (odd conjunction!) of Doctor Jowett. His verse renderings of the *Canti Carnascialeschi*, or of Politian's madrigals, or Michelangelo's sonnets; his prose rendering of Benvenuto Cellini's memoirs or of snatches of the Italian literature he knows so exhaustively—passages from the *Fioretti*, the *Decamerone*, the *Cortigiano*—these are of the value almost of the original. Nothing is so hard of attainment or so precious when secured as a translation which aims at spirit and form as well as matter. Yet Mr. Symonds has aimed thus high, and has arrived. This is his real vocation—aesthetic criticism not history, literature not compilation, art not dictionary-making.

Consider this handsome book for instance! It aims at being biography, at presenting the whole man in his habit as he lived, surrounded by the friends he loved and the enemies ("Raffaello gang," "Sansovino gang," and the others) who plotted against him; it aims at looking on the Sixtine and the Medici tombs with his eyes, at following the beats of his heart as he laboured over his sonnets; it would set us at his side as he sweated at road-making in the Pietra Santa territory; or lay on his back on a scaffold painting for days together. And with all this it would be sound, sure-grounded, warily built upon facts scrupulously weighed. Has it achieved all this? That Mr. Symonds has lost his cunning we

cannot say: whole passages, whole chapters are against it; the saner conclusion seems to be that his wealth of material has hampered him. The book drags; the pictures are not sharp; the facts do not pull up to their weight. Each long chapter is divided into sections; each section deals with an episode; we lose the thread sometimes, as we naturally must on this plan. This is especially the case in the second volume, where the biography proper cannot fill out the bulk. Here he has three main strings to pull—the "Julius tragedy," the Colonna episode, the building of Saint Peter's. But of the first we have something given us in the first volume; the second serves as an opportunity for considering all Michelangelo's friendships, and naturally covers a long period; and the last is carried out with wearisome particularity. The division alone gives a curiously formal air to the chapter. It is like a *schema* only just sketched in. Its effect on the narrative is unfortunate. We feel as if we were assisting at a summing up; and the evidence remains as bewildering as ever in Condivi and Francesco D'Olanda and Gaye, in the Letters and *Rime*, and, above all, in the marbles and frescoes.

As a work of art, therefore, that is, as a piece of constructive criticism, where the subject is seen whole and every paragraph tells like a tone in painting or an architectural line, this book must give place to smaller essays. To Mr. Pater's essay, for example, it must give place. That subtle little masterpiece, while professedly dealing with one aspect of the colossus, really admits one to the sanctuary within, the great heart of Michelangelo. We know the man—sculptor, painter, builder of churches, inditer of sonnets; he is there.

I feel (if I may so express it) something of a parricide in thus "laying hands upon my father Parmenides"—for all students and lovers of literature are deeply in his debt—but really it is Mr. Symonds's fault. As I have said, he has taught us what to expect. This book is amorphous; and, with him, form has always counted for so much! It is incisive here with all the old brilliancy; it is diffuse and troublous there with its pile of detail so dense that we sink beneath it. The Casa Buonarroti and its hoards are the innocent cause of Mr. Symonds's neglect of his values. Let me cite. He has laboured points that matter very little, such as the master's work in the marble quarries, his worry with the heirs of Pope Julius II., his connection with Saint Peter's church; and he has dwelt upon others, which matter very much, with an emphasis out of all proportion to their magnitude. The delicate question of Michelangelo's love affairs (if love affairs they can be called) has weighed upon Mr. Symonds. It has a whole chapter as it deserves, but it has mysterious references here and there which tend to exaggerate its importance; and it has a special appendix which might easily have been dispersed in the text. Mr. Symonds says it was "totally impossible to avoid the problem in question." Why should he avoid it? By such elaborate justifications he is injuring the cause he desires to serve. It is true he has had the ill-luck to be forestalled by Von Scheffler,

whose exceedingly clever monograph was supported by a curious and ingenious theory. But Mr. Symonds is not slaying the slain. People in England (and in France, too, for that matter—*teste* M. Emile Ollivier) do not yet understand the Hellenism of the Renaissance, even though they have had it at their own doors in the England of Elizabeth. Lucid statement of the undoubted fact that platonic friendship was better vindicated then than ever in Athens was needed. Mr. Symonds proves it to demonstration. As he says (ii. 160):—

"It was not to this or that young man, to this or that woman, that Michelangelo paid homage, but to the eternal beauty revealed in the mortal image before his eyes. The attitude of mind, the quality of the passion, implied in these poems [he is speaking of the Cavalieri sonnets], and conveyed more clumsily through the prose of the letters, may be difficult to comprehend. But until we have arrived at seizing them we shall fail to understand the psychology of natures like Michelangelo's. No language of admiration is too strong, no self-humiliation too complete, for a soul which has recognised deity made manifest in one of its main attributes, beauty."

That paragraph, I venture to say, comes from the heart; and, as there was occasion to observe in the ACADEMY a few weeks ago, it is sound criticism. The Hellenism of Buonarroti is the clue to his art as well as to his soul. In the case of the Marchioness of Pescara, Mr. Symonds has an easier battle to fight. It may be questioned whether there are any sane people who now honestly believe in that sickly-sentimental legend of senile passion. Why, even M. Ollivier laughed! And, as Mr. Symonds says, it is irrelevant. "There is something essentially disagreeable in the thought of an aged couple entertaining an amorous correspondence." Yes, and such a couple—two of the proudest figures in modern history. But surely he has forgotten sonnet xx. when he says (ii. 117) that "the singular thing about Michelangelo is that, with the exception of Vittoria Colonna, no woman is known to have influenced his heart or his head in any way." There is a sounder ring about this than any of the others, unless we except the very latest of the series, when he was preparing for death. Some boyish love must have touched him there—in Florence probably, in Lorenzo's days, or at Bologna, where he lay in hiding. Sonnet xxi. is just as obviously sincere, but there seems no doubt that it was written in or after 1532. Mr. Symonds thinks it was *not* addressed to a woman; I cannot persuade myself that his reasoning is conclusive. The total sense seems to insist upon that reading.

Mr. Symonds is at his best, as we should have expected, in the more simply critical part of his work. On the Sonnets he is particularly just; but he was that before when he published his translation of them, and, again, in the third volume of his *Renaissance*, and I do not find that he has much that is new to say. He is able to relate them to the artist's other expressionary *media*—his sculpture, his painting, and his building, and very admirably he does it. As thus:

"The thoughts and images out of which

Michelangelo's poetry is woven are characteristically abstract and arid. He borrows no illustrations from external nature. The beauty of the world and all that lives in it might have been non-existent so far as he was concerned.

His stock-in-trade consists of a few Platonic notions and a few Petrarchan antitheses" (ii. 169).

He goes on to show how, late in life, when the great man's visions began to fade, he

"preferred to use what still survived in him of vigour and creative genius for things requiring calculation or the exercise of meditative fancy. . . . He had exhausted the human form as a symbol of artistic utterance. But the extraordinary richness of his vein enabled him still to deal with abstract mathematical proportions in the art of building, and with rhythms in the art of writing. His best work, both as architect and poet, belongs to the period when he had lost power as sculptor and painter. . . . Up to the age of seventy he had been working in the plastic and the concrete. The language he had learned, and used with overwhelming mastery, was man: physical mankind, converted into spiritual vehicle by art. His grasp upon that region failed him now. Perhaps there was not the same sympathy with lovely shapes. Perhaps he knew that he had played on every gamut of that lyre. Emerging from the sphere of the sensuous, where ideas take plastic embodiment, he grappled in this final stage of his career with harmonical ratios and direct verbal expression, where ideas are disengaged from figurative forces. The men and women loved by him so long, so wonderfully wrought into imperishable shapes, 'nurslings of immortality,' recede. In their room arise . . . the cupola of St. Peter's and a few imperishable poems."

This is the Mr. Symonds we know—ardent, vivid, ornate, trenching on the rhetorical; but convincing, but penetrative. And there is more. Here and there we can pick up the threads of valuable aesthetic criticism; the pity is that you must "seek all day ere you find them." But unlike Gratiano's reasons, when you have them they are worth the search. His exposition of the evolution of Michelangelo's style is well worth pursuing through the long chapters. He begins it with the "Cupid" now at Kensington, a production of the master's early years when the influence of Donatello was strong upon him. He tells us that "the device of a momentary attitude is eminently characteristic of Michelangelo's style" (i. 63), and we know that it was characteristic of Donatello and his contemporaries. Like these men, his forerunners, and "unlike the Greeks, he invariably preferred the particular to the universal, the critical moment of an action to suggestions of the possibilities of action" (*ibid.*, 64). Donatello, Ghiberti, Della Quercia, had the same preference. Benvenuto Cellini, of another generation, avoided it in the "Perseus" and "Nymph of Fontainebleau." *Apropos*, Mr. Symonds accurately points out (i. 100) that the pose of the "David" is equally momentary, and that those critics who, like Mr. Heath Wilson, regard it as symbolic or typical, "entirely falsify the sculptor's motive" and method. In this work, again, he remarks the inspiration of Donatello; indeed, as he says, Michelangelo never shook it off quite; we meet it again in the "Giuliano de' Medici," in the Madonnas of Saint Peter's and of Bruges; and again, though Mr.

Symonds does not say so, in one of his latest works, the very unpleasant "Victory" of the Bargello, where the victorious youth has the unmistakable head of Donatello's "St. George."

Very ably does Mr. Symonds treat of these interesting matters when his detail gives him a little breathing space. In speaking of the "Battle of Pisa" cartoon he picks up another point—Buonarroti's exclusive occupation with the nude and the final accomplishment of his style. He left Donatello, he left Nature; he defined in this drawing "his firm resolve to treat linear design from the point of view of sculpture rather than of painting proper" (i. 276). This may sound a little obvious perchance; but, as the critic says elsewhere, the artist's "contempt for the many-formed and many-coloured stage on which we live and move—his steady determination to treat men and women as nudités posed in the void . . . is a point which must be over and over again insisted on" (*ibid.*, 176).

And so we come to the Sixtine, where the fateful "disegno di Michelagnolo" reached perfection (*ibid.*, 277). Here, after pointing out the typical beauties of the Adam, of the Athletes, of the Delphic Sibyl (certainly the master's most exquisite creation of sheer imaginative beauty), Mr. Symonds fails us. He refers to his *Renaissance in Italy*—volume, chapter, and verse—and leaves us gazing blankly. "We need not stop to enquire what he intended by that host of plastic shapes evoked from his imagination"; "it serves no purpose to enquire what they symbolise." I am inclined to agree with this rebuke (as I suppose it) to Von Scheffler's eleventh chapter. But then, in the third volume of the *Renaissance*, if I am right, Mr. Symonds suggested that Michelangelo shut himself up with the Bible, Dante, and Savonarola's sermons, and evolved a vast oracular scheme. That seems to me almost as sweeping as Von Scheffler. I admit I think Mr. Symonds is far more likely to be right now, when he says (i. 245):—

"In this region, the region of pure plastic play, when art drops the wand of the interpreter and allows physical beauty to be a law unto itself, Michelangelo demonstrated that no decorative element in the hand of a really supreme master is equal to the nude. . . . After we have grasped the intellectual content of the whole . . . we discover that, in the sphere of artistic accomplishment . . . one rhythm of purely figurative beauty has been carried throughout—from God creating Adam to the boy who waves his torch above the censer of the Erythrean Sibyl."

I have only one objection to make. Mr. Symonds gives us no chance of grasping that "intellectual content," which is precisely what Von Scheffler has done. Whether he was right or wrong, I think his theory was sufficiently striking to have been noticed; assuming always, of course, the actuality of a tangible "intellectual content."

Selecting thus, one might fill many columns with Mr. Symonds in his happiest moods. I must content myself with calling attention to one or two other fruitful veins. On pages 217 *et seq.* of the first volume there is a careful discussion of Buonarroti's in-

debtedness to Luca Signorelli, and further on (*ibid.* 258) a spirited corrective to Mr. Ruskin's very characteristic lecture on "Michelangelo and Tintoret." The sections on Michelangelo's pen and chalk drawings are perhaps the very best in the book, so far as pure criticism goes; and the whole chapter on the "Last Judgment" is temperate and just. Mr. Symonds's prose style does not improve. He is often inflated, tempted sometimes to mere *schwärmerei*; and sometimes curiously infelicitous. To call Leonardo da Vinci "a god-born amateur" is to be banal; and there is a passage on page 4 of the first volume which I should think his sense of humour would forbid in a new edition.

But his conclusion of the whole matter (ii. 371 to end) makes amends. It is a picture, in sustained eloquence, of the whole man—the "Hero as artist" as he puts it: of the sculptor who painted and was a poet, who thought like a Plato and lived like an anchorite, who above all, as Mr. Pater has said, was in the main so sweet, because at the root he was so strong to endure.

MAURICE HEWLETT.

## CORRESPONDENCE.

### CYLINDERS IN EGYPT.

Bromley, Kent: Oct. 29, 1892.

Permit me to inquire for any further information concerning the little-known archaic cylinders found in Egypt. These are of rude work, unglazed, and usually carved in black steatite. Some bear the names of kings, always of the IVth or Vth Dynasties; but mostly they seem to be substitutes for the usual funereal steles of offerings. They are found as far apart as Elephantine and the plain of Sharon; but any information as to localities would be very valuable. I have many drawings of these cylinders already, and shall be most grateful to any one possessing such objects who will send me squeezes by tinfoil or wet paper. A toothbrush will make good impressions.

It is remarkable that the funereal use of a cylinder-amulet is common to early Egypt and Babylonia; the earliest mode of burial in Egypt (crouched) is also Babylonian; and the oldest brick architecture of the two lands is identical in its decoration. If there be a connexion, it would rather be between the Mesopotamian and the pre-dynastic Egyptian; the dynastic Egyptian using extended burial, and being probably a Punite.

As to the Aegean pottery, so long discussed in the ACADEMY, there is much fresh material to be considered; but I have preferred not to bring it forward in the present circumstances, as the flat contradiction of facts, and the weight which has been thrown on the darkest hearsay evidence, do not seem to favour the consideration of scientific conclusions.

W. M. FLINDERS PETRIE.

### THE OX AS A UNIT OF VALUE.

London: Oct. 29, 1892.

In the *Proceedings* of the Society of Biblical Archaeology for June (just issued) there is a long paper by the undersigned on "Weights and Measures in Ancient Egypt." The section on weights contains several paragraphs (pp. 436-439) to illustrate their use in value-standards, and among other things it is noted that in a certain document an ox is valued at one *khetem* "piece" (of gold, or perhaps of silver). At the time of writing it I knew of

Prof. Ridgeway's interesting theories only from a notice in a daily paper, and as the details of the subject presented considerable difficulties, all discussion of the fact was deferred; yet, considered as fresh evidence in favour of Prof. Ridgeway's contention that the ox was the primitive unit of value in most communities, it deserves to be pointed out at once to a wider circle of readers in the ACADEMY. The metal value or weight of the "piece" is uncertain; but there will be more to say on the subject in a new series of the notes, and the natural inference that the *khetem* was an ox-standard (traceable, in fact, from 2500 to 1400 B.C.) will then I hope be fully established.

F. L. GRIFFITH.

#### NOTES ON ART AND ARCHAEOLOGY.

WHETHER London will be able to support for any long period an additional picture gallery of importance remains to be seen. Perhaps one of the existing ones may go down under stress of competition. But, however this may be, the first exhibition of the New Grafton Gallery, in Grafton-street—which will take place before the turn of the year—is likely to have at least one new feature which should be of real interest. We understand that certain prominent French painters—"up to date" men who, though they may be seen at the Salons, rarely command the suffrages of the English picture dealer—are likely to find interesting representation within the walls of the Grafton Gallery.

It is stated that Mr. Yeames, the Hon. John Collier, and Mr. Fred. Brown, are among the most prominent candidates for the vacant Slade chair of fine art at University College—a post confined, it is true, to practising artists, but which is likely to be much sought for among them, as it provides a certain moderate income, together with the opportunity of being habitu-

ally in London. It is impossible, while we touch upon this matter, to avoid reference to the length of service rendered by M. Legros, who is just now resigning; and it would, indeed, be undesirable did we withhold our tribute of praise from one who has done so much to uphold the standard of dignity and thoroughness in English workmanship.

In future, under the title of "Archaeological Reports," an annual account of work done by the Egypt Exploration Fund will be issued to the subscribers in the spring or summer, at the end of each working season. The number for the coming year will contain reports by M. Naville and Mr. Newberry on the results of their respective expeditions; and in order to keep the members of the Society informed of the progress of discovery, summaries of archaeological intelligence and of publications relating to Egyptology will be added, as well as more extended notices of selected works. Books for review, on any subject connected with Egypt, can be sent to the editor, Mr. F. L. Griffith, F.S.A., at No. 37, Great Russell-street, London, W.C.

AMONG the exhibitions to open next week are: (1) a collection of French pictures, including M. de Groux' much-discussed "Le Christ aux outrages," at the Hanover Gallery, New Bond-street; and (2) a series of twelve hundred drawings, originally made for Marcus Ward & Co.'s publications, at Messrs. Fester's Gallery, Pall Mall.

MESSRS. CASSELL & Co.'s *édition de luxe* of "King Henry VIII.," with photogravures after original drawings by Sir James Linton, will be ready for publication in a few days. The edition is limited to 250 numbered copies.

THE Rev. Dr. W. C. Winslow will have in *The American Antiquarian* for November (Chicago) an article entitled "The Queen of Egyptology,"

which reviews the labour of the late Miss Amelia B. Edwards as an archaeologist. The frontispiece will be a portrait of that eminent lady.

THE School of Art Wood-Carving, South Kensington, has been re-opened after the usual summer vacation. One or two free studentships in both the day and the evening classes, maintained by means of funds granted by the City and Guilds Institute, are now vacant.

As usual, the Christmas number of the *Art Journal* appears in good time, and is devoted to the life and works of a celebrated artist. A good selection has been made in Prof. Herkomer, one of the most popular artists of the day. The choice is very plainly justified by the illustrations, which comprise the well-known Greenwich Pensioners (still his best picture of that class), the two famous portraits of Miss Grant, and the anonymous American lady, who charms us under the title of "Entranced," and several other well-known works. The versatility and energy of Prof. Herkomer, and his life so unusually full of picturesque incident, combine to make his life one of more than common interest; and Mr. W. L. Courtney has written it with skill and good taste.

AMONG other interesting papers in the *Art Journal* for November are "Mr. Logsdail and Lincoln," "Raphael's Crucifixion," in which Mr. Claude Phillips gives a clear history and sound criticism of the "Dudley" picture now belonging to Mr. Mont, and one by Mr. M. Q. Holyoake, on Laguerre's mural paintings at Marlborough House, recently restored. The Birmingham School of Art fully deserves the special article devoted to it by Mr. Aylmer Vallance; and Miss Marion Dixon commences a series of papers on "Recent Fashion in French Art," which promise to be interesting.

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## LITERATURE.

*Alfred, Lord Tennyson: a Study of his Life and Work.* By Arthur Waugh. (Heinemann.)

MR. WAUGH brings to the writing of biography a delicacy of feeling not too common among modern biographers. He is the first man I remember meeting who has paid any attention to the "Shakspeare's curse" of dead greatness on those who will not let their ashes rest. The average literary trouble-tomb has probably never given it a thought, but for Mr. Waugh it is a real trouble. Is it to be heeded or not? He ventures gently to remonstrate with the irate shades. "Such a sentiment may, one feels, be uttered with all sincerity at the moment, yet with no intention of giving it the authority of an ultimatum." Mr. Waugh would plead, too, the reverence of his intention, and especially the nature of the life with which he has to deal—one in which there is nothing to be hidden, nothing of which the poet or his friends had need to be ashamed. Mr. Waugh may be comforted. It was not on such as he that the curse was invoked, though one cannot but wish, for the sake of those for whom it was intended, that it had the malign potency it threatens. Would it might be a real curse, rather than an impotent scream of anger from the tomb! Alas! the anger of dead men is as that of children. Who heeds it?

No signs of the times are more dispiriting than the real irreverence, side by side with a prying inquisitiveness, towards greatness. We see it not only among the bourgeois, but even among seeming literary persons. Who does not know men who gravely "collect" this or that great writer, without having in their natures the smallest affinity to those excellences which made the writers great—absolutely unpoetical men who collect Tennyson, men without an inkling of humour who collect Dickens? Such men stultify, make us ashamed of, our enthusiasms. They are the marine-store dealers of letters, who accumulate as much trivial unessential "ana" as they can pick up; and it was contempt of such, as of the gaping curiosity of the crowd, that made the late Lord Tennyson so restive under popular hero-worship, and accounts for the many legends concerning his reception, not exactly genial, of chance callers. Carlyle was no less restive, and for the same reason. What could a man who seriously appreciated their work want with their cast-off waistcoats, or why should those gape who never read?

But I digress, wandering far indeed from

Mr. Waugh. Mr. Waugh has, I said, that first quality of the true biographer, delicacy; he has, likewise, so far as one can say without verifying fact by fact, the gift of accuracy, and he is able to tell his story pleasantly and with some skill. So much of the story has so long been common property that it was almost impossible to invest it with much freshness, though Mr. Waugh's industry and opportunities have resulted here and there in suggestive anecdotes new to print. Even the comparative freshness of these has by this time been staled by the daily papers; but two of them at least we cannot pass unquoted. The first has reference to the poet's early intimacy with "natural" things, and also bears upon his remarkable gift of onomatopoeia:

"One of the rooms on the second floor," at Somersby, "was set apart as his den, and here he would sit of an evening pondering his verses. One night, as he leant from the window, he heard an owl hooting; and, with a faculty of imitation which was strong in him, he cried back to the bird. The poet's 'tu-whit, tu-whoo,' was so natural that the owl flew to the window, and into the room, where it was captured and kept for a long time as a pet"—

"I would mock thy chaunt anew;  
But I cannot mimic it;  
Not a whit of thy tuwhoo,  
Thee to woo to thy tuwhit,  
Thee to woo to thy tuwhit,  
With a lengthen'd loud halloo,  
Tuwhoo, tuwhit, tuwhit, tuwhoo-o-o."

The other story relates to the publication of "Poems by Two Brothers":

"Charles and Alfred were never supplied with a surplus of pocket-money. Now and then, when money was needed for some excursion or other amusement, they were sorely put about to scrape together enough for their purpose: and, on one occasion, when they were discussing ways and means in the saddle-room, they were overheard by the family coachman. Appreciating the position at once, and racking his brains for a plan, the servant bethought himself of the verses which his young masters were always writing—they could not be much good, still they might serve."

From which we gather that a coachman's high opinion of himself is occasionally justified. The result was the preparation of the MS. of the "Poems by Two Brothers," and that remarkable bargain with the Jacksons of Louth. That provincial printers should be found to give ten pounds for poetry by two unknown boys has been a puzzle of Tennysonian biography. Few modern publishers would be satisfied with taking ten pounds towards such an adventure. One has been inclined to regard the affair as a prophecy of that eminent business success for which Tennyson was afterwards to be remarkable, or to credit the Jacksons with a gift of critical second-sight rare indeed among publishers. However, great is common sense; and Mr. Robert Roberts, in some interesting reminiscences contributed to the current number of the *Bookman*, may fairly claim to have resolved the difficulty. Mr. Roberts's note is so interesting that it can hardly be out of place to quote it here:

"I knew these printers," he says, "and very respectable, prosperous, shrewd tradesmen they were, but not educated men in the modern sense of the word, and, as it seemed to me,

quite incapable of judging of the merit of a volume of poems. Then how came they to give ten pounds, and afterwards a second ten pounds, for a volume of poems by two schoolboys? I think the explanation is this: I have said they were very 'shrewd' men; and these schoolboys were the grandsons of the Rev. Stephen fytche, vicar of Louth, one of the richest and most influential men of the place. In a country town like Louth the vicar can put much good business in the hands of any printer whom he favours. No doubt the Jacksons had received in this way substantial benefits from the vicar, and, partly out of good feeling and partly out of policy, behaved liberally to the two youths with such influential connexions. And the printing of the book would be a very inexpensive affair, as it could be done in slack time, when auctioneers' bills and such like miscellaneous printing was scarce. Then, again, the acquaintances and friends of the vicar were sure to take a good quantity, so that there could be very little risk in the transaction."

Mr. Roberts is a loss to realistic fiction. To me there is something almost impressive in his thorough-going common-sense. And how much saner the story seems after his explanation. The Jacksons become possible inhabitants of earth; one sees their phantasmal forms growing ruddy with humanity as step by step Mr. Roberts relates their action to that commercial basis, on which alone it is realisable. Mr. Roberts applies his reagent to one or two other points of the Tennysonian legend with similarly refreshing effect; but I must leave the reader to follow him in the *Bookman*.

Mr. Waugh gives us some interesting quotations from that earliest volume. The usual octogenarian attitude of youth is most humorously illustrated in his extracts. These lads of eighteen and twenty are found lamenting their "vices," and sighing over their blighted lives in true Byronic fashion:

"The vices of my life arise,  
Pourtrayed in shapes, alas! too true,  
And not one beam of hope breaks through  
To cheer my old and aching eyes."

And again:

"Memory! dear enchanter!  
Why bring back to view  
Dreams of youth, which banter  
All that e'er was true."

\* \* \* \* \*  
Round every palm-tree, springing  
With bright fruit in the waste,  
A mournful asp is clinging  
Which sours it to our taste.

\* \* \* \* \*  
I stand like some lone tower  
Of former days remaining,  
Within whose place of power  
The midnight owl is plaining."

Mr. Waugh is, of course, right in saying that the volume contained little beyond echoes; but I think he might have found a few lines which, even thus early, bore the unmistakable characteristics of the Tennysonian manner. Such are

"the glutting wave  
That saps eternally the cold gray steep,"

which reminds one of

"I heard the water lapping on the crag,"

or,

"Thy cold gray stones, O sea";



and again :

"The tolling of thy funeral bell,  
The nine low notes that spoke thy knell,  
I know not how I bore so well,  
My Brother !"

while the phrase "holds communion with the dead" was to be used up again, word for word, in "In Memoriam." For these references I am indebted to Dr. Van Dyke's study of the poet. There was, as we know, but one review of the volume, that in the *Literary Chronicle and Weekly Review*, to which Mr. Waugh refers, though without quoting. There was nothing very characteristic in the notice, which might have well been kept up in type for any volume that came for review :—"This volume exhibits a pleasing union of kindred tastes and contains several little pieces of considerable merit." Perhaps the only point on which Mr. Waugh seems less informing than he might have been is in the matter of those early reviews, "cobwebs of criticism," which are always especially suggestive. I think, too, he has rather missed an opportunity in not giving us a fuller account of Arthur Hallam's "Remains," a volume now excessively scarce. It would have been interesting to have had an extract from Hallam's "Timbuctoo" to compare with his friend's more successful poem. It would have been interesting, too, to have had in full that poem, "A Scene in Summer," a few lines of which are quoted by Mrs. Ritchie. Two or three other sonnets, besides "Lady, I bid thee to a sunny dome," were no less worth quoting. Having, through the kindness of a friend, a copy of the "Remains" in my possession, I will quote the "Scene in Summer" at length, more for its association than for its poetical value :—

"Alfred, I would that you beheld me now,  
Sitting beneath a mossy ivied wall  
On a quaint bench, which to that structure old  
Winds an accordant curve. Above my head  
Dilates immeasurable a wild of leaves,  
Seeming received into the blue expanse  
That vaults this summer noon : before me lies  
A lawn of English verdure, smooth and bright,  
Mottled with fainter hues of early hay,  
Whose fragrance, blended with the rose perfume  
From that white flowering bush, invites my sense  
To a delicious madness—and faint thoughts  
Of childish years are borne into my brain  
By unforgetten ardours waking now.  
Beyond, a gentle slope leads into shade  
Of mighty trees, to bend whose eminent crown  
Is the prime labour of the pettish winds,  
That now in lighter mood are twirling leaves  
Over my feet, or hurrying butterflies."

Leaving these earlier associations far behind, one comes to the anecdote of the rescue of the MS. of "In Memoriam" by Mr. Coventry Patmore, which is quite new to print, though the reader probably has now known it for some days through the morning papers. However, it is not my business to assume that, so I must quote it once more. About the time of the publication of "The Princess," Mr. Coventry Patmore and Tennyson were constant companions.

"One morning Mr. Coventry Patmore, then occupied at the British Museum, received a letter from his friend saying that he had left in the drawer of his lodging-house dressing-table the entire and only manuscript of "In Memoriam," begging Patmore, moreover, to

rescue it for him. Patmore hurried to the lodgings, to find the room in the possession of a new tenant and the landlady very unwilling to have cupboards and drawers ransacked. It was not without much persuasion that Patmore was admitted to the room, where he found the manuscript still untouched."

The story, as I once heard it, was rendered more vivid still by the substitution of "the cupboard where I kept my butter and eggs" for the less exciting dressing-table drawer.

To refer to an incidental matter, Mr. Waugh is a little hard on Alexander Smith. In describing him and his shortlived fame, Mr. Waugh is unsparing in his diminutives—"this ephemeral little meteor in verse," "the little plagiarist," "the tiny triumph"—and he speaks with evident approval of William Allingham's somewhat unworthy exposure of "Smith's wholesale imitations and occasional thefts." Though Smith, in the character of the latest "new poet," did lose his head and behave like a fool, yet the impression to-day, I rather think, is that he was hardly treated; and if, indeed, there is little in his poetry that remains, his charming essays in *Dreamthorp* should keep his memory green as a very fine writer of prose. I think it is Mr. Ashcroft Noble who has said that he was an earlier Stevenson; and certainly there is much in *Dreamthorp* to strikingly remind us of *Virginibus Puerisque*—though Mr. Stevenson, of the two, has his fancy more under control. Taking down my copy of *Dreamthorp*, recalled to it by Mr. Waugh, I open on a passage which, curiously enough, one might have made certain was Mr. Stevenson's—"We know the ships that come with streaming pennons into the immortal ports; we know but little of the ships that have gone on fire on the way thither—that have gone down at sea." The first sentence seems as pure Stevenson as writing could well be. The explanation, doubtless, is that both writers studied the same fine old writers. Another passage in the same essay, on "Men of Letters," is more pertinent to our subject—"the lark is only interesting while singing, at other times it is but a plain brown bird." Would that biographers and hero-worshippers generally would master and remember that. Indeed, average biography might be described as, emphatically, the history of the lark when it is not singing.

Another man on whom Mr. Waugh is also a little hard is Edward Fitzgerald. He is evidently irritated by Fitzgerald's continuous depreciation of Tennyson's later work, and his constant preference for the earlier. Fitzgerald was somewhat of a crank in his critical judgments, and his iteration in his letters of this particular opinion was a little monotonous; but, after all, I am afraid his preference will be found nearer to the general feeling of lovers of poetry than Mr. Waugh's for the "Idylls of the King"—"the most characteristic and perhaps the most permanent of Tennyson's contributions to English literature." In saying this I by no means join in the narrow and ill-considered depreciation of the "Idylls," which has for some time been the fashion. To my mind the "Idylls" are a fine achievement, and will remain memor-

able if only for their characteristic blank verse—often, I admit, somewhat emasculate, but more often truly masculine. The condemnation of them in high critical quarters seems to me to have arisen from the prevalent misconception that poetry and drama are not two arts, but one. Arthur is a shadow, we are told; most of the other *dramatis personae* are shadows also. The thing is a tapestry. Well, and who has laid down that a poem may not be a tapestry, if the poet chooses? "The Fairie Queen" is a tapestry, the only poem with which it is proper, in aim as in achievement, to compare "The Idylls." In writing them, Tennyson's aim was allegory, not drama, though no fair-minded reader can deny that his figures, even the shadowiest of them, live in a way that makes Spenser's mere phantoms at cockcrow. Indeed, as a matter of fact, "The Idylls" are full of vivid action and portraiture, and we constantly forget that the actors are types made flesh. It is only those who won't see who can deny this; and they can hardly deny the great wealth of the poems in lovely nature pictures, and passages of high reflective verse, while the allegory of the later poet is surely handled in a firm artistic fashion, to which the rambling inconsequence of Spenser is a maze indeed. Mr. Waugh is right, I think, in claiming "The Holy Grail" as one of the finest spiritual poems in the language. He writes particularly well upon it, and says truly of Arthur that "he stands as a great, luminous background to the story of his knights; as a wide, bright sky that shows up against the breadth and brilliance of its purity the darker shadows that move before it." Arthur is quite properly an abstraction, the abstract "gentleman, or noble person," whom Spenser declared it the end of his book "to fashion in virtuous and gentle discipline." Even the detractors of "The Idylls" allow "The Passing of Arthur," or, one should say, the earlier "Morte D'Arthur" to be a fine thing.

But fine as "The Idylls" are, they are not the poet's finest work, for the reason that they are not of the finest *genre*. To talk of Tennyson's special gift is unprofitable, for he had so many gifts. Like most great poets, he had, in addition to his genius, superabundant talent. There was hardly anything in literary art to which his talent was unequal; but his genius, one can hardly doubt, was lyrical. That is what Fitzgerald meant in so constantly dwelling upon his earlier work; and, it will be remembered, he became, in a measure, reconciled to "The Princess" when the lyrics were interspersed through it. Indeed "Tears, idle Tears" was one of the poems he was always quoting.

Mr. Waugh holds a higher opinion of the dramas than usually obtains. There is no doubt that they contain much fine unappreciated stuff; but can there be any question that the years devoted to drama would have been far more fruitfully employed in the poet's more proper sphere? That dramatic superstition, growing more and more rampant, is responsible for fruitlessly diverting the poetic energy of several fine poets of our generation. It was the

*ignis fatuus* of Browning, masterly as he, like Tennyson, was in single dramatic episodes, or revelations of character; and it has turned awry some of the best years of Mr. Swinburne. The sooner we recognise that poetry and drama are two arts seldom combined in one man the better. We shall gain no little poetry by the recognition.

Some of Mr. Waugh's concluding remarks are worth quoting. Speaking of Tennyson's continuance of the tradition of English poetry, he says:

"Tennyson stands, as it were, midway upon a mountain, catching the echoes from afar, and passing on the melody to his followers on the hillside. Every now and again such a poet takes his stand upon the height, and preserves to us the spirit of our song, so that the new and old are never altogether out of harmony."

Again, speaking of Tennyson in relation to the spirit of the age:

"... Tennyson is never with the revolutionist, nor yet with the dullard; he is never in the forefront, but always among the first to enter the stormed citadel. As each bold theory of science was established by evidence, he accepted it in a mitigated form. As each new political change broadened down to the level of calm freedom, he welcomed it as a wholesome precedent. . . . Truth, he knew, lay not in instant acceptance of the unproven hypothesis, nor in blind adherence to outward form and ceremonial."

"The calm energy of will, the troubled but unbroken faith, the wide-souled sympathy with mankind, the scorn of things little and of low repute, the reticence towards publicity, the love of love—all these things were written in Tennyson's poetry. . . . His was a life that chose to stand apart from the hue and cry of the age, that walked in *fallentis semita vitæ* by paths of seclusion and peace. But the quiet way was not solitary. It ran, step by step, beside the high-road of the century, within hearing of the struggling multitude."

Mr. Waugh's book tells us admirably all that is essential about that life. We shall, doubtless, have an "official" biography, though the student of poetry perhaps hardly feels the need of it. The one hope from it is that it may give us some of the poet's letters. But in any case it is between the familiar green covers, as Mr. Waugh remarks, where the life of Tennyson is best sought. William Howitt once said of him: "You may hear his voice, but where is the man?" But of him more than of any other poet, the voice was the man.

RICHARD LE GALLIENNE.

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THE story of a victory told by one of the vanquished is invariably interesting and almost invariably untrustworthy, and this account of the fall of the small Italian despotisms from the pen of a servant of one of the fallen despots is not in truth an exception to the rule. But although in matters of inference, such as cause, motive, and credibility of testimony, the prepossessions of the writer have always to be reckoned with; yet, as a chronicler of *res gestæ*, he is painstaking, lucid, and accurate. His book, moreover, is the first complete and consecutive record of Italian events from the Congress of Paris to Cadorna's

entry into Rome, and as such deserves a place on the shelves of the student.

It is unfortunate that the writer of *The Making of Italy* should have started with the conviction that the makers of Italy, "Cavour and his fellow conspirators," as he calls them, were rascals, because it has given his book the air of an indictment rather than that of a history. There is no diplomatic irregularity of theirs, no military excess, no pressure, or violence, or stratagem, however inevitable or venial, which is not held up to reprobation. Most of these charges are not now stated for the first time, and to most of them the defence is not a traverse but a justification. The worthiness of the end in view is the only thing that can justify a war, for every war is full of horrors that no modern man, not even M. Zola, dare write in full; but to make Italy a kingdom and Italians freemen has been accepted as a worthy end, not in Italy only, but generally throughout Europe. Of course the author does not accept the soundness of this view, asserting that unification was not desired by the Italians, that it was the act of a few, effected by foreign aid in the interest of a party, and against the wishes, he does not quite say of the majority, but at any rate of whole districts or provinces. Nobody disputes the foreign assistance, and nobody disputes that many Neapolitan nobles and many Roman descendants of the nephews of Popes were opposed to the change. Nobody disputes that the lowest orders in the brigand-harbours of the Abruzzi and Calabria were indifferent, and some of them actually hostile. But the fox-chase between the armies at Naseby does not prove that England was not deeply stirred in the fight between Parliament and King, nor does the existence of a Jacobite party in the middle of the eighteenth century show that Englishmen had not made up their minds to have done with the Stewarts. But we are asked to believe that a few unprincipled conspirators, chiefly Piedmontese, imposed a united Italy on Lombardy and the Duchies, on the Legations and the Two Sicilies, and that a population who loved their Austrian and Bourbon lords were cajoled or frightened into voting for annexation. There is a comforting and wise doctrine of the Catholic Church that leaves hope for the virtuous heretic by referring his heresy to incurable moral blindness. We are tempted to think a similar defect in the historical sense afflicts the author, though some part of the scales must certainly have fallen had he less imperfectly grasped the history of Italy since 1815. For, indeed, the treaty of Vienna explains the outcome of that of Villafranca; what took place after Laibach in 1821 illuminates Neapolitan history in 1860. Events in Rome from 1848 to 1850 give the key to what happened in 1859 and in 1870. Of all this earlier history the writer makes no account whatever.

There is not much that is new to be told of the Congress of Paris, a seat at which was bought by Italy's participation in the Crimean war; but the arts by which Cavour secured the French alliance and then provoked Austria into aggression are lucidly

stated by The O'Clery. Here and elsewhere he stops to slay the slain, and labours to convince a world that needs no convincing that in his adherence to the doctrine of "qui veut la fin veut les moyens," Cavour was entirely unscrupulous. The war in Lombardy, with its battles from Montebello to Solferino, and indeed the fighting generally, is well and on the whole fairly described, though it is quite needless to be so emphatic about the military inferiority of the Piedmontese, or to explain that if the Austrian had played his cards better the game might not have been won by the French. It is, however, impossible to notice without a smile the author's belief that the Piedmontese peasantry were favourably disposed to Gyulai's soldiery, and that the astonishing ignorance of the Austrian commander of the enemy's movements arose, not from the unwillingness of the Lombards to give information, but from the Count's indifference to the advantage of obtaining it.

The victories of the Allies were the signal for popular explosions in Parma, in Modena, and in the Papal provinces. These, we are told, were due to the intrigues of Piedmont. If that means that the national committees throughout Central Italy were emboldened by the consciousness of support in Turin to fire their mines, it is not an unfair statement. But it entirely fails to explain how the explosive came to be there, and in such quantity and of such force as to blow the Austrian and Bourbon and Papal governments into the air. That is to be understood only by examining what was the previous record of those governments whose "just rights" the author takes under his protection. He certainly makes it quite clear that the taxation, which was light, had nothing to say to it; but when did the amount of taxation ever change the heart of a people?

One must go back some little way to realise how essentially unstable were all these thrones. To begin with, the dynasties that had been forced on the people after 1815 were rooted neither in popular affection nor in national tradition. With the exception of the Pope, these rulers were all practically foreigners, the creation, if not the creatures, of a foreign government, and that the government of the traditionally hated Tedesco. Austria had received Lombardy and Venetia, while the Duchies of Tuscany, Parma, Modena, and Lucca had been allotted to families either members of or closely connected with the house of Hapsburg. The right of keeping garrisons even in the Papal States had been given to Austria, so that the Italians might and did feel that the Austrian soldiery were the police of the peninsula. We do not suppose that a Papal officer like The O'Clery will refuse to admit that the best of the petty sovereigns were the popes; but they were ill-served and ill-informed, and such spectacles as a Savelli (known as "the Corsican mad dog") dismissed for infamy by Gregory XVI., yet receiving a Cardinal's hat from Pius IX., can hardly be considered reassuring. The follies and cruelties of such men as Francis of Modena, and Charles of Parma, stabbed in 1854 (by his brother?), the broken oaths of Francis and Ferdinand of Naples,

and of Leopold II. of Tuscany, above all, the Pope's desertion of the Italian cause at the very turning-point of the campaign of 1848, were not things that could be forgotten. Yet we are told that the plebiscitary voting in these provinces was a mere farce, the result of Cavour's intrigues; and it is not obscurely hinted that votes were obtained by fear of the soldiery. The author forgets that on the eve of Novara, in 1849, when there was no Cavour to intrigue, and no soldiery to dragoon, Lombardy, Parma, and Modena, had decreed their annexation to the kingdom of Carlo Alberto. He omits to mention that in the Legations, at Forlì and Cesena, for example, great Papalino landowners threatened the peasants with eviction, and that priests thundered anathemas in the churches. None the less the peasants crowded to the urns as if it had been a *festa*. No doubt there was some manoeuvring of the votes in Nice and Savoy—where the upper classes were opposed to incorporation with France; but this does not prove that manoeuvring went on where no conceivable need for it existed. The details of one episode—the recapture of Perugia by the Papal soldiery, in which several women and children were killed, have been much disputed. We have the authorised Roman version, which, of course, makes light of them. There is the account of an American traveller, named Perkins, an eye witness, who, as a civilian, probably exaggerated the horrors of the storm. The truth probably lies about halfway between the two accounts, for there is no reason to suppose that Perkins was the unmitigated liar that The O'Clery suggests. After telling us that the insurgents were hardly any of them Perugians or even Papal subjects, he adds that few rebellions were ever repressed with less bloodshed, and that there were "no after executions for complicity like those carried into effect (among other instances) by the English themselves on a grand scale in India." This comparison of Italian volunteers, bent on liberating their brethren, with the torturers of women and children in Cawnpore is worth noting, not because of its questionable taste, but because it gives the keynote to the spirit in which this history is written. The O'Clery carries his defence of the powers that be to such a length as even to defend the Neapolitan prisons mainly on the strength of a letter from Poerio, showing that in prison he was allowed to receive fruit and other luxuries from his friends. The corruption of the jailors in Italy is, however, universally admitted, and the evidence of Catholic Italians and Protestant Englishmen leaves no doubt that many of the dungeons were absolutely unfit for human beings. The late Lord Llanover was not an excitable person, but he testified that the cell where Saro was confined for more than a year (though he had not been tried) was so low that he could not stand upright, so that when released he was unable to walk. In other lately occupied cells, prisoners had been severely bitten by rats. Others smelt horribly, though they had been cleansed for many months; and these dens at Santa Maria Apparente and Saint Elmo were, according to the prison

officials, paradise compared with those of Sicily.

One of the very best chapters in the book describes the final act, the capture of Rome, by Cadorna, in 1870. This is in large part the narrative of an eye witness, and it is a very spirited account. He has all our sympathy in his defence of the courage and conduct of the Pontifical Zouaves, and we may congratulate him on having cleared the character of brave and chivalrous men from the aspersions of irresponsible and ill-informed correspondents. In this case, at any rate, the author feels strongly that to deny all merit to an adversary is unfair as well as foolish.

REGINALD HUGHES.

*Poems, Dialogues in Verse, and Epigrams.* By Walter Savage Landor. Edited with Notes by Charles G. Crump. In 2 Vols. (Dent.)

THE belief entertained in some quarters, that Mr. Crump would follow up his edition of the *Imaginary Conversations* with an equally complete edition of the poems, turns out to be illusory. These two volumes only contain a portion of the poetry printed in Forster's edition of Landor's Works; and although a few pieces are included which Forster did not reprint, most of the pieces he omitted are also omitted by Mr. Crump. The fact that merely a selection was to be looked for should have been clearly stated on the title-page. Here, however, there is no hint of selection, and a fly leaf inscribed "Landor's Poems," &c., distinctly conveys the opposite impression. In the first volume of "dramatic scenes," the pieces entitled "Inez de Castro," "Beatrice Cenci," and three or four others are omitted. In the second volume the omissions are even more disappointing. Mr. Crump gives us "Gebir" and "Chrysaor" and three other long poems; but "we pour the Greek honey of Landor," if one may quote Mr. Austin Dobson, out of an amphora that leaks, for the *Hellenics* are woefully cut down. Most distressing excision of all, a large number of the very best of Landor's shorter poems are cut out. Mr. Crump writes:—

"I have preferred to run the risk of making a selection from Landor's poems, hoping that, if by so doing I fall into some errors, I at least avoid the guilt of reprinting what Landor in his wiser moments would never have published."

If there is any guilt in knowing by heart more than two or three of the perfect poems which Mr. Crump prefers to ignore, then is one humble admirer of Landor damned irrevocably.

Mr. Crump might at least have seen that his selection was free from misprints. In the verses to Lady Charles Beauclerk we find:

"He knows you lovely, thinks you wise,  
And still shall think so, if your eyes.  
Seek not in noisier paths to roam."

In the pretty ode to Hesperus, written, Cleone told Aspasia, by some confident man

on a doubtless feigned occasion, a stanza is made to run thus:

"Phryne heard my kisses given  
Acte's rival bosom.  
'Twas the buds, I swore my heaven,  
Bursting into blossom."

The lines are properly printed both in the Collected Works and in Mr. Crump's edition of *Pericles and Aspasia*; though not in the cheap Camelot Series reprint. The apostrophe to the "wandering Muses" prefixed to the *Hellenics* contains a blunder:

"Or would ye rather choose the grassy vale  
Where flow Anapos thro' anemones."

It is not always easy to find which edition Mr. Crump has followed. In some cases, however, he states plainly that it is an earlier edition of the *Hellenics*—that is to say, he does not give us Landor's poems with the author's final corrections. It is unlikely that the earlier version will be generally preferred. Take, for instance, "The Sons of Venus," which begins in Mr. Crump's version:

"Twain are the sons of Venus: one beholds  
Our globe in gladness, while his brother's eye  
Casts graver glances down, nor cares for woods  
Or song."

In the 1859 edition of the *Hellenics* the poem is called "The Boys of Venus," and begins:

"Twain are the boys of Venus: one surveys  
Benignly this our globe, the other flies  
Cities and groves, nor listens to their songs."

The last line, besides being more elegant, gets rid of an obscurity. In the Latin it runs:

"Nec nemora, aut urbes, aut vatum carmina curat."

There is not much to be said about Mr. Crump's introduction, except that it rather reminds one of Landor's epigram, omitted in these volumes:

"And when (as well as he might) he hit  
Upon a splendid piece of wit,  
He cried, 'I do declare now, this  
Upon the whole is not amiss.'  
And spent a good half hour to show  
By metaphysics why 'twas so."

Among other things Mr. Crump would have us believe that Landor "in his inmost heart mistrusted his success as a poet." Ranking himself as the best of living prose writers, Landor, Mr. Crump says, "in poetry felt that there were men living who were his masters." Therefore of his verse Landor never speaks so confidently as of his prose. So Mr. Crump opines. But among the poems he omits is one which, beginning with a reference to Milton, proceeds:

"I on a seat beneath, but on his right,  
Neither expect nor hope my verse may lie  
With summersweets, with album gaily drest . .  
A few will cull my fruit and like my taste,  
And find not overmuch to pare away."

Mr. Crump has pared away ruthlessly and, I think, unwisely.

STEPHEN WHEELER.

## THE LETTERS OF CARNOT.

*Correspondance Générale de Carnot.* Publiée, avec des Notes historiques et biographiques, par Etienne Charavay. Vol. I., August 1792—March 1793. (Paris: Imprimerie Nationale).

ONCE again the French government is earning the gratitude of all students of the history of the French Revolution. The publication of the Register of the Committee of Public Safety, which is being so admirably carried out by M. Aulard, is to be supplemented by a complete edition of the letters of the great Carnot. It is by the publication of such documents that the real history of the Revolution can alone be discovered. Hitherto writers on the subject have been dependent too much upon files of contemporary newspapers, and upon the often untrustworthy memoirs of actors on the political stage. What all students have been longing for are the authentic documents. These the French government is now publishing on an extensive scale and in sumptuous style; and it is devoutly to be wished that the English government would follow suit. If it would only publish Pitt's despatches, what an enormous amount of misconception would be swept away?

The name of Lazare Nicolas Marguerite Carnot is generally identified with the military successes of the First Republic. He was added to the Committee of Public Safety for the express purpose of directing the military operations of the armies on the frontiers. The Committee based its authority, and was endured by the people, on the ground that a strong government was necessary to enable France to fight the rest of Europe. Carnot had the good fortune to be attached to the department which shed glory on the government of the Committee. Others, such as Billaud-Varenne and Robespierre bear the obloquy of inaugurating and carrying out the Terror; whereas Carnot has associated his name with the victories won by France, and not with the horrors of the guillotine. Yet Carnot would have been one of the first to have insisted upon the solidarity of the Committee of Public Safety. His signature is attached to some of the most sanguinary of its resolutions. It is idle to say that he ought not to bear the responsibility for his share in the Terror: the whole system must be judged together; rightly or wrongly, all the members of the Committee considered that the ravages of the guillotine in Paris were indispensable for military success upon the frontiers. Carnot did not himself try to shirk this responsibility, and the attempt to separate the military from the administrative measures of the Terror must always fail. Nevertheless, the work of the Committee of Public Safety can be looked at from both sides with advantage, as long as the two departments are recognised as closely united. M. Charavay's edition of Carnot's Letters will therefore be an indispensable supplement to M. Aulard's Acts of the Committee of Public Safety.

Carnot has been called the "organiser of victory." The title is deserved; but just as people are apt to disregard the co-operation of his colleagues on the Committee, so

popular opinion has largely neglected the measure of assistance given by his military advisers. The direction of fourteen armies was too much for any single man. Some modern writers, actuated by a malicious desire to belittle the services of Carnot, have exaggerated those of his principal helpers. The Topographical Committee worked out indeed the details of Carnot's military plans; but he was the real master of the situation, and the ability of his military advisers should not be used as an argument for depreciating the man on whom rested the responsibility. Some of Carnot's coadjutors ranked among the most distinguished officers of monarchical France. Among them may be specially cited the name of the engineer, D'Arçon, who invented the use of red-hot shot in the siege of Gibraltar. Even greater was the assistance given to Carnot by his colleague in the Committee of Public Safety, Prieur of the Côte d'Or. Prieur, like Carnot, had been an officer in the Royal Engineers, and he took charge of the important and difficult work of providing the armies with the munitions of war. France became a vast workshop, and Prieur managed to supply in abundance every requisite for the efficient discharge of military operations, leaving Carnot free to direct the strategy of the several campaigns.

In later volumes we shall be able to study Carnot's military plans, and we shall then be able to form an opinion whether or no he was a great military innovator. We shall be able to judge how far he deserves his reputation as one of the greatest soldiers of the world, the destroyer of the old system of Frederick the Great, and the forerunner of Napoleon. But in this first volume, which contains Carnot's correspondence from August, 1792, to March, 1793, we see him only as a deputy on mission. He did not enter the Committee of Public Safety until August, 1793, and by that time he had had during his missions plenty of opportunities to study the condition of the armies of the Republic in the field. This experience was most useful to him, for it enabled him to see that the old strategy was quite unsuited for the enthusiastic but undisciplined masses of the new levies. He also learnt one important lesson, that the soldiers were more willing to trust and obey the deputies sent on mission by the Convention than their own generals. It was by means of the deputies on mission that Carnot at a later date was able to impress his views upon the French armies; and the situation of the deputies with regard to generals, officers, and soldiers was well known to him, from the experience he had gathered during his own missions.

The name of M. Charavay on the title page is a guarantee for the excellence of this edition of Carnot's Letters. Not only has he made extensive use of the public records at the Archives, but he has also been permitted to consult the family papers. In addition, he is well known by his catalogues of the collections of autographs, which he has prepared for sale, notably of those rich in revolutionary documents. A vast number of autographs have passed through his hands, some of which, as all readers of *La Révolution Française* (the

monthly periodical devoted to the history of the Revolution) are well aware, are of unique importance. The biographical notes appended by him to this volume are peculiarly full and extremely valuable, for M. Charavay is, as he himself confesses, almost a fanatic on such minute questions of accuracy as the spelling of names, and the exactness of dates. It goes without saying that the volume is produced, like all those proceeding from the Imprimerie Nationale, with every advantage of paper and printing. It is hardly necessary to add, also, that this collection of Carnot's Letters must form an indispensable part of every library which professes to collect books bearing upon the history of the French Revolution.

H. MORSE STEPHENS.

## NEW NOVELS.

*A Woman's Ambition.* By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

*The Village Blacksmith.* By Darley Dale. In 3 vols. (Hutchinson.)

*Under Pressure.* By the Marchesa Theodoli. In 2 vols. (Macmillans.)

*Etelka's Vow.* By Dorothea Gerard. (Eden, Remington & Co.)

*Syringa.* By Arthur Nestorien. (Digby, Long & Co.)

*The Downfall.* By Emile Zola. Translated. (Chatto & Windus.)

*A Saint, and Others.* By Paul Bourget. Translated. (Osgood, McIlvaine & Co.)

*A Little Norsk.* By Hamlin Garland. (Fisher Unwin.)

*The Runaway Browns.* By H. C. Bunner. (Brentanos.)

*A Modern Romance.* By Laurence Bliss. (Methuen.)

It is the present reviewer's misfortune not to have come across any of the numerous novels which, he learns from the forepage, Mr. Henry Cresswell has written. He is, therefore, unable to say whether *A Woman's Ambition* is an advance or a falling-off compared with previous productions. The story is none the worse for its commonplaceness of general details, but it suffers from a conventionality of treatment. Though often brightly and pleasantly written, and occasionally with an ease and mastery of dramatic effect which is at once welcome and a surprise, the style is strangely unequal. At times it is pompous and inflated; then the author seems to have mentally shaken himself, and for the ensuing few pages, or even for a chapter or two, all goes crisply and well. But, if much of the background, and frequently the manner and method, be commonplace, the central motive certainly is not. There are few Mrs. Kings, even in that strange world of fiction which constitutes the limbo between the impossible and the possible; fewer still, fortunately, in real life. She is, as Mr. Cresswell shows her to us, in many respects an excellent and even admirable woman, so far as the main course of her life is concerned; but, with regard to the two young men



whom she has brought up as her own sons, though she is neither wife nor widow, and has never borne children, she is practically a monomaniac. There is one notable scene in the book, where the old maid, whose passion of repressed motherhood has made her commit folly after folly, and at last actual crime, tries to strangle a man who had guessed what she had so long kept secret, and this in the presence of her two "sons." *A Woman's Ambition* is much too long. Told in a third of its present length, the story would be an interesting one, though even then the strain upon the reader's credulity would need to be lightened. If the story, which will no doubt appeal to a large section of Mr. Mudie's public, appear later in a one-volume edition, Mr. Cresswell might with advantage prune the excess of latinised words. Here is a sentence at random (vol. iii.):

"No long process of ratiocination led her from those various considerations to a resolution to listen. The consciousness of all those ideas was a simultaneous and momentary one; and it was in obedience to them in the aggregate that she replied," &c.

There is an interesting fact connected with Mr. Dale's novel, *The Village Blacksmith*, which may be noted, although it has nothing to do with the story itself. I see by the imprint that the book has been printed at a Dutch press. This is the third or fourth novel which has come to me for review with this identical imprint. The fact goes to substantiate what has of late been so vigorously denied, that much of the printing work of the London publishing firms is now being done abroad. Certainly the neat type and pleasant setting are, in the present instance, more attractive than one finds in the common run of novels; and if this result is to be obtained with less than the usual outlay, it is perhaps as well that a timely lesson should be brought home to English printers. Mr. Dale's romance, unfortunately, hardly lives up to its "type." The story is by no means uninteresting, and to those who love the sentimental (the genuine, not the merely foolish sentimental) it will or ought to afford a good deal of pleasure. For others, I fear, there is too much of this kind of thing:—

"The next thing of any interest to other people which occurred was Vera's hat came off. How it happened has never transpired; but after its loss was discovered, which was not immediately, and the hat had been readjusted by Captain Raleigh, which was a somewhat lengthy proceeding, the conversation assumed a less fragmentary nature than it had partaken of during this little interlude."

This is bad enough for ear and eye and human patience generally: but when the author takes to apostrophising in this fashion:—

"And now, ye angels, who stand with folded wings beside that innocent mother and still more innocent child—shield them: for a sudden fierce anger rose in the heart of the father as," &c.—

thereafter, the reader can but—well, can refrain without deep regret from ordering from the library the other two novels, "&c., &c.," which, I see from the title page, Mr. Darley Dale has already fathered.

An exceptional interest attaches to the "Scenes from Roman Life," to give the Marchesa Theodoli's supplementary title to *Under Pressure*. The book, avowedly a first venture, is dedicated to Mr. Marion Crawford, to whose "friendly incitement" it would seem to be due. The author, who bears an honoured name in Rome, is an American who, "by marriage and earliest associations, is capable of describing some of the customs, prejudices, and virtues still subsisting in a portion of Roman society" to which she belongs. Despite the opening sentences, which are composed in a stiff self-conscious fashion, the novel is well written. Its paramount interest, however, does not lie in the style, which is in no way distinctive or specially attractive; and still less in the plot, which is feeble; but in the fact that we have here a presentment of social life in an Italian city of to-day from the Italian point of view. No one who has lived in Rome and had access to Roman society can fail to recognise the essential truth of the Marchesa Theodoli's delineations of persons, ideals, manners, and habits: though no one, in certain respects, not even Mr. Marion Crawford, could produce such a record unless born to or brought up among the advantages which the author of *Under Pressure* has enjoyed. Her strength lies in portraiture, rather than in dramatic representation. Her Princess Agnese Astalli and Signora Camilla Segni are true in every line and touch; it is when the plot has to be woven, and incidents evolved, and divers temperaments to be depicted in active and passive states, that she is less satisfactory. It is doubtful if a heroine such as Bianca Astalli can appeal to English readers—to those, at any rate, to whom the conventional life presents no aspect that is either reasonable or alluring. But the story of her own and her sister's love experiences is sympathetically told; and that, after all, is what the ordinary reader will care most for in *Under Pressure*.

Miss Dorothea Gerard's Austrian stories are always welcome. If not one of her most successful, *Etelka's Vow* is a very readable and even engrossing tale. Its weakness lies in the radical unlikelihood of the actions of more than one of the characters. Etelka has vowed to avenge the man who caused the death of a lover who, by an act of inexcusable folly—though in Austria it seems it would be, to say the least of it, condoned—takes his life on the eve of his great happiness. The man to whose criminal or indefensibly weak negligence this death is due ultimately becomes the husband of Etelka. Here is the germ of the story: it would be unfair to say more. Perhaps Etelka's action, when the inevitable discovery comes, will be to many as credible as that of Lieutenant Paloghy in committing suicide: to me, the supreme acts of both seem inconsistent with their respective characters. But that is a matter of opinion. There can, on the other hand, scarcely be two opinions regarding the charm of Miss Gerard's background touches. In this respect *Etelka's Vow* is as delightful as any of its predecessors.

Mr. Arthur Nestorien has a fondness for

peculiar names for his personages, such as Mooton, Vailesborough, Gioval. He affects a staccato system of punctuation and a spasmodic collocation of words. He sometimes indulges in sentences certainly succinct, if that be a saving merit, but barbarous of appearance, e.g., the complete, enigmatical, daringly original sentence, "They bewared"; again, in other sentences, long and perplexing to an extraordinary degree, as the hundred and eleven words that—on p. 324—hang together on twenty commas and a semicolon. Finally—no, not so, for he has many strange predilections—say, rather, to conclude with, he hankers after uncanny adjectives, as the misbegotten term that looms through this sentence: "And the smoke hung thick in the mist, nubigenous, dense." Mr. Nestorien, too, does not disdain to show his prejudices. Scotland (to be exact, the northern portion of it) "is a country where every woman looks and behaves half like a man" (p. 236): the universities may have justification for their existence, but they do not enable a man to learn French: "Already he saw his paragraphs . . . full of suggestions and of French words mostly spelt wrong (*sic*) (for Mooton's French was of the best university *commong-êtes-ri* style)" (p. 123). The story of *Syringa* is worthy of the author of these "elegances."

It is a relief to turn to two such books as *The Downfall* and *A Saint*, translations though they be. It would be out of place for me to say much at this late date on the new novel by M. Zola. I may mention, however, that I took up Mr. Ernest Vizetelly's translation of *La Débâcle* almost immediately after perusal of the original, and read the greater portion for a second time with an enhanced sense of the power and sweep of M. Zola's genius. It has always seemed to me that *Germinal* is one of the great books of the age; it is saying much, then, to affirm that *La Débâcle* is not unworthy to rank with it. It is an overwhelming argument against war: a more damning and conclusive arraignment than any poetical or philosophical tirade that has ever been penned. And this is so because it is written with the blood of the ignobly slain and the miserably martyred. Those who do not read French, or who prefer an English version if tolerable, may be sure that Mr. Vizetelly's rendering is in all respects trustworthy as well as scholarly. The volume has the additional attraction of elucidatory notes by the translator, who, it may perhaps not be superfluous to add, was a war correspondent during the Franco-German struggle for supremacy.

Very different in method and manner is the work of M. Paul Bourget, *prince des psychologues*. But in truth this volume is not a novel, or even a series of tales, but rather a long fictitious narrative of the author's visit to another such monastery as that of Monte Oliveto in Umbria, and its priestly sovereign (of both, though it is scarce pertinent, the present writer also has the liveliest recollection), with, for padding, three supplementary little stories. M. Bourget is often accused by M. Lemaitre, and other ultra-patriotic

scribes, of Anglomania. But he is no lover, at least, of the unprotected female tourist who dauntlessly, "without good looks, good manners, or good dressing," sallies abroad to the confusion of foreign males. This is how the gallant author of the *Physiologie de l'Amour Moderne* chronicles a certain meeting in the Pisan Campo Santo:—

"In the course of my visits to the Campo Santo I had noticed a couple of elderly English maiden ladies, who, by their singular ugliness and their utilitarian strangeness of attire, were a living illustration in caricature of the beautiful verse of a poet to a corpse:—

'Thou hast no longer sex nor age.'

Mr. John Gray's translation is generally fluent and literal—sometimes too literal; and, apart from a few strange lapses, is pleasing and even graceful, particularly when it is remembered what an exceptionally individual and delicate writer M. Bourget is.

I have more than once drawn attention in the ACADEMY to the admirable work of a young American romancist, Mr. Hamlin Garland. This small book of his, *A Little Norsk*, is a delightful story, full of humour of the finest kind, genuine pathos, and enthralling in its vivid human interest. The Norse orphan lass, who, both as child and woman, wins the hearts of the two great Missourians, is a welcome change after the usual three-volume heroine. As for Bert and Anson, they are heroes and fit to be fathers of kings, though it would have amazed them to hear it.

Mr. H. C. Bunner has a very pretty reputation for humour—to say nothing of the bays he gained by his *Airs from Arcady*—won, so to say, off his own bat, and also as editor of the generally delightful *Puck*, which, somewhat ineptly, has been called the *Punch of America*. The *Runaway Brown* is a dainty and amusing comedy-burlesque. The story is told with grace and verve: one smiles at every page and often laughs genially. What more is wanted? It is certainly an added incitement to possess oneself of this "Brown Study" that it is so charmingly illustrated, printed, and generally "set forth."

The publishers of Mr. Bliss's romance have hit upon a novel method of attraction. The delicate etching by Mr. Sainton, which ordinarily would be a frontispiece, is here imprinted on the outside parchment cover. The effect, in this instance at any rate, is pleasing: though, scarcely necessary to say, such a method of illustration might readily become positively offensive. Mr. Bliss's story is not so distinctly modern as to justify its title, but it is an interesting if painful study of the development along unusual lines of a morbid temperament. The author will do better when he has learned to distinguish between the *vraie vérité* of life and mere literary realism.

WILLIAM SHARP.

#### GIFT BOOKS.

*Indian Fairy Tales.* Selected and edited by Joseph Jacobs. Illustrated by John D. Batten. (David Nutt.) *The Green Fairy Book.* Edited by Andrew Lang. With illustrations by H. J.

Ford. (Longmans.) Mr. Jacobs and Mr. Lang progress with equal steps in their agreeable task of making children of to-day familiar with fragments of the oldest literatures of the world. Each has produced his third volume. Mr. Jacobs, after "collecting" English, and "editing" Celtic fairy tales, now passes to India, where (like most other scholars) he finds the original home of this class of folk-lore; and there seems no reason why his geographical tour should not be productive of many future results. Mr. Lang, on the other hand, announces that he knows when to stop; and that the coloured series of "Fairy Books" will not go beyond Blue, Red, and Green. However, we may trust his ingenuity to provide a substitute for next Christmas. So much for general introduction. Of the two collectors, Mr. Jacobs, as usual, is the more stimulating. He has cast his net wider, and dressed up his catch with a more piquant sauce. Here you will find nursery stories told by an ayah to English girls only a few years ago, side by side with translations of Buddhist Jatakas, which certainly date back for two milleniums; and both alike are written in the same crisp style that shows their substantial identity of source. At the same time, he has enriched his text with analytic and comparative notes (carefully placed at the end), which contain more matter for argument than a volume of the *Folk-Lore Journal*. As in his first volume he claimed to have traced to his mythological source the Childe Roland of Shakspeare and of Browning; as in his second volume he tore to pieces the Welsh associations of Gelert; so now, he yet more boldly declares that Brer Rabbit himself, like St. Josaphat, is merely a negro incarnation of Gautama Buddha. All will not accept Mr. Jacobs's conclusions—and some of them are perhaps incapable of demonstration; but for ourselves, we shall continue to believe that his is the only fertile method of reasoning in comparative folk-lore. Mr. Lang—who, on other occasions, is not afraid to argue about mythology—leaves speculation altogether on one side when he has the pleasure of boys and girls to consult. He takes his goods where he finds them (though it happens that most are either French or German), being satisfied with their merit as stories; and then he sets his company of fair translators to work, for our benefit. Many will prefer this mode, and we will not quarrel with their tastes. So, too, we do not intend to draw any invidious comparison between the two illustrators, each of whom stands head-and-shoulders above the average. Mr. Batten, in particular, has caught the charm of Eastern decoration and Eastern dress; but he is not always successful in his faces, and sometimes, fails in his animals. On the plate opposite p. 120, he has a bullock that is worthy of Mr. Kipling's *pire*, though it is out of place.

*Master Bartlemy.* By Frances E. Crompton. With illustrations by T. Pym. (Innes.) The series of "The Dainty Books" to which Miss Crompton's new story belongs starts with an ideal which we hope it will realise—a promise which it may not always be easy to perform. Miss Crompton's story of "Master Bartlemy" is, however, dainty enough to encourage expectation. It is a very sweet and pure story of a very nice little girl called Nancy, who we are glad to find was not too good to live. We feared that she was going to be at one time, because she had such a very nasty attack in her "throat"; but she pulled through, and everybody was very glad, including the poor men and women of the village. But why they should be glad, and who Master Bartlemy was, and what is the secret of The Thankful Heart we shall leave the reader, old or young, to discover. The illustrations though not very extraordinary are nice, and so is the binding.

*Crow's Nest and Bellhaven Tales.* By Mrs. Burton Harrison. (Fisher Unwin.) Why Crow's Nest should come first in the title and Bellhaven Tales in the book is a question which perhaps only the author could tell. If it is a sign of a contest as to which should precede the other in order of merit, we are not surprised at traces of difficulty. Both are excellent in their kind. One is a terrible incident in the war of North and South told admirably. The picture of Pink "come to claim her dead," will live long in the imagination of the reader, and the charming vision of the old Virginian household so soon to be desolated will not easily be forgotten. As for the Bellhaven tales they want little of perfection either in matter or manner. It is here we think of Mrs. Gaskell. Old Alexandria, though in the United States, is the next neighbour of Cranford in the literary world. It is sufficient praise for Mrs. Harrison to say that the two pictures stand comparison. Whether or not an old bundle of love letters provided some of the material for the story of Lucilla, called "When the Century Came in," it is full of the fragrance of a past age, admirably simple and quaint in its language, charming in the truth of its human feeling. Next to this we place "Monsieur Alcibiade" (which by-the-by does not remind us of Cranford in the least), a story of much humour and pathos also. The book winds up with another story of the war called "Una and King David," in which the reader is introduced to a young lady and an old nigger whose acquaintance they will be very pleased to make.

*Brownies and Roseleaves.* By Roma White (Blanche Oram). With numerous illustrations by L. Leslie Brooke. (Innes.) These stories and poems are decidedly ingenious; there is no doubt about the excellence of their morals, and both the prose and verse are above the average. But somehow the stories are not convincing: no one, we fear, not even the most fanciful and credulous children, will quite believe in the story of the White Violets, or the story of the Silver Bowl. Perhaps also the pitch of self-denial throughout the book is just a little too high. But still we must not be hypercritical, and there are many nice things in the book. "Mrs. Tomtit's 'At Home'" is particularly good, with its humorous (daintily humorous) bird songs. Master Thrush's solo is delightful, and so is the song about the Cowardly Wren, who would not take her first flight until she had been pushed off the bough by her mother.

"Then came a sudden chirp of fright!

The wren? O, where was she?

She'd taken an unwilling flight

From that old apple tree;

And sitting gasping on the ground,

Her breath entirely spent,

Confessed, with pride, that she had found

A new accomplishment!"

If Miss Blanche Oram could cultivate this vein she might achieve a real success.

*Fairy Tales in other Lands.* By Julia Goddard. (Cassells.) With eighty-six illustrations; and all of these are good, some very good, reminding one quite of the old days when spirit and character were thought of more importance than size and the cutting of tints. And Miss Goddard has the pen of the real storyteller. It was a happy thought, a diversion in more than one sense, to treat the old tales geographically. The stories which we all know and love—Jack the Giant-Killer, Beauty and the Beast, the Sleeping Princess, and several more—are retold with fresh impulse of imagination without complete loss of the old charm. Those who don't and those who do know the originals will read the book with pleasure. Those who do will, however, have some cause for remonstrance with Miss Goddard. Is she a man-hater or a prude, or does she think

matrimony one of those things that children should not think about? However that may be, there is no marrying or giving in marriage in her chaste volume. Jack (or Jan) may kill any amount of giants, but he will not win a bride; Magnus may release the beautiful lady who has been transformed into a bear, but he may not wed her; Beauty may brave the Beast, but he will turn out no beautiful Prince, but—an uncle! Some of her stories begin in the good old way, "Once upon a time," but they never end with "they were married and lived happily ever after." There will be no new generation of heroes and princesses if this sort of thing goes on.

*The Feather.* By Ford H. Madox Hueffer, with frontispiece by F. Madox Brown. (Fisher Unwin.) The story begins well and goes on pretty well and ends in absurdity. It is a pity, for Mr. Hueffer is not without imagination, and there are some parts of the story—as the carrying off of the princess and the voyage to the moon—which are very cleverly done. The rock he splits upon is humour, or what the author takes for it. Bandyng of old puns and farcical incidents of the horse-collar order are introduced without any sense of literary propriety: and the tale ends with a sort of harlequinade, which is neither clever nor amusing. The author seems to have breakfasted with Lemprière, dined with W. S. Gilbert, and supped with Jerome K. Jerome; and the result is a nightmare in which many good things are jumbled incongruously. Perhaps this is the mark at which the author aimed. If so, we are sorry, as he could do much better if he chose.

#### NOTES AND NEWS.

THE Hon. Alicia M. T. Amherst and Mr. Percy E. Newberry have in preparation a work on the History of English Gardening. The first part of the book, that dealing with the period extending from the Roman Conquest to the end of the sixteenth century, will be a republication in chapter form, and with considerable additions, of a series of articles by Mr. Newberry which appeared in the *Gardener's Chronicle* in 1888, 1889, and 1890. The work will appear early next year, and will be published by Mr. Quaritch.

MESSRS. WILLIAM BLACKWOOD & SONS will publish next month a volume of essays by Mr. J. W. Cross, the editor of George Eliot's *Life*, entitled *Impressions of Dante and the New World*.

MESERS. RICHARD BENTLEY & SON will issue immediately *Red-Letter Days of my Life*, by Mrs. Andrew Crosse, containing reminiscences and anecdotes of men and women of letters of the middle of the present century, and of the scientific personages who founded the British Association. Readers of *Temple Bar* know how wide was Mrs. Crosse's circle of acquaintances, and how pleasantly she can tell a story. The book will be in two volumes.

MESSRS. KEGAN PAUL, TRENCH, TRUBNER & Co. announce for immediate publication a facsimile of the original English edition of *The Kalender of Shepherdes* (1506), with prolegomena, index, and glossary by Dr. H. Oskar Sommer, the editor of Malory's *Morte Darthur*. We may be permitted to add that Dr. Sommer, to whom we owe so much for the illustration of the sources of our early literature, has during the present week taken to himself an English wife.

MR. J. F. HOGAN, author of *The Irish in Australia*, has completed a study of the public life of the late Robert Lowe, Viscount Sherbrooke, in both hemispheres. Mr.

Hogan has devoted particular attention to Mr. Lowe's Australian career, concerning which he has unearthed a quantity of interesting information concerning him in his threefold capacity of politician, journalist, and barrister.

THE subscription list for *London City Suburbs*, of which the Queen has accepted the dedication, will close on November 30.

THE Bishop of Worcester has resigned the general editorship of the Cambridge Greek Testament for Schools and Colleges; and the Rev. J. Armitage Robinson, fellow of Christ's College, has been appointed by the Syndics of the University Press to edit the remaining volumes of the series. The Book of the Revelation, with a commentary by the late Rev. W. H. Simcox, edited by his brother, Mr. G. A. Simcox, is now in the press.

MR. ELLIOT STOCK announces for immediate publication a reprint from the *Encyclopaedia on "The Properties of Things,"* by Bartholomew Anglicus. It will be entitled *Mediaeval Lore*, and will be edited by Mr. Robert Steele, with a preface by William Morris.

MR. T. FISHER UNWIN will publish immediately a volume entitled *More Wild Nature*, by Mrs. Brightwen, a vice-president of the Selborne Society, and author of "Wild Nature Won by Kindness," to which the present work is a pendant. The volume is illustrated by the author.

*The Story of the Golden Owl*, by Mrs. Dora Greet, provokes examination, both the text and Mr. Ambrose Dudley's illustrations in black and white chalk being on brown paper. Mrs. Greet's story and Mr. Andrew Tuer's *Book of Delightful and Strange Designs*, being One Hundred Facsimile Illustrations of the Art of the Japanese Stenciller, appear to-day from the Leadenhall Press.

MESSRS. EDEN, REMINGTON & Co. will issue immediately *Masterpieces of Crime*, by Mr. Albert D. Vandam; and *Too Easily Jealous*, by Mrs. H. G. Russell.

*Paul's Prayers, and other Sermons* is the title of a new volume by the Rev. Alex. Maclaren, shortly to be issued by Messrs. Alexander & Shephard.

AMONG the articles to appear in the forthcoming issue of the *Religious Review of Reviews* will be "Tennyson—In Memoriam," by Canon Fleming; "Crossing the Bar," rendered into Latin verse by Mr. Oswald A. Smith; and "Ernest Renan from a French Protestant's Point of View."

DR. STALKER'S *Life of Christ* has been translated into Japanese, and his *Life of St. Paul* into Spanish.

THE well-known embossed binding which has distinguished Bohn's Libraries from the earliest issues will be abandoned with the new year, in favour of the new style, which for some time past has been obtainable as an alternative. As Messrs. Bell will in future keep this only in stock, those who wish to complete sets of any particular subject or author in the old binding, should lose no time in ordering the necessary volumes.

ON November 8, Prof. T. Hayter Lewis was installed as master of the Quatuor Coronati Lodge, in the place of Mr. W. H. Rylands. The wardens are Dr. W. Wynn Westcott and the Rev. C. J. Ball; the treasurer, Mr. Walter Besant; and the secretary, Mr. G. W. Speth. The publications of this body of freemasons extend to some eight volumes, and comprise many valuable reproductions of ancient MSS. The outer circle of the Lodge, composed of subscribers to its *Proceedings*, now number about 1400 members.

#### UNIVERSITY JOTTINGS.

DR. ERWIN GRUEBER, reader in Roman law at Oxford, has been appointed deputy regius professor of civil law, for the special purpose of delivering certain lectures. Prof. Bryce had offered to resign the chair; but it appears that All Souls College is not yet able to provide the full endowment contemplated under its new statutes.

DR. G. BIRKBECK HILL, the editor of Boswell and Johnson, has been elected an honorary fellow of Pembroke College, Oxford, Johnson's old college.

SIR JOHN STAINER, professor of music at Oxford—who has just been elected to an honorary fellowship at Magdalen College, where he was formerly organist—was to deliver a public lecture to-day (Saturday), in the Sheldonian Theatre, upon "Lute, Viol, and Voice," with musical illustrations.

THE Rev. Dr. Joseph Edkins, of Peking, will deliver two public lectures at Oxford, at the Indian Institute, on Wednesday and Saturday next, upon "Sources of the Ideas of the Chinese on God, of their Mythology, of their Ethics, and of their Views of the Future State."

PROF. T. MCKENNY HUGHES has been elected president of the Cambridge Philosophical Society, in succession to Prof. G. H. Darwin.

THE faculty of natural science at Oxford has adopted a resolution recommending that their subject should form a part of the first public examination. Apparently, this means—not that all candidates for moderations should possess an elementary knowledge of science—but that there should be a third list of honours in moderations, in addition to classics and mathematics.

AT St. John's College, Cambridge, one of the vacant fellowships has been awarded for mathematics, and two for classics. The dissertation submitted by Mr. G. T. Bennett (senior wrangler in 1890, and first Smith's prizeman, 1892) was on "The Residues of Powers of Numbers for any Composite Modulus, Real or Complex." This paper is in course of publication in the *Philosophical Transactions* of the Royal Society. Mr. H. D. Darbishire (first class in Part II. of Classical Tripos, 1888, and M'Mahon Law Student) sent in "Notes on the *Spiritus Asper*," "Contributions to Greek Lexicography," on *ἐπιθέσις, ἐπιθέσια, ἐπιθέσις, ἐπιθέσια*; also "Studies on Sanskrit L and R," and on "The Indo-European Words for *fox* and *wolf*." Of these papers, the first two have already been published by the Cambridge Philological Society. Mr. T. R. Glover (medallist for Greek epigram, 1890, 1891; Porson prizeman, 1891; first Chancellor's classical medallist, 1892; and first class in both parts of the Classical Tripos, 1891-2) wrote on "The Tenure of Land in Ancient Greece."

AT the meeting of the Cambridge Antiquarian Society on Wednesday next, Mr. W. H. St. John Hope will read a paper on "The Armorial Ensigns of the University, the Colleges, and the Regius Professors," illustrated with a large number of seals, original grants of arms, and other documents.

THE Romanes Lecture which Mr. Gladstone delivered at Oxford on October 24 is now published (Henry Frowde) under the modest title of *An Academic Sketch*. The author has added footnotes, giving some of his authorities; and an appendix, correcting one or two matters of fact. We do not propose to criticise either the general argument or the details of an essay which will at least have the effect of arousing popular interest in the history of our universities. We must, however, protest against the phrase "Francis, Lord Bacon" on

p. 19. "Lord Bacon" alone is bad enough, though it has received the sanction of Macaulay. But "Francis, Lord Bacon" is doubly offensive, as presenting the spurious appearance of accuracy. It is as if one should say, "Benjamin, Lord Disraeli."

A SPECIAL course of three lectures on "Tennyson and his Poems" will be delivered by Prof. J. W. Hales, at the Ladies' Department of King's College, Kensington-square, on Mondays, at 3 p.m., beginning on November 28.

THE death is announced of the Rev. A. W. Wratistaw, sometime fellow of Christ's College, Cambridge, and afterwards headmaster of Bury St. Edmund's School. In 1877 he delivered a course of lectures on the Ilchester foundation at Oxford, upon *The Native Literature of Bohemia in the Fourteenth Century* (Bell, 1878).

#### BIBLIOGRAPHICAL JOTTINGS.

MESSRS. SOTHEY have already begun dispersing the library of Count Louis Apponyi, brought over from Hungary for the purpose; but still we may mention it, as the sale will continue till next Tuesday. The collection was formed by the great-grandfather of the present Count, at the same period as the Althorp library. It is particularly rich in first editions of the classics, printed in the fifteenth century; in the finest illustrated works on natural history; and in heraldic MSS. Among Bibles, there are the Complutensian Polyglott, on vellum; the Piacenza Latin Bible (1475); the suppressed Aldine Vulgate (1590), and the fifth German Bible (Augsburg, 1473-75). The Botticelli Dante unfortunately has only copies of the original engravings by Baldini. A special curiosity is the MS. of Ptolemy, from which the Roman edition of 1478 was printed, with maps and illuminations.

MESSRS. ELKIN MATTHEWS & JOHN LANE, of the Bodley Head, Vigo-street—who are not only publishers of the newest poetry, but also collectors of the rarities of an earlier generation—have acquired some copies of the four-leaf sheet in which Tennyson first issued his "Welcome to Alexandra." In its original form, the poem had about eight lines less than as now reprinted, that fine line—

"Clash, ye bells, in the merry March air"—being notably absent. But it is interesting to observe that no change whatever has been made in punctuation and such like details, to which Tennyson (unlike Browning) is known to have always paid the most scrupulous attention.

THE third part of Mr. Bernard Quaritch's *Contributions towards a Dictionary of English Book-Collectors* has followed quickly after the second. All the notices are contributed by Mr. Michael Kerney. They include Thomas Allen, a last-century collector of early English books, of whose personality practically nothing is known; Horne Tooke, whose annotated copy of the first edition of Johnson's Dictionary sold for the enormous price of £200; and Benjamin Heath Malkin, whose translation of *Gil Blas* passes under the name of Smollett (see ACADEMY, October 8). But by far the largest space is devoted to the Althorp Library, which was sold the other day to Mrs. Henry Rylands for a quarter of a million of money. Here will be found some interesting details about that historic transaction; and also a list of some of the books (chiefly Bibles) which Mrs. Rylands had previously purchased. Of the Althorp Library itself, and of the Earl Spencer who formed it, we have a concise account; and also a catalogue of the chief rarities, arranged under five headings: ante-typographic, Bibles, books printed before 1469, Caxtons (fifty-six in

number, of which at least four are unique), and other notable books and editions. The illustrations given with this number are—the engraving of the portrait of Lord Spencer, from Dibdin; and two of Mr. Griggs's marvellous facsimiles in chromolithography, representing the first page and the colophon of the Mentz Psalter, taken from the copy on vellum of the 1459 edition in the possession of Mr. Quaritch.

MESSRS. MACMILLAN & BOWES have issued Part B. of their *Catalogue of Cambridge Books*, covering the whole of the eighteenth century. A former part dealt with the period from the earliest issue of the Cambridge Press in 1531; a third, announced as in preparation, will carry the work down to the present time; while a fourth will comprise addenda, MSS., maps, engravings, &c. Though intended, in the first place, as a sale catalogue, the large number of the entries and the accuracy of the details given raise this work to a high place among local bibliographies. For the eighteenth century, we find here recorded just 500 books printed at Cambridge, besides as many more that have some connexion with the university, the town, or the county. Here we find the echoes of old academical controversies, associated with the names of Bentley, Whiston, and Frend. Here are a long series of the Seatonian poems by Christopher Smart, on the attributes of the Supreme Being. Here, too, is Coleridge's early drama, *The Fall of Robespierre*, with proposals on the fly-leaf for publishing by subscription imitations from the Modern Latin Poets; and also numbers of the *Cambridge Intelligencer*, with verses by "S. T. C., Jes. Coll." The set of the *Cambridge University Calendar* is complete, from its first issue in 1796; and it is interesting to learn that the name of Deighton appears continuously among its publishers, except for a gap of two years. Lord Brabourne would be interested in the University Poll-books of the time of William Pitt; and there is a sermon preached by one Thomas Hough, in 1728, which we commend to the notice of the librarian of St. Paul's School.

#### MEETINGS OF SOCIETIES.

THE one hundred and thirty-ninth session of the Society of Arts will be opened on Wednesday next, November 16, with an address by Sir Richard E. Webster, chairman of the council.

THE first meeting of the present session of the Royal Statistical Society will be held at the Museum of Practical Geology, Jermyn-street, on Tuesday next, at 7.45 p.m., when the president, Mr. Charles Booth, will deliver his inaugural address on "Dock Labour."

THE winter lectures at the London Institution, Finsbury, will open next week, when Sir Robert Ball will lecture on Monday upon "Auriga," and Precentor Venables on Thursday upon "Lincoln Cathedral." Both these lectures will be illustrated. Among the other announcements are—"The Buried Cities of Mashonaland," by Mr. J. Theodore Bent; "Photographs of Flying Bullets," by Prof. C. V. Boys; "Reading as a Recreation," by Mr. Edmund Gosse; "A Study of Sociology and Politics among Insects," by the Rev. Dr. Dallinger; "Jewish Wit and Humour," by the Chief Rabbi; "Pepys's Diary and its Musical Notes," by Prof. Bridge; "The Women in the Buddhist Reformation of the Sixth Century B.C.," by Prof. Rhys Davids; and "The Nature and Function of Bacteria," by Dr. Klein. The Christmas course for juveniles will be delivered by Prof. Vivian Lewes, upon "Combustion: Slow, Rapid, and Explosive"; and three Travers Lectures in January, by Prof. Silvanus

Thompson, upon "Electric Lighting: Currents, Lamps, and Meters."

At the meeting of the Ethical Society, to be held on Sunday next, at 7.30 p.m. in Essex-street, Strand, Mr. Augustine Birrell will give a lecture on "Morality, Practical and Ideal."

#### ORIGINAL VERSE.

NOT IN VAIN.

To E. H.

"Nothing is sweeter than love; nothing stronger, nothing higher . . . nothing fuller or better in heaven and in earth."—*Of the Imitation of Christ*, Book III., Chapter V. Thomas A' Kempis.

Is it so hard a fate indeed,  
Ever to follow where love doth lead?  
Never to catch a glimpse of his face,  
Yet always to feel in every place,  
For ever to follow upon his track,  
Knowing that never can love turn back?  
But though love passeth thus on before,  
Yet earth is never the same as of yore:  
Never the same as before he came,  
And brightened all life with his burning flame.  
What though he paused not before our door,  
Nor linger'd to cross our threshold o'er?  
It was but an instant we saw him there,  
Gazed deep in his soul, and found it fair;  
Found it so fair that never again  
Can we, who looked deep in love's eyes in vain,  
Ever regret the days past by  
Ere we heard the footstep of love draw nigh.  
All our life will he lighten the way;  
We follow him onwards, and brighter the day  
To us who must follow where love doth go,  
Than to those who never his footstep know.  
To them is the loss—to us is but gain;  
There is no such thing as to love in vain.

F. P.

#### MAGAZINES AND REVIEWS.

To the *Antiquary* for November, Mr. R. Curtin contributes a valuable list of the Yorkshire churches mentioned in the Domesday Survey. The compilation of this catalogue must have been attended with no little labour, but it will be of great use to future students. We heartily wish we had such a catalogue for the whole of England. Writer after writer has gone on assuming that the Domesday Book furnishes complete lists of the churches then in being for the counties it covers. Even such a scholarly person as the late Archdeacon Churton fell into this error, and published a map of Lincolnshire with the Domesday churches marked on it, for the purpose of showing what were the local centres of religion in the days of the Conqueror. It should never be forgotten that the object of Domesday was to afford a basis for taxation, not to record ecclesiastical information: it follows, therefore, that the churches which contributed nothing to the national revenue were left unrecorded. The Rev. C. F. R. Palmer continues his paper on prelates of the Order of Black Friars of England. The catalogue is not yet completed. It already contains far more names than we had counted on. Unhappily very little as to the personal history of these men has come down to us. Who, we wonder, was Friar Thomas, who died Bishop of Wisby, on the island of Gothland, about the middle of the thirteenth century? Mr. R. C. Hope furnishes yet another paper on Holy Wells, dealing this time with those of Scotland.

THE current number of the *Eastern and Western Review* contains the first instalment of an interesting autobiography of a Madras Sepoy "of the olden time," edited (or written?) by Sir Frederick Goldsmid.



## THE COMING PUBLISHING SEASON.

## MESSRS. PERCIVAL &amp; CO.'S ANNOUNCEMENTS.

*General Literature.*—"The Victorian Age of English Literature," in 2 vols., by Mrs. Oliphant and F. R. Oliphant; "A History of the Theories of Production and Distribution in English Political Economy, from 1776 to 1848," by Edwin Cannan; "The Evolution of Decorative Art," an essay upon its origin and development as illustrated by the art of modern races of mankind, by Henry Balfour, with numerous illustrations; "A Short History of the Venetian Republic," by Horatio F. Brown, with maps; "British Colonization in Outline," by the Rev. William Parr Greswell; "Technical Essays," by members of the Arts and Crafts Exhibition Society, edited with a preface by William Morris; "Periods of European History," edited by Arthur Hassall: Period I. A.D., 476-987, by C. W. C. Oman; 987-1272, by Prof. T. F. Tout; 1272-1494, by R. Lodge; 1610-1715, by H. O. Wakeman; 1715-1789, by A. Hassall; 1789-1815, by H. Morse Stephens. "Popular Lessons on Cookery," by Mrs. Boyd Carpenter; "A Paradise of English Poetry," by the Rev. H. C. Beeching; "History of English," a sketch of the origin and development of the English language, with examples, down to the present day, by A. C. Champneys; "Elizabethan and Jacobean Pamphlets," by George Saintsbury, forming Vol. VI. of the Pocket Library of English Literature.

*Theological.*—"Faith," eleven sermons, with a preface, by the Rev. H. C. Beeching; "The Hours of the Blessed Virgin Mary," according to the *Arum Breviary*, together with a brief commentary from "The Mirror of our Lady"; "The Altar Book," edited by a committee of priests, containing the order for the administration of the Holy Communion, according to the Book of Common Prayer, together with additional matter translated from the English missals of the earlier part of the sixteenth century; "High and Low Church," by Lord Norton.

*Educational.*—"Selections from Ovid," edited by M. J. F. Brackenbury; "Cornelius Nepos," edited by H. N. Kingdon; "The Gospel according to St. Matthew," edited by H. R. Heatley; forming 3 new vols. of the Junior Students' Classical Series; "Primary Latin Exercises," specially adapted to the New Public Schools Latin Primer, by E. P. Rooper and Francis Herring; "English Grammar," by Robert Jackson; "Raleigh's Discovery of Guiana," by A. T. Martin; "Scott's Marmion," 3 vols., by R. F. Charles; "Shorter Poems by Burns, Byron, and Campbell," by W. Murison; "Ancient Mariner and Hyperion, with Keats' Odes," "Byron's Child Harold," by E. D. A. Morshead; "Macaulay's Essay on Chatham," "Macaulay's Essay on the History of the Popes," "Malory's Morte d'Arthur," by A. T. Martin; "Pope's Odyssey," 2 vols., by H. V. Pears; "Prescott's Conquest of Peru," by H. C. Tillard; "Dampier's Voyages," by Robert Steele; "Burke's Speeches on America," by Prof. C. Vaughan; "Chaucer's Tales of the Clerke and the Man of Lawe," by Prof. C. Vaughan; "Selections from Clarendon's History of the Rebellion," by A. G. Little; "Spenser's Faerie Queene," by F. S. Boas; "Steele's Essays," by L. E. Upcott; "Macaulay's History," the first chapter, by A. G. Little; "Milton's Comus, &c.," by C. H. Spence; "Selection from Milton's Paradise Lost," 2 vols., by Miss Hughes—forming 23 new volumes of the English classics for schools; "L'Oeillet Rouge," Episode du Chevalier de Maison-Rouge, par Alexander Dumas, edited by the Rev. W. Horsburgh, forming a new volume of the Intermediate Texts; "Exercises on French Grammar," by V. J. T. Spiers; "Introduction to French Prose Composition,"

by Prof. A. L. Meissner; "A Primer of German Grammar," by A. A. Somerville; "Primary German Exercises," for the use of the lower forms of public schools, adapted to the "Primer of German Grammar," by A. A. Somerville; "A Commercial German Reader," by H. Preisinger; "A German Primer and Exercise Book," by Hermann Hager and R. P. Horsley. Elementary German Texts, each containing on an average 96 pages, with notes and some with vocabularies; the general editor of these texts is R. J. Morich, each volume contains, either in excerpt or in *extenso*, a piece of modern German prose which, whilst continuous enough to sustain interest, will not be too long to be finished in the work of a term or two:—"Bilder aus der Türkei, from Grube, Geographische Charakterbilder, edited by W. S. Lyon; "Die Wandelnde Glocke, from Der Lehrer Hinkende Bote" (Fischer), edited by R. H. Allpress; "Der Besuch im Carcer" (Eckstein), edited by T. A. Stephens; "Episodes from Andreas Hofer" (Otto Hoffmann), edited by O. B. Powell; "Fritz auf dem Lande," edited by R. P. Horsley; "German Historical Reading Book," touching upon subjects referred to by "standard" authors, dealing with the principal great events in the history of all nations, with notes, edited by H. S. Beresford-Webb; "Outlines of Roman History," by Prof. H. F. Pelham, with maps; "An Advanced History of England," for use in colleges and upper forms of schools, by Prof. Cyril Ransome, with maps. The Glasgow Series of Elementary Geography, by Lionel W. Lyde:—"Australia," "Africa," "Minor British Possessions, Great Cities, Great Commodities." "An Epitome of Geography for Pupils," and "A Manual of Geography for Masters," by E. R. Wethey; "Notes on Lessons from the Old Testament," by the Rev. M. G. Glazebrook; "The School Euclid," by Daniel Brent; "Problems in Algebra," by A. Newell; "Lessons on Air," by A. E. Hawkins. The Beginner's Text-Books of Science, edited by G. Stallard:—"Naked-eye Botany," with illustrations and floral problems, by F. E. Kitchener; "Chemistry," by G. Stallard; "Geology," by C. L. Barnes; "Electricity and Magnetism," by L. Cumming; "Heat," by G. Stallard; "Light," by H. P. Highton; "Mechanics," treated experimentally, by L. Cumming; "Physical Geography," by L. Cumming; "Practical Physics," an introductory handbook for the physical laboratory, in three parts, by Prof. W. F. Barrett; "A Course of Study in Elements of Music, Harmony, and Musical Form," by M. I. Richardson, edited by George Riseley.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- CROMAU, R. Amerika. Die Geschichte seiner Entdeckung von der ältesten bis auf die neueste Zeit. Leipzig: Abel. 12 M.  
GRAVIERE, Julien de la. Les Gueux de mer. Paris: Ollendorff. 3 fr. 50 c.  
KÖSTLIN, J. Friedrich der Weise u. die Schlosskirche zu Wittenberg. Wittenberg: Herrosé. 2 M. 50 Pf.  
MORGEN, C. Durch Kamerun von Süd nach Nord. Leipzig: Brockhaus. 9 M.  
PÉRATÉ, A. L'Archéologie chrétienne. Paris: May & Motteroz. 3 fr. 50 c.  
PICARD, Ernest. Mon Journal. T. 3 et dernier. Paris: Dentu. 3 fr. 50 c.  
RAUCH, H. Lenz u. Shakespeare. Berlin: Apollant. 3 M.  
SENTUPÉRY, Léon. L'Europe politique en 1892. 1er Fasc. L'Allemagne. Paris: Leconte. 3 fr.

## THEOLOGY, ETC.

- ANALECTA hymnica mediæ ævi. Hrsg. v. G. M. Dreyer. XIII. Leipzig: Reissland. 8 M.  
PROBST, F. Die ältesten römischen Sacramentarien u. Ordines, erklärt. Münster: Aschendorff. 9 M.

## HISTORY, LAW, ETC.

- BERGBOHM, K. Jurisprudenz u. Rechtsphilosophie. 1. Bd. 1. Abhandl. Das Naturrecht der Gegenwart. Leipzig: Duncker & Humblot. 12 M. 60 Pf.

- CARDINAL V. WIDDERN, E. Der kleine Krieg u. der Stappendienst. Leipzig: Reisswitz. 4 M. 80 Pf.  
DAROUN, L. V. Studien zum ältesten Familienrecht. 1. Tl. Mutterrecht u. Vaterrecht. 1. Hälfte. Leipzig: Duncker & Humblot. 3 M. 20 Pf.  
GÖTTKE, R. Geschichte der deutschen Einheitsbewegung im 19. Jahrh. 1. Tl. Das Zeitalter der deutschen Erhebung. 1807-1815. 2. Halbbd. Gotha: Perthes. 5 M. 60 Pf.  
GRÜTZMACHER, D. Bedeutung Benedikts v. Nursia u. seiner Regel in der Geschichte d. Mönchtums. Berlin: Mayer & Müller. 1 M. 80 Pf.  
LIBER Begum. Nach dem in der k. k. Universitäts-Bibliothek zu Innsbruck befindlichen Exemplare zum ersten Male hrsg. v. R. Hochegger. Leipzig: Harrasowitz. 25 M.  
NATZMER, G. E. v. Lebensbilder aus dem Jahrhundert nach dem grossen deutschen Kriege. Gotha: Perthes. 7 M.  
PETER, H. Die Scriptores historiae Augustae. Leipzig: Teubner. 6 M. 40 Pf.  
SÄCKMÜLLER, J. V. Die Papstwahlbulden u. das staatliche Recht der Exklusiv. Tübingen: Laupp. 6 M. 40 Pf.  
SAUER, W. Das Herzogt. Nassau in den J. 1813-1820. Wiesbaden: Kreidel. 6 M.  
SCHMIDT, A. B. Der Austritt aus der Kirche. Eine kirchenrechtl. u. kirchenpolit. Abhandl. Leipzig: Duncker & Humblot. 8 M.  
SCHMIDT, E. Geschichte d. Araberzustandes in Ost-Afrika. Frankfurt-a.-O.: Trowitzsch. 5 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BACHMANN, P. Die Elemente der Zahlentheorie. Leipzig: Teubner. 6 M. 40 Pf.  
ERGEBNISSE der Anatomie u. Entwicklungsgeschichte. Hrsg. v. F. Merkel u. R. Bonnet. 1. Bd. 1891. Wiesbaden: Bergmann. 25 M.  
KRAEPPELIN, K. Die deutschen Süswasser-Polypen. 2. Tl. Hamburg: Friederichsen. 9 M.  
LEFÈVRE, André. Les Races et les Langues. Paris: Alcan. 6 fr.  
MÜLLER, F. Zeittafeln zur Geschichte der Mathematik, Physik u. Astronomie bis zum J. 1500. Leipzig: Teubner. 2 M. 40 Pf.  
REIBERG, H. Neue u. wenig bekannte Korallen. Hamburg: Friederichsen. 6 M.  
ROTH, M. Andreas Vesalius Bruxellensis. Berlin: Reimer. 15 M.  
SCHULZE, F. E. Ueb. die inneren Kiemen der Batrachierlarven. II. Berlin: Reimer. 6 M.  
TAVEL, F. v. Vergleichende Morphologie der Pilze. Jena: Fischer. 6 M.  
WEISMANN, A. Aufsätze üb. Vererbung u. verwandte biologische Fragen. Jena: Fischer. 12 M.

## PHILOLOGY, ETC.

- BOHNERBERGER, K. Geschichte der schwäbischen Mundart im 15. Jahrh. I. Allgemeines u. Vokale der Stammsilben. Tübingen: Laupp. 4 M.  
GOURMONT, Remy de. Le Latin mystique: les poètes de l'antiphonaire et la symbolique au moyen âge. Paris: Vanier. 12 fr.  
HEINZE, R. Xenokrates. Darstellung der Lehre u. Sammlung der Fragmente. Leipzig: Teubner. 5 M. 60 Pf.  
LUCANI, M. A. de bello civili libri X. G. Steinhardt aliorumque copis usus ed. C. Hosius. Leipzig: Teubner. 3 M. 60 Pf.  
NOVATI, Fr. La Navigatio Sancti Brendani in antico Veneziano. Paris: Welter. 10 fr.  
SIMON, R. Das Amaraçataka in seinen Beziehungen dargestellt. Kiel: Haeseler. 9 M.  
SYRIANI in Hermogenem commentaria, ed. H. Rabe. Vol. I. Leipzig: Teubner. 1 M. 20 Pf.

## CORRESPONDENCE.

## A LETTER ATTRIBUTED TO CROMWELL.

Oxford: Oct. 28, 1692.

I wish to call attention to Letter 200 in Carlyle's *Cromwell*. Under the impression that it was genuine, I quoted a phrase from it in the *Life of Cromwell* in the *Dictionary of National Biography* (xiii. 178); but a closer examination of the letter leads me to believe that it is an eighteenth-century forgery.

The history of the letter is as follows:—In 1753 a certain Leonard Howard published "A Collection of Letters from the original manuscripts of many princes, great persons, and statesmen, with some curious and scarce tracts and pieces of antiquity." The collection, which was published by subscription, was intended to consist of two volumes, but one only was actually published. It is utterly chaotic in arrangement, and from its pagination evidently incomplete. Howard prints at p. 406, "A remarkable letter from O. Cromwell to the governor of Edinburgh Castle;" but that letter had already been printed twice before—in 1650 in a pamphlet, and in 1742 in Thurloe's *State Papers* (i. 160). There is no sign that he had any MSS. of Cromwell; nor does he assert that he had. In 1758, however, the two documents

printed below appeared in the *Annual Register*, with a note stating that they were derived from the collection compiled by Howard, and had been published in the last year.

"The character of Oliver Cromwell may be seen in the following extract from the said state papers:

"To his highness the Lord Protector of the commonwealth of England, Scotland, and Ireland.

The humble petition of Marjery, the wife of William Beacham, mariner,

SHREWETH,

That your petitioner's husband hath been active and faithful in the wars of this commonwealth both by sea and land, and hath undergone many hazards by imprisonment and fights to the endangering of his life, and at last lost the use of his right arm, and is utterly disabled from future service, as doth appear by the certificate annexed, and yet he hath no more than forty shillings pension from Chatham by the year:

That your petitioner having one only sonne, who is tractable to learn, and not having wherewith to bring him up, by reason of their present low estate, occasioned by the publique service afore-said:

Humbly prayeth, That your Highness would vouchsafe to present her said sonne Randolph Beacham, to be scholler in Sutton's hospital called the Charter-house.

OLIVER, P.

We referre this petition and certificate to the commissioners of Sutton's hospital.

July 28, 1655.

"Copy of a letter sent by Oliver to his secretary on the above petition.

You receive from me this 28th instant, a petition of Marjery Beacham, desiring the admission of her son into the Charter-house. I know the man who was employed one day in a very important secret service, which he did effectually to our great benefit, and the commonwealth's. The petition is a brief relation of a fact, without any flattery. I have wrote under it a common reference to the commissioners, but I mean a great deal more, that it shall be done, without their debate or consideration of the matter, and so do you privately hint to

I have not the particular shining bauble or feather in my cap, for crouds to gaze at, or kneel to; but I have power and resolution for foes to tremble at; to be short, I know how to deny petitions; and whatever I think proper, for outward form, to refer to any officer or office, I expect that such my compliance with custom shall be also looked upon as an indication of my will and pleasure to have the thing done. See, therefore, that the boy is admitted.

Thy true friend,

OLIVER, P.

July 28, 1655."

(*Annual Register*, 1758, pp. 266-268.)

The petition itself and the reference appended to it appear to be genuine, and may possibly have been derived from the collections made by Howard for his second volume. They are not printed in any copy of Howard's Collection which I have seen. On the other hand, the letter to Thurloe is more than suspicious. There is no external evidence in its favour. The original of the supposed letter has never been heard of from 1758 to the present day, and there is no proof that it existed in 1758. Carlyle introduces it thus:—

"Here, fluttering loose on the dim confines of Limbo, and the Night-realm, is a small note of Oliver's, issuing one knows not whence, but recognisable as his, which we must snatch and save."

In a note written later, after he had discovered the origin of the letter, he pronounces it still "by internal evidence a genuine note." Both in substance and style, however, there is much that should have caused its rejection rather than such ready acceptance. It is difficult to see why Cromwell should write thus to Thurloe, instead of writing directly to the

Commissioners. A few words added to the reference, or a letter to the Commissioners themselves, would have effected his purpose at once. Examples of such intervention on behalf of individuals may be found in letters 195 and 211 in Carlyle's collection, and there are several of the kind among the Irish State Papers. It is also strange that the petitioner's husband should have performed an important service to the State, and that the petitioner should make no reference to it in her petition.

The wording of the letter is as suspicious as the substance. Phrases such as "a very important secret service," "a common reference," "privately hint," are none of them usual seventeenth century forms of speech, and the construction of the sentences is also modern. The form of subscription "thy true friend" is not employed in any of Cromwell's letters. To an official in Thurloe's position the Protector would probably have signed himself "Your very loving friend," or, "Your very assured friend," or, "Your very affectionate friend." He employs the forms "thy" and "thine" only in letters to his wife, or his daughter, or his bosom friend Robert Hammond (see Letters 41, 52, 85, 171, 173, in Carlyle's collection). Still more suspicious is the protestation about the crown, "Though I have not the particular shining bauble, or feather in my cap." Why should Cromwell make this protestation in 1655, nearly two years before Parliament had offered him the crown? The phrases employed are worth examining. The second of the two was first used by Cromwell in his speech to the hundred discontented officers, February 28, 1657, when they came to urge him to refuse the title of king. "For his own part," he told them, "he loved the title—a feather in a hat—as little as they did" (Burton's Diary i. 383). The phrase was quickly caught up. Henry Cromwell, in a letter to Thurloe, on April 8, 1657, terms the name of king "a gaudy feather in the hat of authority" (Thurloe vi. 183). Titus wrote to Hyde on April 10, telling him that Cromwell would refuse the crown: "They say that speaking of the title of king, he said he was now an old man, and cared not for wearing a feather in his cap" (Clarendon State Papers iii. 336). Ludlow made the phrase generally known to posterity by inserting it in his *Memoirs*, where he says that Cromwell "began to droll" with Fleetwood and Desborough "about monarchy, and speaking slightly of it said it was but a feather in a man's cap" (p. 586). In short, though the phrase is Cromwell's, he first employed it in 1657, and it would have had no meaning in 1655. The phrase "shining bauble" also needs examination. "Bauble" is, of course, a reminiscence of the term applied by Cromwell to the mace, also recorded by Ludlow. "Shining bauble" is a term which only occurs in another pseudo-Cromwellian document—viz., a speech supposed to have been made by Cromwell at the expulsion of the Rump, printed in the *Annual Register* for 1767 (see the *ACADEMY*, March 22, 1890).

One of these phrases by itself would not be sufficient reason for rejecting the letter, even though the occurrence of either might make it suspected. But the combination of the two phrases to make up this pleonastic protestation about kingship is a very strong argument against the genuineness of the letter. It is too Cromwellian by half. It is just in this way that an imitator overdoes his characteristic touches. Even Carlyle perceived that this combination would not do. Accordingly, he rejected the words "or a feather in my cap" as "an impertinent interpolation," which he attributed to Leonard Howard. He omitted also the bit of bombast about "power and resolution for foes to tremble at," and improved the style by some minor alterations. He did

not think it necessary to point out these alterations and omissions to his readers. The strange thing is that he never saw that, by admitting the necessity of such omissions, he was destroying the credit of his authority. For as there is no external evidence in favour of its authenticity, it must either be "by internal evidence a genuine note," or else a forgery.

C. H. FIRTH.

# "COUVADE."—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

Oxford: Nov. 6, 1892.

Dr. E. B. Tylor, in his very interesting letter in reply to Dr. Murray, shows clearly that in his *Early History of Mankind*, published in 1865, he had carried back the history of the phrase "faire la couvade" to the year 1658; and he reminds us that at that date the phrase is mentioned by Rochefort, as being used by the peasants of a certain province of France (so at least Rochefort had heard), to describe the curious custom to which Dr. Tylor has given the excellent and widely known name of "couvade." Dr. Murray, through not paying sufficient attention to a footnote in the *Early History*, had not been able to trace the use of the phrase in this specific sense farther back than the year 1829.

But really this additional light thrown upon the history of the phrase has very little to do with the matter under discussion. I understand that Dr. Murray's contention is, that the word "couvade" as applied in a specific sense to the curious custom is an English use due originally to Dr. Tylor, and made popular by his reviewer, Prof. Max Müller; and that no French authority can be found for its use in this specific sense before the translation of Prof. Max Müller's review into French. Well, I cannot see that Dr. Tylor, in his letter in the *ACADEMY*, has brought forward any evidence which renders this position of Dr. Murray's untenable. He has produced no quotation from any French author before 1865, in which the word "couvade" is used in the technical sense in which he has employed it. The occurrence of the phrase, "faire la couvade" in a French author in the seventeenth century does not really help his case at all. The verb "faire" is used in combination with numbers of nouns and adjectives, in phrases describing all manners of customs: for instance, "faire maigre" means to fast, and "faire queue" means to stand in a long line. But we are not allowed to infer from these locations that "le maigre" may mean by itself the custom of fasting, or that "la queue" may stand alone for the admirable French custom of standing patiently in a long line. No, there is no doubt whatever that Dr. Tylor and Prof. Max Müller share the glory of having given a new technical sense to an old provincial French word, and of seeing it accepted in France, and safely enshrined in the great dictionary of Littré.

From some expressions which occur in Dr. Tylor's letter, it would seem that he imagines that the Oxford lexicographer does not like the word "couvade." I would gladly take this opportunity of disabusing Dr. Tylor's mind on this point. I have had some talk with the editor of the *New English Dictionary* about this word, and I may truly say that in our familiar converse about Dr. Tylor's foster-child I have never heard a word fall from Dr. Murray's lips which could hurt the feelings of the most sensitive parent. He has taken the utmost interest in the word, and is extremely anxious to know as much as possible about its history. There has never been any question of excluding it from the asylum of the Dictionary. One word more. Dr. Tylor expresses a hope that "Dr. Murray will not go out of his way to

become a supervisor of new words," and adds, "he is not the editor of the English language, but of an English dictionary." The fact is, there is no ground whatever for this paradoxical antithesis. The editor of the *New English Dictionary* cannot shrink from the task of editing the English language. It is his business not only to register words, and to explain their meanings, but, as in the case of "couvade," to ascertain by careful inquiry under what circumstances foreign words have crossed the water, and to find out on which side of the channel any special usage may have sprung up. Of course, if any word has gained currency, he will take it, "liking" having nothing in the world to do with the matter; but in spite of any hopes to the contrary, he will, I expect, go on calling an anthropological use of a word an "abuse," should he think it a perversion of the original sense of the word. In using the word "abuse" he would of course employ it in its strict scientific sense without the slightest suspicion of disrespect for any fellow scholar.

A. L. MAYHEW.

Oxford: Nov. 8, 1892.

Want of time, consequent upon unexpected absence from home and from my books, prevents me from continuing my communication on *couvade*, and from dealing with that of Dr. Tylor. With your permission, I shall hope to do so next week.

J. A. H. MURRAY.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 13, 4 p.m. Sunday Lecture: "Colour Blindness," by Mr. E. Brudenell Carter.  
7.30 p.m. Ethical: "Morality, Practical and Ideal," by Mr. Augustine Birrell.

MONDAY, NOV. 14, 5 p.m. London Institution: "Auriga," illustrated, by Sir Robert Ball.

8 p.m. Royal Academy: Demonstration, "The Upper Extremity," II., by Mr. W. Anderson.

8 p.m. Library Association: "How to Procure Full Names for Author Entries," by Prof. Dickson; "A Subscription Library in connexion with a Public Library," by Mr. J. K. Waite; "Pamphlets," by Mr. G. Wakeling.

8.30 p.m. Geographical: "A Proposed Expedition across the North Polar Region," by Dr. Fridtjof Nansen.

TUESDAY, NOV. 15, 7.45 p.m. Statistical: Inaugural Address by the President, Mr. Charles Booth, on "Dock Labour."

8 p.m. Civil Engineers: "Graving Docks," by Messrs. C. R. Parsons, E. W. Young, W. R. Kelly, and R. Pickwell.

8.30 p.m. Zoological: "Some Cases of Variation in Secondary Sexual Characters statistically Examined," by Messrs. W. Bateson and H. H. Brindley; "Tritudo grandidieri, a New Fossil Giant Tortoise from a Cave in South-West Madagascar," by Mr. G. A. Boulenger; "Description of a New Monkey of the Genus *Semnopithecus* from Northern Borneo," by Mr. O. Thomas.

WEDNESDAY, NOV. 16, 7 p.m. Meteorological: "Thunderstorm, Cloudburst, and Flood at Langtoft, East Yorkshire, July 3, 1892," by Mr. John Lovell; "The Measurement of the Maximum Wind Pressure, and Description of a New Instrument for indicating and recording the Maximum," by Mr. W. H. Dines.

8 p.m. Microscopical: "Foraminifera of the Gault of Folkestone," by Mr. F. Chapman; "Fungoid Growths on Diatoms," by Mr. C. Haughton Gill; "Noiops ruber, a New Rotifer," by Mr. John Hood.

8 p.m. Society of Arts: Opening Address by the Chairman of Council, Sir R. E. Webster.

THURSDAY, NOV. 17, 6 p.m. London Institution: "Lincoln Cathedral," illustrated, by Precentor Venables.

8 p.m. Royal Academy: Demonstration, "The Upper Extremity," III., by Mr. W. Anderson.

8 p.m. Linnean: "A Theoretical Origin of Endogens through an Aquatic Habit," by Prof. Henslow; "The Buprestidae of Japan and their Coloration," by Mr. G. Lewis.

8 p.m. Chemical: "Fluosulphonic Acid," by Prof. Thorpe and W. Kirman; "The Interaction of Iodine and Potassium Chlorate," by Prof. Thorpe and Mr. G. H. Perry; "Magnetic Rotation of Sulphuric and Nitric Acids and their Solutions, also of Solutions of Sodium Sulphate and Lithium Nitrate," by Mr. W. H. Perkin; "The Refractive Indices and Magnetic Rotation of Sulphuric Acid Solutions" and "Hydrates of Alkylamines," by Mr. S. N. Pickering; "The Atomic Weight of Boron," by Prof. Ramsay and Miss Emily Aston.

8 p.m. Viking Club: "Similarity of Incident in Norse and other European Folk-Tales and in Indian and Persian Fictions," by Mr. W. A. Clouston.

8.30 p.m. Historical: "The Druids of Ireland," by Prof. J. von Pfugk-Harttung.

#### SCIENCE.

*M. Tulli Ciceronis De Oratore Libri Tres.* With Introduction and Notes by A. S. Wilkins. (Oxford: Clarendon Press.)

IN this country the *De Oratore* of Cicero has perhaps always been, and, in spite of Prof. Wilkins's excellent edition, is likely to remain, a book more praised than continuously read. On the one hand, though we are always delivering or listening to speeches, sermons, and lectures, we pay very little attention to the theory of speaking. No one attempts to teach it. We seem to think that a man must be either able to speak or unable, and that in either case teaching is useless. Treatises on the art are not in demand. Whately's excellent *Rhetoric* is much less read even than his *Logic*; and no one can say of the former, what may be said with some plausibility of the latter, that it has been superseded. The *De Oratore*, therefore, from its very subject, fails to interest us much. On the other hand, Cicero's own art and method of treatment are in fault. The book is neither one thing nor the other: neither a systematic and scientific treatise nor a gracefully and skilfully written dialogue. How it may have compared with the Aristotelian dialogues which Cicero seems to have taken as his model, we are unable to say, though further discoveries in Egypt may possibly tell us; but it has neither the solid worth of such a treatise as the *Rhetoric* nor the charm of such a dialogue as the *Phaedrus* or *Gorgias*. As a treatise, it is almost spoiled by the false form into which it is thrown; as a work of literary art it wants the ease, the lightness of touch, the true tone of conversation, the dramatic skill, which we find in Plato. Of course, Cicero could not write so long a dialogue without its becoming to us in some ways a model of pure Latin; and that there is much excellent Latin to be learned from it, especially with the help of Prof. Wilkins' notes, no one will deny. Equally of course, the greatest of Roman orators could not write so much on his own art without saying a good deal that was interesting and valuable both technically and historically. But, students of Latin and students of rhetoric (if there are any) apart, it must be admitted to be a very dull dialogue.

Prof. Wilkins has edited it with great care, much learning, and good judgment. It seems with him to have been a labour of love, for he has had it in hand something like fifteen years. His edition of Book I. appeared first in 1879 and again in 1888; that of Book II. in 1881 and again in 1890. These appear again now in one volume with Book III., which can also be had separately. The long time spent upon the work has no doubt contributed to its exceptional soundness and exhaustiveness, and helped to make it what it is, a most complete and trustworthy edition. At the end of the Introduction he indicates that "the illustration of Cicero's diction" is the object at which he has more especially aimed in his commentary; and this has been done thoroughly well. Both vocabulary and syntax are the subject of constant care, and Prof. Wilkins seems to have overlooked nothing in the

way of old writers or modern critics that can throw light upon them. He is, indeed, singularly well equipped at all points—a scholar with no gaps in his knowledge. If one were to make any complaint of his notes, it would rather be on the ground of their fulness and for what they contain than for scantiness and omissions. Perhaps he has not exercised quite sufficient self-restraint in what he has put into them.

Among other treatises, a short but useful treatise might be written on the theory of notes. It would comprise various distinctions and divisions, but the main object would be to settle what sort of comment or information the notes on some given author ought to contain. It is too often the case that commentaries contain a great deal of unnecessary matter, by which their size and price are very unduly increased. I ought really to apologise to Prof. Wilkins for enlarging on the subject in speaking of his book; for, in comparison with many editors of classical authors, his excesses, if I may call them so, are as nothing. But the topic may be illustrated from his notes. Remarks on the etymology of words, for instance, are surely out of place in such notes, unless the meaning of the word is doubtful and the etymology might help to fix it. Why should Prof. Wilkins write on the derivation of such well-known words as *vestibulum* (p. 180) or *elementum* (p. 153)? A book of a quite different kind is the proper place for these discussions. A commentary on Cicero is no more called upon to discuss such a word than a commentary on Burke to discuss the origin of "bonfire." The etymologist and the reader of Cicero should be kept distinct. Again, if Cicero happens to mention the centumviral courts, it is hardly necessary for his editor to write a long note (p. 158) on that obscure subject, even if he can correct what other writers have said. A dictionary of antiquities or some such book is the proper place for this information. When, again, Cicero speaks of the license enjoyed by comic poets at Athens, surely a reference to one or two books would be better than the details given in the long note on pp. 482-3. A commentary ought not to contain all the information on biography, history, and antiquities that anyone can possibly desire. There are recognised places where such information is to be found; and in the case of young students (the only persons, presumably, who want most of it) it is much better that they should be taught to go in search of it when necessary. Moreover, if they can understand the author pretty well without the information, they will not read it, though it stare them in the face.

But in Prof. Wilkins's commentary, copious as it is, I should be sorry to give the idea that there is a large proportion of this superfluous matter. Some there is, but not very much. The greater part of the notes is devoted to the legitimate explanation and illustration of Cicero's language and subject. What strikes the reader most perhaps is the careful and painstaking way in which the editor has evidently gone to work. He remarks in one place that all the previous editors have borrowed a certain

quotation, but that "not one of them has taken the trouble to verify it or supply the reference." We feel quite sure that nothing of this kind could be said truly of him: that he has left no reference unverified, no book or article unread, no source of information unexplored. All that industry and conscientiousness could do, he has done. He has had also the valuable aid of Mr. Roby on questions of Roman law, and his notes contain many ingenious and brilliant conjectural emendations contributed by Dr. Reid.

Scholars are aware that the three older MSS. of the *De Oratore* are incomplete, and that certain parts of the dialogue do not appear in any of them. The omissions were first supplied from a complete MS. discovered at Lodi in 1422 by the then bishop of that see; but this MS. is not now known to be in existence, and we are uncertain in what precise relation later complete MSS., which the early printed editions followed, stand to it. Where they differ from the three older ones or from any of them, we cannot say whether they are following the *codex Laudensis* or not, for we have no assurance that it was ever carefully collated throughout. There is a third class of MSS. also to be taken into account, namely, defective MSS. of a much later date than the three chief authorities. The relation of these to the three, like the relation of the three to one another, is a matter of considerable doubt, and scholars who have investigated it are by no means agreed. Of the three old MSS., the Harleian in the British Museum, which Prof. Wilkins has once more collated, and the Avranches (*Avranches*) are judged by him to be of about equal value, and the Erlangensis to be somewhat inferior. An account of the MSS. is given in the Introduction, which also contains, in addition to a full account of the persons who take part in the dialogue, a very good sketch of the history of rhetoric in Greece and at Rome down to Cicero's time, including an analysis of the treatise *ad Herennium*. If Prof. Wilkins has occasion to revise his book for yet another edition, it may be suggested that a tolerably full analysis of the *De Oratore* itself might usefully be placed in the Introduction. The notes do contain a sort of running analysis; but it is very brief, and would certainly be more serviceable if it were made continuous as well as copious. The index seems excellent. There are a few misprints, such as "bidua" for "biduo" (p. 450), "wittingly" for "wittily" (p. 338), "poem" for "paean" (p. 31); and the Greek accents have occasionally got wrong, especially in the notes to Book I.

HERBERT RICHARDS.

#### CORRESPONDENCE.

SOMA AND ROHINI.

Barton-on-Humber: Nov. 7, 1892.

In reply to Prof. Max Müller's query (*ACADEMY*, November 5, 1892, p. 413), "Why should Soma have dwelt with Rohini [= Aldebaran] only?" I would suggest that—assuming we have here no traces of Western (i.e., Euphratean) influence—the answer is mythological. Soma, later the moon, has already been connected in idea with the bull.

Thus, he tosses his horns like a bull, lord of the herd (*Rig-veda*, ix. xv. 4); he lows, and the cows flock round him (*ib.* lxix. 4); he bellows, sharpening his horns (*ib.* lxx. 7); he moves like a bull (*ib.* lxxi. 3); he bellows like a bull approaching the herds (*ib.* 9); the milch kine approach him (*ib.* lxxxvi. 25); he hastens like a buffalo sharpening his horns (*ib.* lxxxvii. 7), for he is "the buffalo of wild animals" (*ib.* xcvi. 6); and "the moon is said [in the *Rāmāyana*, v. 11] to shine like a white bull with a sharpened horn, with a full horn" (Gubernatis, *Zoo. Myth.* ii. 58). Soma is also the generator of kine (*Rig-veda*, i. xci. 22). The moon thus regarded, i.e., the Bull-moon, will naturally prefer "the Red Cow" (= Rohini) to his other wives. The myth, an explanation of "Soma dying of consumption," suggests that he was punished for misconduct. But what could he have done amiss? He must, at some period, have "walked disorderly," like the planets in early Iranian idea. In this case he could not have treated his moon-stations with that equality which is equity = (mythologically) he must have loved one wife above another. Whom, then, could he have preferred? Why, as he was a bull, he must have preferred the cow—Rohini.

Weber thought that the Hindu "lunar mansions are of Chaldaean origin, and that from the Chaldaeans they passed to the Hindus" (*Hist. Ind. Lit.*, Eng. edit., p. 248); but he does not strengthen the suggestion by the erroneous supposition that the Μαζουράθ (*Job* xxxviii. 32), the signs of the Zodiac, are the moon-stations. At the same time, we cannot now say that "in spite of repeated researches no trace of a lunar [Euphratean] Zodiac has been found" (Max Müller, *India, what can it teach us?* p. 126). For the Tablet *W. A. I.* v. xlvi., No. 1, although not absolutely containing a lunar zodiac, practically very nearly supplies one (*vide* R. B. Jun., "Remarks on the Tablet of the Thirty Stars," in *Proc. Soc. Bib. Archaeol.*, January, 1890); and it is almost impossible that the moon's monthly course should not have been mapped out in all archaic civilisations. Again, although there certainly was a very early intercourse between Babylonia and India (*cf.* Sayce, *Rel. Anct. Babs.*, 137-8), yet the Hindus were quite competent to have mapped out a lunar zodiac for themselves, and at present there seems to be no sufficient evidence of borrowing. At first sight it may appear singular that the same star (Aldebaran), or rather asterism ( $\alpha, \theta, \gamma, \delta$ , and  $\epsilon$  Tauri), should be connected in both places with the same animal, in the Euphrates Valley with a bull, and in India with a cow; but the singularity disappears when we observe, with Aratos, that the stars themselves supply the idea of this particular animal (*vide* R. B. Jun., *Remarks on the Zodiacal Virgo*, fig. xx., The Zodiacal Taurus), for

"Very like him lie the stars;  
This is his head distinguished; other mark  
Is needless to discern the head, since stars  
On both sides shape it as they roll along."  
(*Phaenomena*, 163-71.)

The red Aldebaran ( $\delta$  λαμπρὸς τῶν ὀδῶν ἐπὶ τοῦ νοτίου ὀφθαλμοῦ ὑπὸνέρος. Ptolemy) similarly suggests the red eye of a bull or cow. In fact, Rohini being a cow, not a bull, seems to show the same natural basis-concept worked out in a slightly different way.

ROBERT BROWN, JUN.

#### THE PRONUNCIATION AND SPELLING OF PLACE-NAMES IN EGYPT.

Cairo: Oct. 29, 1892.

Having been on my way to Egypt, the *ACADEMY* of October 8 only now comes to hand.

I can confirm, so far as my experience goes,

what Col. Ross says (p. 315) concerning the difference between *kom* and *tell*, in place-names, according to the origin of the elevation. Bubastis was certainly founded on black soil. There is, however, at present a tendency among the natives to use the two words indiscriminately to indicate an elevation.

I also fully agree with Prof. Sayce and Col. Ross as to the gasped Qāf being common all through the Delta.

R. D'HULST.

#### SCIENCE NOTES.

At the general monthly meeting of the Royal Institution on Monday, the special thanks of the members were returned to the Goldsmiths' Company for their generous grant of £1000

"for the continuation and development of the valuable original research which the society is engaged in carrying on; and especially for the prosecution of investigations on the properties of matter at temperatures approaching that of the zero of absolute temperature."

At the last meeting of the Zoological Society, a communication was read from Sir Edward Newton and Dr. Gadov, describing a collection of bones of the Dodo and other extinct birds of Mauritius, which, having been recovered from the Mare aux Songes in that island by the exertions of Mr. Theodore Sauzier, had been by him entrusted to them for determination. The collection contained examples of the atlas, metacarpals, prepelvic vertebra, and complete pubic bones of the Dodo, which had before been wanting, as well as additional remains of *Lophopsittacus*, *Aphanapteryx*, and other forms already known to have inhabited Mauritius. Besides these there were bones of other birds, the existence of which had not been suspected, and among them of the following, now described as new: *Strix* (?) *sauzieri*, *Astur alphonsei*, *Butorides mauritianus*, *Plotus nanus*, *Sarcidionis mauritianus*, and *Anas theodori*, the whole adding materially to the knowledge of the original fauna of Mauritius.

#### PHILOLOGY NOTES.

THE September number of the *Indian Antiquary* (Kegan Paul & Co.) contains a recension of the Mungir copper-plate grant of Devapaladeva, by Prof. Kielhorn, of Göttingen. It possesses an historic interest as being the first Sanskrit inscription that was ever brought to the notice of European scholars. It was translated by Wilkins, and published, with a lithographed facsimile, in the *Asiatic Researches* for 1788. The original plate is now lost, so that the text can only be restored from the not very accurate lithograph. The grant is dated in the thirty-third year of the reign of Devapaladeva, which may be assigned to the end of the ninth century A.D. He belongs to the Pala dynasty, who maintained the Buddhist faith in Bengal until the Muhammadan invasion. The same number also gives the conclusion of the translation by Mr. Grierson of M. Senart's work on the Asoka inscriptions, in which he attempts to restore the early linguistic history of India from the evidence of the monuments. First, as to the religious language of the Vedas, the inscriptions show that, at the beginning of the third century B.C., it was the object of a certain amount of culture, purely oral. Second, the elaboration of Classical Sanskrit commenced shortly afterwards, though its official use is not earlier than the first century A.D.; and no work of the classical literature can have been written before this date. Third, Mixed Sanskrit is only a mode of writing Prakrit, following the orthography and etymological forms of the religious language. It was contemporaneous with the first attempts at writing, was used specially by the Buddhists,



and finally disappeared before the formation by the Brahmans of profane or literary Sanskrit. Fourth, the Prakrits were formed, under the inspiration of Sanskrit, between the end of the second and the end of the fourth century A.D. No Prakrit grammar or Prakrit book can be of earlier date.

PROF. JULIEN VINSON has had printed, but not for sale, at Chalons-sur-Saone, seventy-five copies of the inedited *Petites Œuvres Basques de Sylvain Pouvreau*. They date from the middle of the seventeenth century. The contents are a portion of a Basque Grammar, a few Fragments, a Sermon for Whit-Sunday in Basque; but the longest piece is "Andre Dana Maria Priuilegiatua: Les Privilèges de la V. Mère de D." of which a French translation is given at the bottom of each page. By printing these MSS., Prof. Vinson had rendered a signal service to all students of "Eskuara."

#### REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Oct. 27.)

PROF. JEBB, president, in the chair.—The Rev. W. C. Green read a note on *bjfskip* in a passage of the Egilssaga. In stanza 17 of *Sonatorrek*, Egil, lamenting for Bodvar, his young son, says: *er bjfskip i bæ kominn*, "he is gone to the dwelling of the *bjfskip*." Doubtless he means that he is gone to Valhalla, the heathen heaven. But what is *bjfskip*? Commentators explain "ship of bees, i.e., place of bees, air, heaven." But "ship" is a curious word thus used, nor do bees fly in heaven. I suggest an explanation from English. *Skep* or *skip* is common provincial for basket; *skep* is "beehive," so are *bee-skep* and *bee-skip*. Though *bjfskip* be not an Icelandic word for "bee-hive" (Icelanders, indeed, kept no bees), yet the English word may have been known. There was much trade in Saga times between England and Iceland; honey especially was brought from England. Egil our poet had been much in England. Assuming, then, that he means "beehive" by *bjfskip*, why does he call Valhalla "the beehive"? Not probably as the sky, but because of the swarming numbers of the dead: a point dwelt on by Virgil, Dante, Milton, and others. This better suits the whole tone of the poem. Egil complains that he is left alone; brother, father, mother, kin, friends, and now his best-loved son gathered to the numerous company in the shade-thronged beehive.—Mr. Conway read (i) a note on the name *Veseris*, the site of the "devotion" of P. Decius Mus the elder in 340 B.C. (Liv. 8. 8), which till recently had not been identified. Dr. Imhoof-Blumer (*Numismatische Zeitschr.*, Vienna, 1886, p. 206 ff.) had shown, from the types of certain Oscan coins with the legends *vevep* and *fensernum*, that these must come from a town in the neighbourhood of Nola, just where Livy placed the battle of Veseris. Mr. Conway, after pointing out in passing that the discovery of the value of the sign  $\geq$  in the Ionic alphabet as used in South Italy (=Oec. f) gave at once the solution of two Bruttian helmet inscriptions (Zvet. *Inscr. Ital. Infer. Dial.* 246, 247) which had hitherto been unintelligible—endeavoured to support Dr. Blumer's identification of *Veseris* with *\*Fenseris*, by suggesting that the abnormal representation of Oscan *f* by Latin *v* was due to a mistake in spelling, the mere omission of the *n* being a matter of common occurrence. The nature of the Latin tradition (always and only *ad Veserim pugna*) pointed to the *Annales Maximi* or other equally curt records as the first authority for the name. It was conceivable that the annalist who first embodied the name in a continuous story had simply mistaken the value of the letter *F*, and interpreted it by *v* because he had found it necessary to do so at earlier points of the tables he was copying. The *Numasioi* inscription, by using *FH* for Lat. *f*, showed that *F* had still its Greek value in the fifth century B.C., while the *Duenos*-inscription at the end of the fourth century showed it completely naturalised as *f*; so that it was quite reasonable to suppose that the record of 340 B.C. may have been one of its earliest occurrences in public documents with that value. Its mis-interpretation as *v* would be all the more likely if the reader were a Greek

(\**Ounhepsis* instead of \**Unhepsis*); and in fact Livy's chief authority in the eighth book appeared to be Claudius (Quadrigrarius?), whom Livy himself stated to have translated the Greek annals of Acilius. The introduction of *G* by Appian Claudius the Censor in 312 B.C. pointed to just the same epoch as that in which the alphabet took a settled form.—(ii.) A note on the *aitune*-inscriptions of Pompeii (Zvet. *Ital. Infer. Inscr. Dial.* 80-83), which Nissen (*Pompeian. Stud.* p. 492 ff.) had interpreted as road directions ("Wegweiser"), painted on the walls for the benefit of country soldiers quartered in the town during its siege in the Social War (90 B.C.). Mr. Conway felt bound to reject this theory, on the grounds (1) that it failed to explain the position of the inscriptions, (2) that there were no examples of inscriptions with such an object, (3) that the paint had been in excellent preservation ("glänzend") when it was first uncovered (from 1819 onwards), and therefore could neither have been exposed to the weather for 168 years when Pompeii was overwhelmed (78 A.D.), nor (4) have been tolerated so long in notices of this size in one of the chief streets of the town, at a time when it was being continuously embellished with new buildings, some of which were immediately adjacent to the inscriptions, see Nissen, *l. c.* p. 674 ff. (especially at the dates 20 B.C. and 15 A.D.). These considerations, Mr. Conway held, gave about 20 A.D. as the superior limit of date; and he pointed out that all four inscriptions were in the N.W. corner of the town, the nearest to the *pagus* outside the walls where, according to Nissen and Mommsen, the Ocean-speaking inhabitants had settled after being expelled to make room for Sulla's veterans. Further, the four inscriptions were all painted at the corners of streets which led from the Forum or the *Strada dei Terme* directly to the west and north walls respectively, and they all concluded with the name of some person, three out of the four specifying his abode as immediately within the wall, close to the end of the streets at whose corner they stood. Hence clearly they must be advertisements of something to be found there. Now we know from *C. I. L.* x. 1061 and 4660 that *cisiarii*, "cabmen," "a cabstand," were regularly stationed near the gates of Cales and Pompeii, just as we know that *cisia* were forbidden within the walls of Rome; and the trade was just such an one as the Roman "colonists" would leave in the hands of the Ocean population. Mr. Conway, therefore, proposed to translate *aitune* (= a Latin *\*aitone*) by "*cisiarii*" or "*lecticarii*," both of which (Suet. *Jul.* 57) were regularly for hire. The word would mean "roadmen, roadsters," and be parallel to *carpō*, &c., or might possibly denote the vehicles themselves (cf., *tēmō*, &c.). It would be derived from an word *\*aito*—"road" cf. Umbr. *etians*, Gr. *ἀνοξ-ιρός, ὄρος*, and for the grade of ablaut cf. Goth. *hlīn*, Av. *sraetom*, or German *kind* (\**kintum*, \**gentum*), Lat. *lectum*, *Testa*.

ELIZABETHAN SOCIETY.—(Wednesday, Nov. 2.)

SIDNEY LEE, Esq., in the chair.—Mr. Edmund K. Chambers read a paper on "Samuel Daniel." "Read Daniel—the admirable Daniel," said Coleridge. But few people do read Daniel. This is a reversal of the contemporary verdict, for he was popular in his day. Yet Ben Jonson was a dissentient voice who, Mr. Fleay thinks, satirised him on the stage. He is no typical Elizabethan; serene and dignified, rather than full-blooded and passionate. But he is full of felicities of phrase, and has the genius of friendship with the living. Little is known of his life, spent in the shadows of the court and of the great houses, Herbert's and Clifford's. Nor is his poetical achievement very large, the sonnets and verse-letters being the most characteristic part of it. The sonnets are complaints of unrequited love, writ in a melancholy but chivalrous vein, with musings on the transitoriness of beauty and promises of immortality for the fair in his verse. Doubtless they express a real passion. Delia was perhaps Elizabeth Carey, perhaps the Countess of Pembroke. Daniel, both in form and matter, gave a model to Shakspeare for his sonnets. The verse-letters show Daniel at his best in his unrivalled faculty of ethical exposition. His civil wars have ceased to please, his masques are trifles, his tragedies belated specimens of the Senecan drama. Daniel opposed Campion's heresy of

"English Versifying," but was himself a metrical reformer. He replaced couplets in his long poems by quatrains and irregular verse, partly rhymed, partly unrhymed.—A discussion followed, which was opened by Mr. Sidney Lee and continued by Mr. Arthur Dillon, Mr. Frederick Rogers, Mr. W. H. Cowham, Mr. James Ernest Baker, and other members of the society.

VIKING CLUB.—(Thursday, Nov. 3.)

THE Rev. A. Sandison, Vice-Jarl, in the chair. Mr. Edward Blair read a paper on "Some Aspects of Toleration in the Closing Years of the Nineteenth Century," in which he referred at length to John Stuart Mill's *Essay on Liberty*. Mr. A. W. Johnston, Law-man (Hon. Sec.), made an explanation regarding the objects of the Viking Club, in the course of which he stated that, in whatever part of the world Orcadians and Shetlanders might settle, they retained a very strong attachment for their native islands, and a great desire to associate exclusively with their fellow-countrymen, invariably banding themselves together in societies. Orkney and Shetland were not mere Scottish counties, but had a distinct social and political history of their own. The club was founded as a social and literary society in London, for persons connected with or specially interested in these islands. The papers to be read would largely deal with northern subjects. In order to maintain their local character, and to keep up the traditions and recollections of the North, the names used for members, officials, meetings, &c., were borrowed, and the constitution in a measure copied, from the old Norse government of the islands. Their Home Rule was partially overturned in 1614, and lingered on till the end of last century, when the islands were finally absorbed in the Scottish counties. The annual general meeting has been called the Al-Thing, the name of the ancient annual parliaments in Orkney and Shetland, which consisted of all the Udallers or freeholders and their kindred; the club members have been consequently styled Udallers; the president, Jarl, the head of the old government; the secretary, Law Man, the keeper and expounder of the island law-book; the treasurer, Great Foud, the collector of skatt or taxes; the annual subscription, skatt, the tax paid by the Udallers, and still exacted in the islands, a grievance which had been repeatedly brought under the notice of the late government. The title "Viking Club" had been chosen as a short, characteristic name for Orkney and Shetland, the home of the Vikings, the wickings or dwellers on the wicks or bays, who were at the same time sea rovers.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 4.)

MR. BRADLEY, vice-president, in the chair.—Prof. Skeat read a paper on "New Rime-Tests for Chaucer," taking the material from his forthcoming "Rime-Index to Chaucer's *Troilus*" for the Chaucer Society. Ten Brink has shown that Chaucer, in many cases, distinguishes between the long open *e* and the long close *e*. The former arises from A.S. *ēa* and (sometimes) from A.S. long *æ*. The latter arises from A.S. *ē* or *eo*. But Ten Brink has not given a sufficiently full account of the variable *e*. This arises not only (as he says) from A.S. long *æ* when it corresponds to Goth. *e* (not to Goth. *ai*), but also from the A.S. vowel which occurs as the mutation of *ea* or *eo*, and is variously written as *ie*, *ȳ*, and *ē*. Hence some mistakes have arisen which can be corrected. Chaucer's rimes are, usually, etymologically correct. A list of riming words can be made, in which he always treats the *e* as long and open, and such words never rime with close *e*. In a few cases he allows them to rime with original short *e*; but the latter are usually kept apart. Another list can be made of riming words which always have close *e*. A third list can be made of words which have variable *e*, riming with *e* of either quality. A very short list gives the few exceptions, and we then have all the facts. Hoccleve usually observes Chaucer's habits, but Lydgate and all other writers of the fifteenth century usually contradict them recklessly. Several other rime tests occur beside the above. Prof. Skeat also restored from the MSS. the noun *voidee* as the wine or dessert after the dinner-table was voided or cleared, which editors have always turned into the verb *voide*.

## FINE ART.

*The Castellated and Domestic Architecture of Scotland.* By David MacGibbon and Thomas Ross, Architects. Vols. IV. and V. (Edinburgh: David Douglas.)

MESSRS. MACGIBBON and ROSS are to be congratulated upon the appearance of the two volumes which complete their extensive and beautiful work upon the Castellated and Domestic Architecture of Scotland. Its small beginnings arose in a series of papers prepared by its authors, from time to time, for the Edinburgh Architectural Association—a society which, for many years past, has been doing much to spread a knowledge of the art and of its existing remains in Scotland; and which, in conjunction with the Board of Manufactures, has organised a system of practical training for the architects and allied art-workers of the North, now in operation. The materials that Messrs. MacGibbon and Ross had accumulated in this way were gradually expanded, till the scheme was conceived of producing a work which should trace the historical sequence of the various phases of architecture that have prevailed in Scotland, and “define and explain the different styles of buildings adopted at different periods from the twelfth century till the revival of classical architecture in modern times.”

Mr. Billings had already glanced at the subject, from the point of view of a practical architect, and illustrated some of the examples with much pictorial finish and elaboration; and the remains of special districts had been described in somewhat more popular fashion in such works as Sir Andrew Leith Hay's pleasant volume upon the castles of Aberdeenshire. But nothing, for completeness and systematic method, approaching to the work now under review has hitherto been attempted.

Opening, for comparison, with a sketch of English and French domestic architecture, based upon Clark and Viollet-le-Duc, our authors in their first volume proceed to describe the castles of Scotland under four periods; and here I can only very briefly and inadequately indicate the characteristics which they assign to each. Their earliest period is coincident with the thirteenth century, and embraces structures founded during the prosperous reigns of Alexander II. and Alexander III., roughly equilateral in plan, with strong lofty walls frequently connected by round or square angle-towers. The castles of Inverlochy in Inverness-shire and Lochmaben in Dumfries-shire are typical buildings of this period, and probably Bothwell Castle, Lanarkshire, with its great donjon-keep, is its most important surviving example.

In the second period, comprising the fourteenth century, we have a time when Scotland was suffering from the effects of the English invasion of 1296, and when Bruce had destroyed many of the Scottish strongholds lest they should afford foothold to the enemy. The square or oblong tower, familiar to the Scots during their sallies into England, then became the model of their national architecture, sometimes with a wing added at right angles, forming what our authors designate “the L plan.”

Lochleven Castle, Threave Castle, Clackmannan Tower, and Neidpath Castle are instances of this method; and Craigmillar is one of numerous examples of such a keep, afterwards extended by buildings arranged round three sides of a courtyard.

In the beginning of the third period, 1400-1542, we have castles, where the keep is larger than was the case during the fourteenth century, and has towers attached, for defence and in order to furnish additional apartments. Castles like those of Doune and Tantallon, and the rebuilt Dirleton and Caerlaverock, surrounding a courtyard or quadrangle, now begin to be erected: and as time goes on, more complex and ornate features are introduced in such royal residences as the castles of Stirling, Falkland, and Linlithgow, the state rooms being on an ampler scale, and the first traces of the Renaissance becoming visible in the rough imitations of classic sculpture that are introduced as enrichments.

During the fourth period, 1542-1700, many causes operated to produce a break of continuity in Scottish architecture. The troubled minority and reign of Queen Mary were unfavourable to the erection of important buildings; and in the reign of James VI. we reach a time when artillery had become a thoroughly effective agent in warfare, and when, accordingly, the nobility abandoned the idea of producing strongholds capable of resisting prolonged sieges; and—leaving this to the crown—devoted the riches which they had acquired by the confiscations of church lands to the erection of commodious and seemingly dwellings, in which “the machiolated corbel table, the embrasured parapet and bartizan, and the lofty towers for defence and observation, gave place to ornamental representations in the shape of picturesque and fanciful corbellings, angle turrets with conical tops, lofty roofs broken up and adorned with numerous dormers, finials, and clustered chimneys.” Castles in which the features associated with this period are prominently introduced, such as Glamis, Huntly, Wintoun, and Fyvie, and—passing to the seventeenth century, when the classic style had thoroughly asserted itself—Drumlanrig, receive careful description, and are illustrated, not only with plans and elevations, but, in some cases, with drawings of the elaborate plaster work, which now comes to form an important part of interior decoration.

The third volume, published in 1889, dealt, under the above periods, with examples of Scottish domestic architecture which had come under the notice of the authors since the commencement of the work; and the first of the two final volumes now issued continues the review of buildings of the fourth period. We may refer particularly to the admirable account of Holyrood Palace, of which only the north-west portion is anterior to the reign of Queen Mary, and to the elaborate description of George Heriot's Hospital, exceptionally rich in the number and beauty of its illustrations. The old Glasgow College is also fully treated; and a chapter is devoted to examples of the ancient street architecture of Edinburgh, a subject often dealt with from

the literary and the pictorial side, but here handled in a somewhat more definitely scientific manner, and with stricter reference to its connexion with architectural style and history. Among the more striking illustrations of this chapter are those that reproduce the fine plaster ceilings in Baillie Macmorran's house in Riddle's-close; and it may be noticed that the letterpress upon John Knox's house in the High-street embodies the results of recent investigations by Mr. Peter Miller and Mr. C. J. Guthrie, as to the occupation of this dwelling by the celebrated reformer.

In the concluding volume the review of Scottish street architecture is continued. The quiet, old-fashioned towns that border the Firth of Forth and line the east coast of Fife have been explored, and have yielded many picturesque examples: Haddington is represented by its “Bothwell Castle” and the quaint structures in Poldrait-street, the Newgate, and at Gifford Gate; and we have a particularly curious chapter dealing with twenty-two of the Tolbooths and Town-halls of old Scottish burghs, which show many features of interest, especially in their richly varied towers and spires. A few churches have been selected for description, as illustrating the influence of castellated architecture upon ecclesiastical work—churches like that of Dysart, where the tower is a square, battlemented pele, or like Pittenween and Anstruther Easter, where the pele-tower is surmounted by a pointed spire; and the fine galleries and curious monuments in such churches as those of Bowden, Pitligo, Kilbirnie, Haddington, and Dunbar, are figured in interesting plates.

Next follows a supplement, describing some sixty castles and mansions, of which information had been quite recently received by the authors, and a valuable monograph upon Scottish sundials, an amplification of a paper contributed by Mr. Ross to the *Proceedings* of the Society of Antiquaries of Scotland, the number of its illustrations being extended to nearly two hundred and fifty. The volume concludes with a chapter upon “Early Scottish Masters of Works, Master Masons, and Architects,” by far the most complete treatment of this subject that has yet appeared, the published records of the country, and also—through the aid of Dr. Thomas Dickson, of the Register House—those not yet printed, having been carefully consulted in its preparation.

The range and comprehensiveness of the work will be apparent even from such a slight summary of its contents as I have been able to give. Between eight and nine hundred buildings are described, and the five volumes contain not far short of four thousand illustrations, including numerous accurate and helpful ground-plans. The authors have made evident how much beautiful and picturesque material still exists among the old civil and military edifices of the country. It may be noted that they have established their position, that Scottish castellated architecture owes far less to French influence than has commonly been assumed; and this they have done, not only by a general comparison, but also by the more definite

method of placing side by side views of specific buildings that have been erroneously paralleled by former writers. The work is one of national importance, and will long remain the standard book of reference on the subject with which it deals. In former times an undertaking such as this would have been subsidised by Government, or carried out under the auspices of some learned society; and its successful completion is not only a monument to the knowledge, enthusiasm, and patient industry of the joint authors, but also speaks well for the enterprise and public spirit of Mr. Douglas, the publisher, whose name is already associated with the issue of much of interest in connexion with Scottish history and archaeology.

J. M. GRAY.

### CORRESPONDENCE.

#### ÆGEAN POTTERY IN EGYPT.

London: Nov. 7, 1892.

In a letter published in the *ACADEMY* of November 5, Mr. Petrie writes:—

"As to the Ægean pottery, so long discussed in the *ACADEMY*, there is much fresh material to be considered; but I have preferred not to bring it forward in the present circumstances, as the flat contradiction of facts, and the weight which has been thrown on the darkest hearsay evidence, do not seem to favour the consideration of scientific conclusions."

Permit me to point out that there has not been any contradiction of facts on my part. My contention has always been that, assuming the facts to be exactly as Mr. Petrie states them, his facts will not establish his conclusions. I have left his facts alone, and dealt only with his logic.

If his fresh material consists of facts, he ought not to flinch from an inquiry into them should anybody call them in question. And if it consists of facts intermixed with inferences, he ought not to flinch from an examination of the reasoning which he bases on the facts.

He complains of the weight that has been attached to what he calls the darkest hearsay evidence—namely, a statement by the responsible officers of the British Museum that a certain vase in their custody came from a certain tomb in Egypt. But if too much weight had really been attached to this piece of evidence against his theory, that would be a reason for bringing forward the further evidence in its favour, not a reason for keeping that evidence back, as he suggests.

CECIL TORR.

### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. SWAN SONNENSCHN & Co. will publish next week Mr. Harry Quilter's *Preferences in Art, Life, and Literature*, containing an essay upon the history of pre-Raphaelitism, a review of the exhibitions of the Royal Academy from 1872 to 1890, and a number of miscellaneous papers. There will be two editions: one illustrated with sixty engravings which originally appeared in the *Universal Review*; the other containing in addition fifty-seven colotype plates from pictures or drawings by modern artists, which are either in the author's possession or have been lent to him for the purpose. This latter edition, which is specially printed and bound, so as to be "the most beautiful book that has issued of late years from the English press," is limited to 225 copies for subscribers in this country.

MR. BERNHEIM, JUN., will have on view next week, in Piccadilly, a collection of pictures and drawings by the late Th. Ribot and other members of the modern French school.

At the annual public meeting of the Académie des Beaux-Arts, which was held on October 29, M. Gérôme, the new president, commemorated the members lost by death during the past twelve months; and Comte Delaborde, the permanent secretary, read a notice of the life and works of Meissonier.

For the benefit of those who have not access to the magnificent folio describing in detail the sarcophagi found some five years ago at Sidon, M. Théodore Reinach, one of the contributors to that volume, has reprinted from the *Gazette des Beaux-Arts* an article on the subject, illustrated with héliogravure and other engravings, which clearly explains the archaeological importance of the discovery. The total number of sarcophagi found in the catacomb of Saïda was no less than twenty-two, all of which are now on view in an annexe to the Tchihili-Kiosk Museum, under the charge of Hamdy-Bey, at Constantinople. The great majority of these belong to the Egyptian class of sarcophagi called "anthropoid," which are interesting mainly from their inscriptions, showing that they have been used for Phœnician kings. But four of them are pure Greek, of a period hitherto unrepresented in our museums. One, of the style called Lycian, recalls the sculptures of the Parthenon; another, "The Mourners," suggests the funerary bas-reliefs of the Cerameicus. That, however, which has deservedly excited most interest is one covered with the Asiatic exploits of Alexander the Great. As it contains several portraits of Alexander, and one scene closely resembling the mosaic of the battle of Issus at Naples, it was natural to jump to the conclusion that we had before us the actual tomb of the son of Philip. Some have thought that it might be the tomb of one of his generals, perhaps Perdikkas. But M. Reinach adduces ingenious arguments for thinking that it belonged to a Persian satrap, who survived the war and became hellenised. It remains only to add that the traces of colour on the sculpture help to determine many questions in this vexed problem.

MR. J. ROCHELLE THOMAS, of Worthgate House, Highbury Park, has produced a large bronze medal of Lord Tennyson. The portrait is very fairly executed; but the exceeding poorness of the obverse proves to what a low point the fine art of medal engraving has sunk in this country. It looks like the advertisement on a cake of chocolate.

A CORRESPONDENT writes from Cairo:

"The authorities of the Gizeh Museum have, on the suggestion of Johnson Pasha, caused excavations to be made at Meir, near Deirut, in Upper Egypt, which have already resulted in the discovery of some tombs of the XIth Dynasty. It is intended to continue these excavations."

"M. Philippe, the Cairo dealer in antiquities, is, with permission from the Gizeh Museum, carrying on excavations at Heliopolis, which have brought to light some tombs of the Saitic period."

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presume to doubt that M. Bourgeois has been privately instructed enough to know that his tale of killed and wounded is at least dubious, and that in this artillery duel—for there was no actual fighting at all—the French heroes repeatedly ran away, and had to be driven back by their officers. In short, from this battle, lost solely by the unmasterly inactivity of the Prussians, the French reaped absolutely no laurels whatever, though doubtless no small political advantage. Yet no one sees anything wrong or anything funny in these proceedings. Whence, then, this complacent toleration of falsehood by the French, and in a lower form by the Irish? Are the French fools and gulls? By no means. Are they liars? Not more than other men. It is easy for us, turning over Mr. Stephens's collection, or glancing at a French journal, to sneer at their musical nonsense and sonorous mendacity, but I doubt if we are capable of a fair judgment. Our idea of oratory is utterly different. When we flock to hear a speaker we at least profess to expect—I do not refer to a mob-audience—some instruction, to learn something both new and true. He is at least supposed—even the advocate in court—to mean all he says. Doubtless, in party speeches of late years, there is a growing tendency to effrontery of misstatement, but as yet it is conventionally reprobated and disavowed. With us hearing orations is a serious, dreary business; to the Frenchman it is an artistic pleasure and a holiday function, even though it be at a graveside, or in the throes of a revolution. Fine language, whether in a speech or book, he welcomes as an aesthetic luxury and emotional stimulant, the fineness being of course proportioned to his degree of cultivation; for Academicians have been found to own that some phrases, highly effective in their day, are only vulgar fustian. He views the eloquence of the rostrum much as we do that of the stage, as a professional art, whereof he is a sharp and enthusiastic critic. Truth, cold veracity, naked fact, prosaic reason, is not what he seeks, but inspiring themes clothed in grand words. Jane's virginity and Valmy's Spartans he accepts as conventionally as we do Mr. Irving's wigs. Grand language must be based on grand stories; and if the stories are false, they are none the less grand. It is this spice of the heroic, this homage to exalted ideals, which we English fail to understand. When they rear statues to the wrong people—nonentities, exploded charlatans, pinchbeck Molochs, and the like; when they celebrate the anniversaries of events which never happened, they care less than nothing for historical accuracy, but everything for the grandiose and inspiring sentiments which their myths embody. Granted a strong tincture of national and personal vanity, there remains that generous readiness to do honour even where it is not due, and that universal homage to splendid virtues which has made France great, and in spite of everything will revive her after each fall. Nor should we forget that exquisite capacity for holiday enjoyment, even at weddings and funerals and political meetings, that volition of amusement to us so unattainable. When Jules puts on his

smiles and new gloves for a function, he will have no skeletons at the feast; oratory is part of the programme, like the procession and fireworks, and that oratory must soothe his feelings with pleasing images and flattering fictions. In all this there lurks no doubt a serious danger whenever speech is translated into action. Such is the moral of the book now before us. The cumulative effect of these harangues is appalling. Successful as they were at the time, they now read but poorly. Much, regarded simply as art, is contemptible, and few speeches are worthy of their extravagant fame. In what makes for true eloquence—reasonable argument, dignity and charm—political oratory has not decayed at all; the statesmen of the Third Republic are by no means inferior in eloquence to those of the First, though their audiences are less inflammable.

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Lastly, we must note that all these orations are literature, though not perhaps of the highest order. They were carefully composed, written out, read in the tribune, and revised for the press. Danton is the only exception. All are absolutely free from sans-culotisme and the *ordures du Père Duchesne*. The Revolution preserved intact the traditions of decency, as well as the artificiality of the *grand siècle*.

The book presents so many facts and opens up so many controversies, that I have refrained from more detailed comments. But attention should be drawn to the new light Mr. Stephens has thrown upon the character and career of Barère, both here and in his History of the French Revolution. He has now reprinted (for the first time in France or England) a few specimens of Barère's remarkable reports, a complete edition of which would be invaluable as elucidating the Reign of Terror. Much pains have been taken with the texts. Those of St. Just, Cambon, and Louvet are for the first time reprinted from the originals published by the Convention, and two speeches of Robespierre omitted by Vermorel have been rescued from the British Museum. The three separate indices—of biographical notes, of proper names, and of events—are admirably copious and correct. In an Appendix, Mr. Stephens reprints in full from a copy of the rare pamphlet of 1841 lent him by

Dr. Robinet, who has done so much for the memory of Danton, the secret notes furnished by Robespierre to St. Just for his famous accusation of the Dantonists. Their authenticity is well established, and they deepen the darkest shades of infamy which obscure the last years of the Incorruptible. Both as an academical manual, a book of reference, and an historical monument, this work is of the greatest importance, and is hardly likely to be superseded.

E. PURCELL.

*English Poems.* By Richard Le Gallienne. (Elkin Mathews and John Lane.)

A VOLUME of verse by the author of *The Book-bills of Narcissus* could not but be of welcome promise. Not merely because of the snatches of song scattered throughout the prose of that delightful sketch, but also because of the unmistakably poetic nature of its whole conception. "Narcissus poeticus," said a sympathetic reviewer thereof; and the pretty nomenclature was not undeserved. The book was a record of a poet's soul, moving among masterpieces and through life. A poet's imagination took the place of Dr. Heidegger's caldron, and made the rose of Narcissus to bloom again. It is as well, therefore, to say frankly at the beginning that *English Poems* comes as a disappointment. I have faith: I still think that Mr. Le Gallienne has the root of the matter in him; but all is so experimental, so much more immature than one had hoped. There is so much need of self-criticism, of strenuous art, of a widened outlook; and in that judgment you have the first and last word of this review.

It is worth while to quote a few of the passages which convince me that, if he only knew how to use it aright, Mr. Le Gallienne has somewhere a genuine singing gift. There are the opening lines of an Apologia, to his wife, for "light loves in the portal." The sentiment is perhaps audacious, but the expression is happy:

"Dear wife, there is no word in all my songs  
But unto thee belongs:  
Though I indeed before our true day came  
Mistook thy star in many a wandering flame,  
Singing to thee in many a fair disguise,  
Calling to thee in many another's name,  
Before I knew thine everlasting eyes."

There is a fragment in description of "Love's Worship." It is Venus who is addressed:—

"For, Lady, thou dost know I ne'er did tire  
Of thy sweet sacraments and ritual;  
In morning meadows I have knelt to thee,  
In noontide woodlands hearkened hushedly  
Thy heart's warm beat in sacred slumbering,  
And in the spaces of the night heard ring  
Thy voice in answer to the spherical lay."

And there are the lines from "The Desk's Dry Wood," which appeared in *Narcissus*, but which one is glad to have now in their proper context:—

"How many queens have ruled and passed  
Since first we met; how thick and fast  
The letters used to come at first, how thin at last;  
Then ceased, and winter for a space!  
Until another hand  
Brought spring into the land,  
And went the seasons' pace."

'Tis a haunting rhythm.

Unfortunately, Mr. Le Gallienne so seldom writes up to his highest level, and he does not seem to know when he has fallen beneath it. There are numbers—such as those entitled "Hesperides," "The Wonder-Child," "Never-Ever," and the like—which are really quite impossible. They might pass as versified love-letters to a not very critical mistress, but in print they can only raise a smile. If the book had been shortened by about two-thirds—above all, if the whole of the section called "Love Platonic," and nearly the whole of that called "Cor Cordium," had been ruthlessly cut out, then it would have made rather a graceful volume, "a box where sweets compacted lie." I need not finish the quotation, but no doubt Mr. Le Gallienne will be the first to admit that most modern verse is necessarily as fleeting as the roses of "Ausonius."

I have an impression that Mr. Le Gallienne fancies himself at his best in lilting linnnet-like songs. If so, I venture to think that it is a mistake. He seems to me much more successful where he is grappling with complicated stanza-forms. The very exigencies of metre force him to self-criticism; he is compelled to weigh and reject, to forge and hammer the music, instead of letting it lie just as it comes red-hot from the furnace of his brain. Here is an example, from an elegy on a dead friend:

"For what can tears avail you? The spring rain  
That softly pelt the lattice, as with flowers,  
Will of its tears a daisied counterpane  
Weave for your rest, and all its sound of  
showers  
Make of its sobbing low a cradle song:  
All tears avail but these salt tears of ours,  
These tears alone 'tis idle to prolong."

It is, perhaps, hardly fair to a poet that he should be represented only by stray lines and stanzas. For sustained excellence, Mr. Le Gallienne's happiest effort is a poem on Autumn. I may find room for it here:

"The year grows still again, the surging wake  
Of full-sailed summer folds its furrows up,  
As after passing of an argosy  
Old Silence settles back upon the sea,  
And ocean grows as placid as a cup.  
Spring, the young morn, and Summer, the  
strong noon,  
Have dreamed and done and died for Autumn's  
sake:  
Autumn that finds not for a loss so dear  
Solace in stack and garner hers too soon—  
Autumn, the faithful widow of the year."

"Autumn, a poet once so full of song,  
Wise in all rhymes of blossom and of bud,  
Hath lost the early magic of his tongue  
And hath no passion in his falling blood.  
Hear ye no sound of sobbing in the air?  
'Tis his. Low bending in a secret lane,  
Late blooms of second childhood in his hair,  
He tries old magic, like a dotard mage;  
Tries spell and spell, to weep and try again:  
Yet not a daisy hears, and everywhere  
The hedgerow rattles like an empty cage."

"He hath no pleasure in his silken skies,  
Nor delicate ardours of the yellow land;  
Yea, dead, for all its gold, the woodland lies,  
And all the throats of music filled with sand.  
Neither to him across the stubble field  
May stack or garner any comfort bring,  
Who loveth more this jasmine he hath made,  
The little tender rhyme he yet can sing,  
Than yesterday, with all its pompous yield,  
Or all its shaken laurels on his head."

"Keats," you will say. Of course, but it is true discipleship, not plagiarism; the

influence is in the spirit more than in the matter. Keats, too, is apparent in the most ambitious poem of the volume, a version, in Spenserian stanzas, of the story of "Paolo and Francesca." It is ill work following after Dante; but Mr. Le Gallienne has discreetly avoided comparisons by the choice of a far other style, and presents the wind-swept lovers in an atmosphere as of "The Pot of Basil." The weakest part of the poem is the tragic close: the narrative is too gentle, too diffuse, for tragedy; but the story of Love's dawning in the heart of youth and maiden is told with many gracious touches.

Some misunderstanding has always hung about the meaning of the word "cockney" in the criticism of Keats. As I conceive it, it does not in the least imply vulgarity of sentiment, but rather a want of scholarship, what Matthew Arnold would have called provincialism, an imperfect acquaintance not only with the classical models of poetry, but also with some of the elements of a liberal education. In this sense, and with no desire to offend, I use the epithet of Mr. Le Gallienne. Wider reading would have given him a surer faculty of self-criticism; it would also have saved him from certain irritating solecisms into which, in the absence of it, he has fallen. He would not have given the title "Love Platonic" to a series of poems dealing with "love that never found his earthly close"; he would not have misused the ethic dative in such a phrase as "I rise me"; he would not have rhymed "Beatrice" with "his"; he would not have confused the nature of Phrygian and of Lydian music; he would not have dowered the lily with seven stamens; he would not have made Mnemosyne a synonym of Lethe. These things may appear trifles, but the great poets of our day are not guilty of them. Art, as well as Nature, must go to the making of the modern singer.

There is another point. The title of Mr. Le Gallienne's book is designed, one gathers, to be a protest against certain latter-day tendencies in literature; and the protest is amplified in an address "To the Reader," and in a very striking, clever poem called "The Décadent to his Soul." Mr. Le Gallienne wishes us clearly to understand that he is on the side of the angels, that he is not tarred with the brush of Verlaine, that his inspiration is manly and normal, not abnormal and morbid. He laments that "youngsters blush to sing an English song," that Art has become "a lazar-house of leprous men," that the nightingale of English poetry is

"hush't at last!

For, not of thee this new voice in our ears,  
Music of France that once was of the spheres;  
And not of thee these strange green flowers that  
spring

From daisy roots and seem to bear a sting."

He paints the typical Décadent as one who—

"used his soul

As bitters to the over dulcet sins,  
As olives to the fatness of the feast—  
She made those dear heart-breaking ecstasies  
Of minor chords amid the Phrygian lutes,  
She sauced his sins with splendid memories,  
Starry regrets and infinite hopes and fears;  
His holy youth and his first love  
Made pearly background to strange-coloured vice."

But whom is Mr. Le Gallienne attacking? Is the note of decadence so strong in our younger poets, in those in whose hands the future of our poetry rests? If Mr. Le Gallienne will look for a moment beyond the borders of the Rhymers' Club he will surely see that it is not. Mr. Robert Bridges, Mr. William Watson, Mr. Alfred Austin, Mrs. Woods—they are sane and healthy and "English" enough; they have not made Cayenne pepper of their souls. And what has Mr. Le Gallienne to say for "Beauty Accurst"—la très belle *Beauté maudite*? Then, again, the antithesis of "English" and "Décadent" is not a true one. We have a national character, more or less, but our literature is cosmopolitan. Take away what it owes to foreign sources—Classical, French, Italian, Celtic—and its whole nature would be completely changed. A new element, introduced from whatever quarter, can only be judged on its own merits, and not by its conformity or want of conformity with a supposed "national" standard.

EDMUND K. CHAMBERS.

*Ten Years' Captivity in the Mahdi's Camp, 1882-1892.* From the Original Manuscripts of Father Joseph Ohrwalder. By Major F. R. Wingate. With Maps and Illustrations by Walter C. Horsley. (Sampson Low.)

It cannot be said that Major Wingate's second work is of the same value and importance as his previous one, which was reviewed by the present writer in the ACADEMY of December 5, 1891. In that he gave a comprehensive history of the rise and fall of the Mahdi's power; while the volume under notice is merely a record of the adventures of Father Ohrwalder, the Austrian priest, during his ten years' captivity in the Mahdi's camp. At the same time it must be confessed that the book fascinates the reader, and rivets his attention from the moment he takes it up. The most interesting part of all is the graphic account of the hardships and sufferings endured by the European and native Christians who had fallen into the hands of the victorious Mahdi and his lieutenants.

Father Ohrwalder was precluded from keeping a regular diary during his captivity, owing to the circumstances in which he was placed. Moreover, he doubtless thought that it would serve no end—expecting as he did a violent death at any moment. The present narrative, however, was written while the horrors he had experienced were fresh in his memory. His account of some of the events not only corroborates the facts recorded by Major Wingate in his *Mahdism and Egyptian Sudan*, but throws much light upon certain obscure passages in that period of Sudanese history.

In his Preface, Major Wingate modestly disclaims all originality in the work. We are informed that Father Ohrwalder first wrote his narrative in German, which was afterwards rendered into English by a Syrian. This fact, by the way, seems somewhat strange; apparently Major Wingate was unable to find an Englishman in Egypt

sufficiently acquainted with German to do the translation.

"This," he says, "I entirely re-wrote in narrative form. The work does not, therefore, profess to be a literal translation of the original manuscript, but rather an English version, in which I have sought to reproduce accurately Father Ohrwalder's meaning in the language of simple narration."

That Major Wingate has succeeded in presenting the narrative to the public in a readable form none can deny. The art of good composition includes—in addition to grammatical accuracy, clearness of expression, rhythmical sound, and what is commonly called style—the placing of facts and ideas in appropriately consecutive order, which has certainly been observed in the book before us. The editor of the interesting history, although by profession a soldier, is also unquestionably a master of the pen, which he wields with ability and force.

Some of the chapters contain a detailed account of incidents with which those interested in the subject are familiar. To the average reader, however, there is much that is not only exceedingly interesting but instructive. So long as the people of this country have any connexion with Egypt, so long will the Sudan command attention. It is not part of our duty to discuss here the advisability of rescuing the Sudan by annexation. But, it may be permitted us to say that most people who are acquainted with the character of the country and its inhabitants unanimously agree that, unless some serious effort be made by the Egyptian Government (aided by England) to regain possession of the important positions on the Upper Nile, it is idle to entertain any hope of introducing civilisation into that country. Missionary work, commercial enterprise, literary or scientific research must until then be wholly impracticable. No one can but feel sympathy with Father Ohrwalder in his impassioned appeal to England to rescue the land and people—especially after having read a picture of the condition of the country at present, so full of horrors, crimes, and savagery, that even the most impervious to humane considerations could hardly remain untouched. He ends by saying:

"How long shall this condition of affairs continue? Negotiation with Abdullah [the Khalifa] is hopeless—that has been proved by many well-intentioned efforts; but shall savagery and desolation continue for ever? Shall the roads remain always closed that lead from Halfa and Sawakin to the richest provinces of Africa? The Sudan has lost faith in the humanity of Europe, nor does it cease from wonder why Europe has not yet stepped in. Consuls of the greatest nations have been murdered, their flags torn down, their agents kept in slavery.

"Interference while the revolt was its height could not perhaps be efficient—that is understood. But now the face of things is changed. The Sudanese have been heavily punished for their mistaken trust; they have suffered to the bitter end. Where may they look for a deliverer? . . . How long shall Europe—and, above all, that nation which has first part in Egypt and the Sudan, which stands deservedly first in civilising savage races—how long shall Europe and Great Britain watch unmoved the outrages of the Khalifa and the destruction of the Sudan people?"



To the present writer the most interesting passage in the work is the description given of the Mahdi. It confirms what he was told by leading natives who knew intimately the would-be champion of Islam. In addition to its giving further proof of the power of strong individuality exercised over the masses by persons who possess innate knowledge of human character, it further shows that in many parts of the East—especially in the Sudan—there still lingers among the people the servile adulation of a self-created leader. Indeed, the history of the Mahdi's rise to power differs in no way from that of the first founder of Islam. The same means have been employed, and the same credulity existed among the followers.

Referring to the Mahdi's personal appearance, our author says :

"Mohammed Ahmed was a powerfully-built man, of dark-brown complexion and carefully-kept skin; he had a pleasant smile, which showed to advantage the curious slit between his front teeth. By constant training, he had acquired a gentle manner in speaking, and, with these exceptions, there was nothing unusual in his appearance. He wore a dirty *jibbeh* [cloak], on which parti-coloured strips of cotton had been sewn; on his head the white skull cap or *takia*, round which a broad white turban was bound; he also wore a pair of loose drawers and sandals."

There can be no doubt that the Mahdi was firmly convinced that he had a divine mission to perform. While giving special attention to the organisation of his army, he spared no effort to introduce a reform of political abuses. True, the measures he employed were of a severe nature, but his apologists may plead justification. He had to deal with a wild and savage people, who are only subjugated by an iron rule and led by emotion. Reasoning with them was out of the question.

Much that is brought forward in this book goes to favour the idea that the Mahdi felt persuaded of the decay of the Mohammadan religion, and honestly desired to remove those abuses which he deemed the outcome of a half-understood civilisation, and which had serious ill effects on the people.

"His primary object was to be a religious reformer, and to preach that to him was confided the task of bringing back the religion now polluted by the Turks to its original purity."

According to our author, the Mahdi certainly effected some improvement during his brief rule. Among other things, he entirely forbade the use of alcoholic drink, as well as smoking and chewing tobacco. Any infringers of these rules were severely chastised. Even words of abuse were punishable with twenty-seven lashes. He also issued many new regulations concerning marriage. Immorality in some cases was punished by death of a revolting nature. He further prohibited weeping and wailing for the dead. Those who have resided in the East will doubtless remember that this ancient custom still prevails—not only among Mohammadan, but also among the Christian population.

Although, when taken captive, Father Ohrwalder and the two nuns were at first

subjected to the most severe hardships, and on refusing to become Muslims were ordered to be executed, it seems that the Mahdi hesitated to carry out his threat on the ground that according to Moslim law it is not lawful to kill religious servants who have not offered armed resistance. Thus they escaped death; but it must always remain a wonder how they were able to live through all they had undergone. Death would have been thought at that time a happy release. Finally, owing to the instrumentality of the Latin Archbishop of Egypt, aided by the friendly assistance of those in authority, their rescue was effected.

It is hardly possible to imagine more blood-curdling atrocities than those that were enacted after the fall of Khartum. The following will give an idea of what took place :

"The ruthless bloodshed and cruelty exercised by the Dervishes in Khartum is beyond description. I will briefly describe the deaths of the best-known people. Nicola Leontides, the Greek Consul, who, on account of his amiable character, was much respected in Khartum, had his hands cut off first, and was then beheaded. Martin Hansel, the Austrian Consul, who was the oldest member of the European colony, was alive up till 2 p.m., when some Arabs from Buri, led by his chief Kavass, who was on bad terms with him, entered the courtyard of the house, and on Hansel being summoned to come down, he was at once beheaded. At the same time, Mulatte Skander, a carpenter, who lived with him, was killed in the same way. His body, together with that of his dog and parrot, were then taken out, alcohol poured over them, and set fire to. After a time, when the body had become like a red-hot coal, it was thrown into the river."

There are even worse pictures of butchery and inhuman cruelty given; but the above will suffice to show the mad blood-thirstiness of the Arabs after the fall of Gordon's city.

The book contains a valuable index and some useful maps. It must be admitted, however, that it is difficult to understand why a "sketch-map showing correct position of the I.B.E.A.Co.'s forts and boundary of Uganda" is interpolated. Surely it is out of place in a work of this character. There are a few interesting illustrations, those reproduced from photographs being especially good.

H. ANTHONY SALMONÉ.

*Twenty-five Years of St. Andrews.* By A. K. H. B. In 2 Vols. Vol. II. (Longmans.)

THE second volume of the Country Parson's Reminiscences is in some respects less readable than its predecessor, while in others it is to be preferred, at least as a literary performance. The earlier volume was dominated by nothing and nobody but the curious half-impersonal egotism of the author; the later is distinctly dominated by Anglicanism impersonated by Bishop Thorold. It is tolerably evident, from what Dr. Boyd says, that in spite of his being a Scotch son of the manse, he would have been much more at home in the Church of England than in the other Establishment

of whose Assembly he has been Moderator. In the second last chapter of this volume he says :

"I attach not the smallest importance to Presbytery. The tie I acknowledge is to the National Establishment. When in England, I belong to the Church of England, and that most heartily."

This is, to say the least of it, surely a rather curious statement to come from one who is understood to be in the first instance a Presbyterian. When in Italy, does Dr. Boyd belong to the Church of Rome, and that most heartily? When in Russia, does Dr. Boyd belong to the Greek Church, and that most heartily? Even non-Scotch and non-Calvinistic readers of his book would have been glad if he had defined his theological position instead of merely indicating his ecclesiastical attitude.

Apart from this, however, there is a certain amount of pathetic seriousness in the second volume, which, although it is unfortunately allied with sloppiness of style, gives it an air of gravity that was not possessed by its predecessor. Dr. Boyd loses his chief St. Andrews friends—Principals Tulloch and Shairp among the number—by death; and before the volume opens, he himself appears to have had a rather alarming illness. Of course he never ceases to be self-complacent, while persistently proclaiming himself to be in no sense an egotist. Thus he notes with evident satisfaction that one of Mr. Smiles's books was for a time advertised by its publishers with the notices he had written of it for two periodicals, and that "an animal of extraordinary value and beauty appeared in the published record of high-bred cattle as bearing my odd initials." Dr. Boyd's *alter ego* secured a prize at many shows.

"But the last mention of him was tragic. The murrain got into that unpurchaseable herd, and they had to perish. A paragraph said 'A. K. H. B. is still alive, but he is to be killed to-morrow.' I heard no more."

Had, indeed, Dr. Boyd been capable of taking a deeper interest in humanity than he has done, and of cherishing a Swift's or a Balzac's contempt for it, he would have played with considerable success that rôle, which all self-conscious folk try at one time or another to play, of Mephistopheles to his own Faust. But Mephistopheles Boyd has a very good opinion—perhaps a trifle too good—of Faust Boyd. He takes note of all the kind things that editors and publishers have said of the various books, full of neat morality and still neater religiosity that have been published by the author of *Recreations of a Country Parson*. It may, indeed, be doubtful whether Mephistopheles Boyd means to take Faust Boyd down with him below at all. The latter gentleman, if I remember aright, took good care to intimate in the first volume of his Reminiscences that he had in advance secured a mansion in the sky, like his predecessors in the first charge of St. Andrews.

This second volume of *Twenty-five Years of St. Andrews* will be read, like the first, mainly for the good stories told of celebrities of almost every sort and intellectual size. Nearly all of them have already been

made as much as possible of in the daily papers. There is a legend, it seems, that "Carlyle, being told I was minister of St. Andrews and its parish church, shook his head and said sorrowfully, 'God help them!'"

"The truth," says Dr. Boyd, "is that he had come to St. Andrews in his last visit to Scotland; and, of course, had gone into the parish church, whose severe plainness pleased him. Then he asked who was minister of the church; and, being told, said 'God bless him.'"

Here is an excellent example—Dr. Boyd is indebted to Mr. Froude for it—of a man looking at a matter from only one point of view.

"A youth at Oxford being examined in Paley, was asked if he could mention any instance of the Divine goodness which he had found out for himself. 'Yes; the conformation of the nose of the bull-dog. Its nose is so retracted that it can hang on to the bull and yet breathe freely. But for this it would soon have to let go.' The bull's point of view was not regarded at all.

Again—

"There must be a great deal of religious zeal in this town," said somebody seated on the box to the driver of a four-horse coach, 'there are so many churches.' But the shrewd old Scotchman said with much contempt, 'It's no religious zeal ava', it's just cursedness of temper.'"

In these later years Dr. Boyd would seem to have set himself deliberately to collect, treasure in note-books, and publish after-dinner anecdotes, chiefly about his contemporaries both in Scotland and in England. He says that his admiration of the late Lord Westbury was "intense"; and it is at least possible that he may have been led unconsciously to imitate his hero. He is at his best when saying a drily malicious, but polite, thing of some one for whom he has what he styles an elective antipathy. These two volumes must contain in effect all that Dr. Boyd has to say of the folk he has come in contact with during the last quarter of a century. A still more interesting, and probably even more Westburian, book would be one indicating what these folk think of Dr. Boyd.

WILLIAM WALLACE.

*Polite Conversation in Three Dialogues by Jonathan Swift. With Introduction and Notes by George Saintsbury. (The Ohiswick Press.)*

THE form of this reprint is very satisfactory, and the reproduction of Swift's text leaves little to be desired, though a collation with the second edition would probably have been useful in its bearing on one or two passages. The *Hints towards an Essay on Conversation* might with advantage have been prefixed. It is an interesting little treatise, and contains a brief and sober statement of Swift's positive views on the subject; while the *Polite Conversation*, as we cannot but think, is rather of the nature of an object-lesson, showing by example what should be most strenuously avoided in ordinary social intercourse, and is wholly ironical throughout. Swift's love of proverbs is well known to every reader of the *Journal to Stella*; and it is difficult to believe

that so much superficial brilliance could have characterised the average talk of the upper or middle classes at any epoch. Mr. Saintsbury points out that Thackeray has conveniently ignored Swift's explanation with regard to the strangely disordered details of the banquet of which the great humorist has made so much. But Mr. Saintsbury, in arguing against Scott in favour of the Dean's "actual truth of reporting," seems in his turn to have passed over too lightly Swift's own distinct confession that his work is but a highly exaggerated abstract, and not a typical reproduction, of the "polite conversation of the day."

"I am far [he writes, p. 27] from desiring, or expecting, that all the polite and ingenious Speeches, contained in this Work, should, in the general Conversation between Ladies and Gentlemen, come in so quick and so close as I have here delivered them. By no means: on the contrary, they ought to be husbanded better, and spread much thinner. Nor do I make the least Question, but that, by a discreet thrifty Management, they may serve for the entertainment of a whole Year, to any Person, who does not make too long or too frequent Visits in the same Family."

And the astonishing statement (p. 9) that proverbs have been rejected in the composition of these Dialogues is delightfully ironical. A very large proportion of these "polite speeches which beautify conversation" will be found in the Elizabethan dramatists, in Camden's *Remains*, and in Ray's *Proverbs*; and doubtless the origin of all will some day be traced when we possess a trustworthy historical guide to the "philosophy of the British vulgar." A good edition of the works of Swift, and a good lexicon of British proverbs and proverbial sayings arranged "on historical principles," are among the most obvious needs of the student of English literature. For instance, we find here (p. 111) the phrase "something like a tansy," concerning which Mr. Saintsbury gives a very uncertain sound. It occurs in Beaumont and Fletcher, in Motteux' translation of Rabelais, and in *Tristram Shandy*. It certainly refers, not to the plant, but to the pudding of many ingredients which figures in most old English cookery books; but whether it is used here in a complimentary or uncomplimentary sense of the result of Miss Neveront's attempt to mend her lace, it is, with our present books of reference, difficult to decide.

There is one very important point with respect to this treatise which we must ask Mr. Saintsbury to reconsider. It was first published in 1738; but the editor writes that "the composition dates, as is known to a practical certainty, many years earlier," and he attributes it to "the first decade of the eighteenth century." On the contrary, the whole atmosphere seems to us to be that of George II. rather than that of Anne.\* The reference to Burnet's *History* cannot have been written before 1723, when vol. i. was published; the second volume did not

\* The language, however, altered but slowly; and most of the solecisms mentioned at p. 32 Swift had already satirised in the *Tatler* for September 28, 1710.

appear till 1734. Mr. Saintsbury suggests that Hoadly may have been the "infamous Court-Chaplain," who "fully convinced the Maids of Honour that there was no such place as Hell." The reference could scarcely have been to Hoadly in any case; but we know from Swift's *Directions for making a Birthday Song* (1729) that Samuel Clarke was the divine intended:

"Tis grown the choicest wit at court,  
And gives the maids of honour sport;  
For, since they talk'd with Doctor Clarke,  
They now can venture in the dark:  
That sound divine the truth has spoke all,  
And pawn'd his word, Hell is not local.  
This will not give them half the trouble  
Of bargains sold, or meanings double."

Both in the Introduction and in the Dialogues, Quadrille is the favourite game of cards. It only succeeded after many years to the Ombre of Queen Anne and of the "Rape of the Lock." In the *Suffolk Correspondence* (i. 257), in a letter of 1726, it is spoken of as a "new" game. At p. 41 "Simon Wagstaff"† introduces Gildon, Ned Ward, and John Dennis, "those" of them "who are still alive"—with an obvious hint that they were all dead. Gildon died in 1723, Ned Ward in 1731, Dennis in 1734. Mr. Saintsbury speaks of Col. James Graham as a "shadowy personage."‡ But Col. Graham, of Levens, was a very real person indeed, whose Life has been separately written, and who has his place in the *Dictionary of National Biography*. We know from the *Journal* that he was an acquaintance of Swift's; but Swift would scarcely have written of him as he does before his death, which occurred in 1730. Captain John Stevens, whom Mr. Saintsbury has forgotten, is obviously introduced here on account of his "New Dictionary of Spanish and English. *With Vast Numbers of Proverbs*," published in 1726. So, too, the allusions to Charles XII. (d. 1718), to Sir Isaac Newton (d. 1727), to the controversy on drinking to the memory of the dead, with which the Introduction concludes, and to Hanover-square (p. 134), must all be considerably later than the age of Anne. Grimston, who is referred to at p. 79, is apostrophised in the *Rhapsody on Poetry* (1733) as "Great poet of the hollow tree." But we have Swift's direct authority for the later date. The Dean, in a letter to Gay and the Duchess of Queensberry, dated August 28, 1731, states that he then had two great works in hand: "one to reduce the whole politeness, wit, humour, and style of England into a short system, for the use of all persons of quality, and particularly the maids of honour." This is certainly the *Polite Conversation*; the second being the *Directions to Servants*. And Mrs. Laetitia Pilkington relates an anecdote which may be true (*Memoirs* iii. 146): "—on you, you slut, said the Dean, you gave me a Hint for my Polite Conversation, which I have pursued. You said it would be better to throw it into Dialogue; and sup-

\* The *Miscellaneous Works of Dr. William Wagstaffe*, in which Swift was undoubtedly concerned, though probably to a less extent than Mr. Dilke maintained, were published in 1726.

† It may not be too rash to hazard a conjecture that Lord and Lady H—, at p. 17, may be the Herveys.

pose it to pass amongst the Great; I have improved by you." There can, I think, be little doubt that this treatise, as we possess it, was substantially written by Swift some fifteen or twenty years after the death of Queen Anne.

C. E. DOBLE.

#### NEW NOVELS.

*Rosni Harvey.* By Hannah Lynch. In 3 vols. (Chapman & Hall.)

*The March of Fate.* By B. L. Farjeon. In 3 vols. (White.)

*Whither?* By M. E. Francis. In 3 vols. (Griffith, Farran & Co.)

*The Fate of Herbert Wayne.* By E. J. Goodman. (Chatto & Windus.)

*The Germ Growers.* By Canon Potter. (Hutchinson.)

*Ida's Mistake.* By V. G. F. (Digby, Long & Co.)

*How I became Eminent.* By Jean Middlemass. (Eden, Remington & Co.)

MISS LYNCH's first novel, *Prince of the Glades*, was a work of considerable promise, and we can congratulate her on now having left it far behind in *Rosni Harvey*. It is true the story is not without defects, including too great a straining after intellectual effect; but the personages are well conceived, and their conduct all through is in harmony with their mental and moral characteristics. Their is something truly pathetic about the central figure. Rosni Harvey is the daughter of an Irish gentleman of good estate, but she stands utterly isolated from her relatives and the world. Her life is loveless, save for the affection given to, and returned by, a child-brother, who prematurely dies. Her mother was cruel and her father unsympathetic. She nourished her youth in utter loneliness, and her one great pleasure lay in study. While secretly inclined to Positivism, she was not very clear upon the matter, for "her attitude towards Rousseau was that of disciple to master." Life to such a girl, amid commonplace surroundings, was of course simple torture; and her lack of orthodox religion scandalised her parents and the neighbouring families. Rosni was not beautiful in appearance, but there was a fascination about her and a higher grace which completely conquered all with whom she came into contact. Life suddenly opened out new possibilities for her when Randal Lisimore, a handsome student, came to act as tutor to her brother. He assisted her in her recondite studies, and of course they gradually fell in love. Randal was banished by the irate parents, but in their final interview the lovers vowed eternal fidelity. Rosni's was a high, proud, and self-contained nature, and she long kept her vow; she did not give her affection lightly, but when once she had bestowed it she was changeless, if the object proved faithful. Randal, on the contrary, was weak, showy, volatile; he forgot his promise and married a rich Greek. The rest of his life was spent in remorse; for one after-sight of Rosni convinced him that his heart

was irretrievably hers. But we get a better impression of him at the last, where he is nobly endeavouring to requite his wife's affection after the death of their child. Rosni, who had never quite the same love to give again, nevertheless married another Greek who would have worshipped her without return of any kind; but ultimately she discovered his true worth, and found that he was a hero as compared with the pinch-beck Randal. As a girl-character, Rosni is just a little overdrawn on the intellectual side; for we can hardly conceive a young lady of nineteen turning for consolation in the troubles of life to such compositions as Marcus Aurelius's *Meditations* and the philosophical disquisitions of Descartes. This novel is very suggestive, and full of thought. If not wholly elaborated with the care which such great writers as George Eliot bestowed upon their productions, it at any rate compels attention for its grasp of character and its descriptions of natural scenery.

Mr. Farjeon seems to have succeeded to the mantle of the late Wilkie Collins. He employs to a great extent the same literary methods, and creates his effect by letters, diaries, private inquiries, &c. *The March of Fate* has plenty of mysteries, and the developments of the story will be followed with keen interest. Mr. Haldane, of Manor Hall, Chudleigh Park, is a man who has led a dual existence. In his youth, as Mr. Julius Clifford, he betrayed a trusting woman, and cruelly abandoned her and her child to their fate. The daughter reappears when this narrative opens, and is in turn betrayed by Haldane's friend, Louis Redwood. In the monetary clutches of the latter, Haldane is obliged to favour his suit for the hand of his legitimate daughter, Agnes Haldane. The latter, however, loathes Redwood; and rather than accept his advances she allows herself to be driven from home and to fall into the direst depths of poverty, in which she is sustained by her devoted maid, Rachel Diprose. At last her own faithful lover, Frederick Palmer, comes from the Antipodes to rescue her. There are some smart episodes relating to horse-racing and the shadier sides of fashionable life. It would be unfair to the author further to disclose the ramifications of the plot, which is one of the best ever constructed by Mr. Farjeon. The moral of the story may be found in some remarks by Mr. Barlow, the private detective. When assured that human lines which lie far apart can never cross each other, he replies:

"It is those lines that lie so far apart that so often cross when least expected. High and low are closer together than you suspect. Life's a chess-board; move a pawn wrong and your king's in danger."

The first volume of Mrs. Francis's *Whither?* is unusually good. The interest of the reader is excited to its utmost tension by the strangling of wealthy old Mr. Whitworth, and the trial of his beautiful niece, Virginia Whitworth, for the murder. She could not hurt a fly; but owing to the machinations of a Doctor Roberts—son of her grandfather's steward—whose addresses she indignantly scorns, she is made to appear almost guilty in the eyes of the world, and barely escapes the condemnation

of the law. The second volume effects a transmigration in the heroine. She now becomes Mary Graham, a governess, and endeavours to throw over the old life altogether. This portion of the story is tedious and long drawn out; though in the yeoman, Jonathan Byres, it probably introduces us to the best character in the book. He falls in love with Mary, but soon discovers that she is far beyond him; moreover, he has a powerful rival in Geoffrey Plunkett, the nephew of Squire Plunkett. The latter Mary cannot regard with indifference, but because of the indelible stain upon her life she crushes the new-born affection. The villain, Roberts, discovers her in her northern retreat, and threatens to expose her if she will not marry him or share Mr. Whitworth's fortune with him. The rest of the story is occupied with Jonathan Byres's plans to foil the conspirator; but just when everything is being cleared up, and the difficulties removed from the heroine's path, the author very illogically makes her die. There was no necessity whatever for this step, as happiness and a good name were within Miss Whitworth's reach, and we imagine that readers will be disappointed with the abrupt termination of her life's history.

It was quite right that Mr. Goodman should not lose his labour in *The Fate of Herbert Wayne*, because another writer had already hit upon a similar idea. Original ideas are so few, and they are getting used up at such a rapid rate, that critics should be careful how they charge with plagiarism independent workers who unconsciously travel upon the same lines. Mr. Goodman's story is entertaining, and is well and naturally told. The affliction of Oscar Ford, who has lost his friend Wayne under mysterious circumstances, and who cries for vengeance upon his supposed murderer, commands our sympathy. He forms a pathetic figure, and his case recalls that of Charles Lamb's sister.

Canon Potter has produced a remarkable work in *The Germ Growers*. The mystery and origination of evil have exercised philosophic minds from the earliest ages. There is something weird in our author's suggested explanation of it. He conceives a means by which, even in the flesh, utterly wicked men may produce the germs of physical, mental, and spiritual evil. But all men change into spirits of ether, and become dwellers in space; only those who have sold themselves to the Prince of Darkness become the germ growers of crime and suffering. Very graphically he takes us through the various stages of those who begin under the present human conditions to bind themselves to the Evil One. There is a plausibility in the narrative which almost makes us believe in an Infernal Crime and Pestilence Manufacturing Company, with the Son of Perdition as chairman.

Life is all too short for books like *Ida's Mistake*: or Realities and Trivialities, where the trivialities are greatly in excess of the realities. No doubt if the story had been compressed into one third of its present length, it would have been very readable, for we now and again get some natural

glimpses into child life. But as the thing stands, it is inordinately drawn out, so that we are tempted to complain that "Ida's mistake" is nothing compared with that of the author.

Is Miss Middlemass poking fun at the way in which some dramatic stars have made their fame in *How I Became Eminent*. There is certainly a considerable element of burlesque in this clever little story. Harry Hervey, alias Harry Vandeleur, is seized with a craze for the stage, and gives up the certainty of a large commercial income for the glory of playing Hamlet and other great tragedies for a few pounds a week. He is also cut off for a time from the love of his youth in consequence. Vandeleur becomes a leading star in the provinces, but he never gets beyond a certain point. He has talent and excellent execution, but is a stranger to the divine afflatus. Dave Appleton, an enterprising Yankee, finds him out and exploits him, under an absurd agreement, which enables the American to do what he likes with the tragedian. We shall not reveal the startling surprises he goes through, but eventually both manager and actor make their fortune in an extraordinary manner.

G. BARNETT SMITH.

#### SOME BOOKS ON ANCIENT HISTORY

THE "STORY OF THE NATIONS."—*Sicily: Phœnician, Greek, and Roman*. By E. A. Freeman. (Fisher Unwin.) The last volume in the "Story of the Nations" series is one of the best. Prof. Freeman's tried skill as a writer of, on the one hand, large works, and, on the other, magazine articles, enabled him to strike an excellent mean in the composition of a short and popular history. It was a favourite saying of his that "in order to write a small history you must first write a large one," and readers of his large *History of Sicily* will recognise the views and even the phrases of it in this smaller version. It should, however, be added that the present volume comes lower down than the *History* has yet done, for it ends with the time of Constantine the Fifth. Thus we get in it at least an outline of the historian's treatment of his subject for some centuries after the Athenian attack on Syracuse, with which the third volume of the large *History* dealt. The lives of Dionysius the Elder and the Younger, the adventures of Timoleon and Agathokles, the times of Pyrrhus and Hieron, the Punic wars, and the obscure period of subjection to Rome, are outlined with masterly brevity. Prof. Freeman had intended to write for the "Story of the Nations" a sequel, beginning with the coming of the Saracens, and carried on at least till "the Wonder of the World is laid in his tomb at Palermo." The illustrations are numerous, fairly good, and to the point; and the reader will himself be dull who finds the book other than very interesting.

ALLGEMEINE GESCHICHTE DES ALTERTUMS. Von H. Welzhofer, Dritter Band.—*Geschichte des Orients und Griechenlands im sechsten Jahrhundert v. Chr.* (Berlin: Seehausen.) Herr Welzhofer's *Universal History of Antiquity* pursues the even tenor of its agreeable and instructive way. It is pleasant, smooth reading, very simple and plain, although the author has a trying way of saying, at times, "I do not agree with so-and-so, but further discussion must I here renounce." The great feature of the book seems to us to be the skill with which an immense number of old facts,

new theories, and real discoveries are co-ordinated into a lucid narrative of moderate length. The first chapters of the present volume deal with Media (giving an excellent account of Zoroastrianism), the later Babylonian monarchy, the rise of the Persians, the fall of Lydia and Egypt, and the reign of Dareios (stopping short of the Ionic revolt). The author reposes too much confidence in Xenophon's *Cyropaedia* as an historical authority. We can quite understand the temptation to use that book to fill up from it gaps in our evidence, and to obtain from it lighter touches and stories; but it is unsafe. We give the *Cyropaedia* much more the character of an historical romance than Welzhofer does; and, in any case, it is straining his theory to take the philosophical remarks with which Xenophon's Cyrus closes his life as really coming from an early Persian king, and not from the pupil of Sokrates. We are more inclined to subscribe to Welzhofer's view, that there may have been something in Herodotus's tale of the deliberation of the seven Persians as to the best form of government. The Persians were no more accustomed in 521 B.C. than the Greeks to despotism. Then we come to the history of the Greek peoples in the sixth century, "a period in which all over the Greek world the party struggles and constitutional changes of the preceding century were continued." This general view is traced out in Athens, in the Peloponnese, and in the great colonies of the East and West. But foreign wars are also put in their proper places. Welzhofer's view of Polykrates is not nearly so favourable as that of Curtius was; "it is doing this pirate too much honour to ascribe to him the patriotic plan of uniting all Ionians against Persia." The priesthood of Delphi, mighty abroad, troubled at home by unruly neighbours, is ingeniously compared to the medieval popes who suffered the worst humiliations in their own city. The account of Athens is, of course, specially full, but we really do not understand what is meant by speaking of a tyranny set up at Athens about 630. As to the plan by which the later despotism of Peisistratos was restored, we quite agree with Welzhofer in accepting Herodotus's story of the woman Phya. Plutarch's life of Aratus, we may remark, shows (c. 32) that the common people at a far later day could still take a woman for a goddess. Herr Welzhofer saves himself a good deal of trouble by almost ignoring the newly-found *Constitution of Athens*. His accounts of Solon's reforms, of the position of the Thetes, and of election by lot, are such as might have been written three years ago. The new treatise, he says, "gives me a more unfavourable impression the more often I read it. In my opinion, it can hardly come from Aristotle, and it is even possible to doubt whether it belongs to classical antiquity." What is new in it is open to criticism, and what is not new has been told better before.

*Vicaires et Comtes d'Afrique*, de Dioclétien à l'Invasion vandale. Par A. C. P. de Lessert. (Paris: Picard.) M. de Lessert, favourably known by his long series of papers on Romano-African affairs, here examines thoroughly, and with the aid of epigraphic evidence, the later system of Roman government in Africa. It had become curiously unlike the arrangement which the founder of the empire left behind him. Instead of large provinces under single governors, half of which governors unite military with civil authority, we find *provinciae in frusta concisae* and a complicated system of government which aimed at combining the administrative advantages of large districts and commands with the safety of small ones. The military power is generally (not universally) divided off from the civil, and wielded by counts or dukes. Among the many high

officials whom this system called into being, M. de Lessert has selected for study the vicars and the counts. The system was not made in one moment complete in all its parts, and he argues for the priority of the vicars in Africa. A list is given of all the holders of these two offices who are known to us, with such particulars about each as time has spared; and an introduction lays down the titles, rank, powers, jurisdiction, and suite of each class. The work is carefully done, but it lacks—no doubt it did not aspire to—the magic with which Gibbon made a Bonifacius live again before us.

*Das Hannibalische Truppenverzeichnis bei Livius*. Von E. von Stern. (Berlin: Calvary.) The question of what authority or authorities Livy had before him in writing his third Decade is one on which modern inquirers have held very opposed views, and have not infrequently changed the views they held. Whom did Livy follow? Did he use Polybius at first hand? and, if so, how can we account for certain little differences between his statements and those of Polybius occurring at points where we should have expected the nearest agreement? The greater questions here can only be settled by bestowing close attention upon the smaller ones; and Prof. von Stern is going the right way to work in beginning with a study—minute, though compressed into about thirty pages—of a single passage. The short list of Hannibal's troops in Livy 21, 22, has often been employed as a proof that Livy, when he wrote it, was using Polybius; while, on the other hand, the differences between that passage and Polybius 3, 33, have sometimes been held fatal to this view, sometimes explained away or treated as of little account. Prof. von Stern, while he recognises and explains the divergences, maintains that Livy took his list of troops directly from Polybius. That the Roman author used the Greek in this manner is, we think, the view supported by the cumulative evidence of the many points of likeness in the way the story is told by the two. The presentation of the story would have been less alike if it had been passed through a third mind—a Coelius or a Valerius Antias—or drawn by both authors from Piso as a common original.

*Der Römisch-Karthagische Krieg in Spanien*, 211-206. Von M. Jumpertz. (Berlin: Weber.) Herr Jumpertz's brief paper has two objects—(1) to correct and clear up the faulty chronology of Livy for the Spanish events of 211-206, and (2) to attack afresh the eternal question of the relation of Livy's work to that of Polybius. He agrees with the conclusion of Soltau's striking essay in *Hermes* 26, that Livy only used Polybius indirectly, through some intermediate author; but he dissents from Soltau's opinion that, where Livy's chronology has gone wrong (beginning with the years 211-210), the fault is to be imputed to the intermediate author. It is, he argues, Livy's own—with a possible exception of the year 206. As we believe that—all differences notwithstanding—Livy used Polybius directly and, indeed, constantly, we cannot go with Herren Soltau and Jumpertz in their further conclusions; but it is a pleasure to be able to speak well of the powers of research and expression shown in the present essay, which is a thesis for a doctor's degree.

#### RECENT THEOLOGY.

*The Newly Recovered Apology of Aristides*. By Helen B. Harris. (Hodder & Stoughton.) It is surely an encouraging sign of the times that, at once on the discovery of a document illustrating the early growth of Christianity, an intelligent and scholarly attempt is made to popularise the new treatise. Prof. Harris discovered in 1889, at the convent of St. Catherine on Mount Sinai, a Syriac version of the lost



**Apology of Aristides.** While a translation of this into English was in the press, the further discovery was made that the old Greek romance, called the *Life of Barlaam and Josaphat*, contained a large part of the Greek text of Aristides embedded in its narrative. Of the nature and contents of the work thus recovered, and its bearing upon our conceptions of early Christian history, Mrs. Harris, in the volume before us, gives an interesting account. Her last chapter contains as much of her husband's translation from the Syriac as she thinks will be found useful and edifying. We should have liked a short note on the use made of Aristides in "*Barlaam and Josaphat*." Mrs. Harris's style is clear and vivacious, and she shows both judgment and knowledge in her summary of "the doctrine," and "the ethics" of the recovered Apology.

**Christian Monasticism.** From the Fourth to the Ninth Centuries of the Christian Era. By I. Gregory Smith. (A. D. Innes & Co.) Dr. Smith has collected into one volume a series of essays on Christian monasticism, contributed originally to the *Dictionaries of Christian Biography and Christian Antiquities*. In order to make his sketch complete, he has used material supplied by other contributors to the *Dictionaries* already mentioned; but these additions are unimportant. On the whole, the book is a revision and rearrangement of Dr. Smith's own work—a work, of course, which has extended over many years. The value of this work has been already recognised. It is distinguished by sound scholarship, wide erudition, and a temperate candour essential to the satisfactory treatment of Dr. Smith's complicated subject. Students will find the general conspectus of the whole subject furnished by the volume most valuable; but it is to be feared that for the general reader the style is too concise, and the matter packed too tightly together. The book is furnished with an index.

**The Gospel Narrative or Life of Jesus Christ &c.** By Sir Rawson W. Rawson. (Griffith, Farran & Co.) We are given in this carefully executed compilation, first, a continuous narrative of the events and sayings recorded by the four evangelists in chronological order and in the language of the Gospels, arranged beside a table which refers us to chapter and verse, notes variations of statement, and records significant changes adopted in the Revised Version; secondly, in appendices are added an "epitome and harmony" of the first "narrative and harmony," and a table of miracles, parables, and discourses. We are sorry that the "narrative" has not been composed from the Revised Version. Those who care to systematically study their Gospels will prefer for the purpose the more accurate translation; but we have no other fault to find with an admirable piece of work. Like all painstaking harmonisers, Sir R. Rawson arrives at views of his own with regard to the arrangement of his narratives. He looks upon St. Luke ix. 51 to xviii. 14 as containing the incidents of "a single and continuous, though probably not direct, journey through Galilee and Samaria to Jerusalem." At the end of this journey he would insert St. John vii. 2 to x. 38, describing a stay in Jerusalem from the Feast of Tabernacles to the Feast of the Dedication.

**Stories of the Saints for Children.** The Black Letter Saints. By Mrs. Molesworth. (Longmans.) The stories of the Black Letter Saints could not be more gracefully or simply told than they are in Mrs. Molesworth's pretty little volume. Though it is intended "for children," grown up people also will find the book useful and interesting. It is "for children" specially, merely because it offers plain narrative without criticism or mention of

authorities. The illustrations are delightful. They are carefully chosen from such old masters as Martin Schoen, Botticelli, Fra Angelico, and add very much to the charm of the book; but the printing of the names of the artists is occasionally careless. The binding is exceptionally neat and pretty.

#### NOTES AND NEWS.

MR. JAMES ASHCROFT NOBLE has in the press a volume of five essays, including his notable article on "The Sonnet in England," which appeared in the *Contemporary Review* for September, 1880, and anticipated a revival of that form of verse; and also papers on Leigh Hunt, R. S. Hawker, and the *Germ*. Mr. Noble, we may add, is the senior member of a brilliant school of Liverpool writers, which further comprises the names of Mr. Hall Caine, Mr. William Watson, and Mr. R. Le Gallienne; and all of these have ever been ready to acknowledge the benefit they derived from his criticism and encouragement.

MR. EDWARD WHYMPER is preparing for publication an edition de luxe of his *Scrambles among the Alps in the Years 1860-69*, which includes the story of the first ascent of the Matterhorn. The volume will have five maps and 130 illustrations.

MESSRS. CHAPMAN & HALL will publish shortly a *History of the Gold Coast*, written by Colonel A. B. Ellis, of the First West Indian Regiment.

MR. FRANK HARRIS is collecting for issue in volume form his short stories which have been appearing in the *Fortnightly Review*. The title will be "Elder Conklin."

MR. SAMUEL REID is publishing, through Messrs. Isbister & Co., a daintily got-up little volume of poems, entitled *Pansies and Folly Bells*. Mr. Reid, who is himself an artist, is the brother of Sir George Reid, the president of the Scottish Academy.

THE Queen has accepted the dedication of Mr. Swynnerton's forthcoming collection of Indian folk tales, to be entitled *Indian Nights Entertainment*.

THE new volume of the series of "Famous Women of the French Court," published by Messrs. Hutchinson & Co., will be *The Duchess of Berry and the Court of Louis XVIII.*

WE understand that "Hermione," the author of *John Gentleman, Tramp*, just published in Messrs. Oliphant, Anderson, & Ferrier's "Pocket Novel" series, is the pseudonym adopted by the wife of Mr. W. T. Noryquay Forbes, the Glasgow artist.

THE third edition of Mrs. Oliphant's latest novel, *The Cuckoo in the Nest*, is exhausted. A fourth edition is now in the press.

THE first meeting of the newly-founded Bibliographical Society will be held on Monday next, at 7.30 p.m., in the rooms of the Library Association, 20, Hanover-square, when the president, Mr. W. A. Copinger, will deliver his inaugural address. Among other papers promised for the session are: "The Present Condition of English Bibliography," by Mr. H. B. Wheatley; "Method in Bibliography," by Mr. F. Madan, of the Bodleian; "Special Bibliographies," by Chancellor Christie; "The Official Record of Current Literature," by Mr. H. R. Tedder, of the Athenaeum Club; "The Ideal Book," by Mr. William Morris; and "The Printing and Publishing of Modern Books," by Mr. C. T. Jacobi, of the Chiswick Press.

DURING the last five years the "Index Library," the organ of the British Record Society, has printed, under Mr. Phillimore's editorship, nearly 400,000 record references, in-

cluding calendars to about 100,000 wills at Somerset House, Lichfield, and elsewhere. At an extraordinary general meeting of the society, held last week in Richmond Herald's Chambers at the College of Arms, it was unanimously decided, on the motion of Mr. G. E. Cokayne, Norroy King of Arms, that the society should be forthwith incorporated under the title of the "British Record Society, Limited."

THE last number of the *Euskal-erria* of San Sebastian (September 20) contains a curious unpublished account, furnished by the pseudonymous writer, Dr. Thebussem, of a tournament held at Tudela, in 1620, in honour of the Purissima Conception of Our Lady. Ten knights presented themselves as her champions, in liveries and trappings appropriate to the devices on their shields and their mottoes. These were one of her well-known attributes in Latin, with a Spanish *letra*, in this guise:

"Rubus quem viderat Moises  
Si tu pureza en la Zarra  
No padeció combustion,  
Tampoco en tu Concepcion."

Two of the pieces went wrong: the fireworks on a tower intended to illustrate "*Aqua multa* (sic) non potuerunt extinguere caritatem," burnt the traces, and the engine could not be drawn further, and had to be shunted to one side; and the dragon which represented the *Mysterium* of the Apocalypse vomited forth flames to such an extent as to be a real danger, and thus had to be promptly extinguished. A bull fight in the old style, with knights as torreadores, followed in the open Plaza de Armas. Prizes for both the tournament and the bull-fight were given by high dames, as it was feared that unmarried ladies (*mozas*) would not think it "decente" to award a prize to an unmarried "caballero," who might possibly misinterpret the favour. Altogether, both the devotion and the pleasure of the spectators were fully satisfied; the affair was most costly and brilliant.

#### TENNYSONIANA.

THE Rev. Stopford A. Brooke will contribute an important article on Tennyson to the December number of the *Contemporary Review*.

THE *English Illustrated Magazine* for December will contain an article on "Tennyson's Homes" by Mr. Grant Allen, with a portrait and illustrations by Mr. W. Biscombe Gardner.

BESIDES the "Welcome to Alexandra," mentioned in the ACADEMY of last week, Messrs. Elkin Mathews & John Lane have also acquired some copies of the second edition of the "*Ode on the Death of the Duke of Wellington*" (1853), in its original paper cover of mourning grey. This is accounted even rarer than the first edition (1852). It shows several important variations from the final text of the Ode. Most of the subsequent changes were merely verbal, and all were improvements. Examples are:

"Revere his warning; guard your coasts:

now altered to

"He bad you guard the sacred coasts."

and

"Till crowds be sane and crowns be just;"

altered to

"Till crowds at length be sane and crowns be just."

and again,

"Hush, the Dead March sounds in the people's ears":

altered to

" . . . scails in the people's ears."

But there are two lines (one not to be found in

the first edition), which almost of themselves justify the severity of contemporary criticism. After the apostrophe

"Where shall we lay the man whom we deplore?" comes

"He died on Walmer's lonely shore."

And between the magnificent descriptions of the Peninsular War and of Waterloo, is introduced the appalling remark

"He withdrew to brief repose."

The only addition we have noticed is that of the not very felicitous couplet

"Who let the turbid streams of rumour flow  
Thro' either babbling world of high and low."

THE *Revue Bleue* for November 12—which may be obtained in this country from Mr. T. Fisher Unwin—contains an article on Tennyson by Mme. James Darmesteter (Mary Robinson). The quotations are printed in English, with renderings into French prose.

At a recent sale at Messrs. Puttick & Simpson's, a large paper copy of *Poems by Two Brothers* fetched £30; *Poems, Chiefly Lyrical*, £10 5s.; and the first edition of *In Memoriam*, £5.

#### THE FORTHCOMING MAGAZINES.

THE programme of *Good Words* for next year includes four serial stories: "To Right the Wrong," by Edna Lyall, with illustrations by Mr. Gordon Browne—to begin in January, and to be continued throughout the year; "The Wrong Prescription," by Lanoë Falconer; "Firth Highland: Gentleman," by Mr. Gilbert Parker; "The Man from the Four Corners," by G. B. Burgin. There will also be a series of biographical and critical studies by Prof. David Masson, on "Milton and his Haunts"; and short Sunday readings by the Bishop of Ripon, on "The Influence of Christ on Character." The Bishop of Worcester has undertaken to write on "The Saxon Monasteries of Peterborough"; Dean Spence on "The City of the White Walls"; Archdeacon Farrar on "The Statuary in Westminster Abbey"; Dr. A. Jessop on "The Ups and Downs of an Old Nunnery"; the Rev. S. Baring Gould on "The Cheshire Salt Region"; Mr. Walter Pater on "Hugh of Lincoln"; Mrs. Oliphant on "San Remo"; Commodore A. H. Markham on "Some of our Battle-ships"; and Dr. John Skelton on "The Orcadian Archipelago."

WITH the December part, which begins a new volume, *Cassell's Family Magazine* will be enlarged by the addition of sixteen pages. The programme includes: "Nature's Imitations, True and False," by Mr. Frank Beddard, prospector at the Zoological Gardens; sketches of men and things in the navy; a series of papers on the inner life of the House of Commons, with portraits and views; illustrated interviews with successful men; &c., &c.

THE new volume of the *Sunday Magazine* will have for its serial story "One in Charity," by Mr. Silas K. Hocking; also papers entitled "People I have met during my Fifty Years of Ministry," by Dr. Newman Hall; "The Moor: What lives and grows there," by Canon Atkinson; "Mount Athos and its Monks," by Prof. J. P. Mahaffy; "A Children's Paradise in the Tyrol," by Margaret Howitt; and two papers of Tennysonianism, by one who knew the poet.

THE December number of the *Newbery House Magazine* will contain an account of a curious Abyssinian manuscript, with facsimile and translation; sketches of a Trappist settlement in China, by Mr. W. Savage Landor; an illustrated article on the Drapers and Mercers Companies, by Mr. Charles Welch; and a review of the juvenile publications of the season.

THE forthcoming number of the *Eastern and Western Review*, to be published on Monday next, will contain a paper entitled "Egypt for the Egyptians," giving extracts translated from the two principal Arabic newspapers on both sides of the question.

#### UNIVERSITY JOTTINGS.

IN Convocation at Oxford, on Tuesday next, it will be proposed to confer the honorary degree of M.A. upon Colonel Charles Swinhoe, who has just published (Clarendon Press) the first part of a Catalogue of Eastern and Australian Lepidoptera Heterocera in the collection of the University Museum.

MR. T. W. ROLLESTON—formerly of Trinity College, Dublin—has been appointed by the curators of the Taylorian Institution at Oxford to give the annual Taylorian lecture, in which office his predecessors have been Prof. Edward Dowden, Mr. Walter Pater, and Mr. W. M. Rossetti. He has chosen for his subject "Lessing and the Origin of Modern German Literature"; and the lecture will be delivered on Tuesday, November 29.

MR. EDWARD J. STONE, Radcliffe Observer, has been appointed to represent the University of Oxford at the Galileo tercentenary, to be held next month at Padua.

MR. F. T. PALGRAVE, professor of poetry at Oxford, will deliver a public lecture on Friday, November 25, upon "Spenser's Later Lyrics and *The Faerie Queen*," in continuation of former lectures illustrating the influence of the Italian Renaissance on English poetry.

ON Monday evening next, in the library of the Divinity School at Cambridge, Mr. J. Rendel Harris, university lecturer in palaeography, will read "Notes on some Eastern Libraries, with special reference to Biblical and Patristic Research."

IN connexion with the Cambridge University Musical Club, Mr. A. J. Hipkins was to give a lecture to-day (Saturday) on "The Old Claviers, or Keyboard Stringed Instruments," with illustrations of their use.

DR. LORRAIN-SMITH, demonstrator in the physiological laboratory at Oxford, and Dr. F. F. Westbrook, professor of pathology at Manitoba, have been appointed to studentships in pathology at Cambridge, on the John Lucas Walker fund. There were six candidates, of whom it is stated that others also showed exceptional ability.

THE Union at Cambridge has decided, by a majority of 225 votes to 214, that M. Zola's works may be placed in the library.

WE may mention in this place that J. L. G. M.—under which initials it is not difficult to recognise the Bursar of Pembroke College—has published (London: Henry Frowde) a valuable collection of *Notes on the Oxfordshire Domesday*. The university, of course, was then non-existent; and the only reference to the city is for a few mills and houses in Oxenford. The plan of the author is to give—(1) an alphabetical lists of all the manors, &c., with their hideage, their tenants, tenants in capite, and tenants T.R.E., with concise notes identifying the modern names of the places, and tracing their ownership through later records; (2) a list of Domesday owners, fifty-nine in number, described so far as possible, with a statement of the ownership of their lands in the Testa de Nevill and Hundred Rolls; (3) a list of pre-Domesday owners, with their hideage, &c.; (4) a table showing the replacement of Saxon by Norman holders; and (5) an alphabetical list of Domesday sub-tenants. In addition, there is a statement of the Domesday Hundreds, in correction of that in Sir H. Ellis's Indices,

which has been laboriously formed by first identifying the manors, and from them reconstituting the Hundreds with the help of the Hundred Rolls and the Testa de Nevill. Altogether, this is an admirable piece of historical research, which will be of great utility to future students.

#### ORIGINAL VERSE.

TO BERNARDINE.

I LOVE thee, Bernardine, nor more nor less  
Could I in amplitude of words express,  
If with poetic art and fancy's play,  
I troped and figured for a summer's day.

What is't to quiver when thy name is heard,  
Like aspen leaves by breath of evening stirred?  
What is't to hope for thee like heaven above?  
Tell me, my Bernardine, is this not love?

The chemist's skill can never analyse,  
What makes the lovelight flash from beauty's eyes,  
Nor can philosophers in words impart  
The intuitions of man's love-moved heart.

I do not love thy head, divinely placed,  
Thy taper fingers or thy dainty waist,  
Or eyes or lips, but thy sweet soul serene,  
That blends all these and makes them Bernardine.

If in a vale of poppies I should sleep,  
While centuries o'er land and ocean sweep,  
Waking, as firstling of my lips I'd yearn  
That heart inwoven, love-word Bernardine.

J. C.-B.

#### MAGAZINES AND REVIEWS.

MR. HENRY NEVINSON, whose appreciations of German literature—whether philosophic or poetic—have always been worthy of attention, contributes to the current number of the *Contemporary Review* an article which, though entitled "Goethe as a Minister of State," really deals more broadly than that phrase would imply with the character and achievements of the German poet. Mr. Nevinson considers, not so much the exact nature of the so-called "public" services rendered by Goethe to his little Court and little country, as the effect which such services had upon the literary achievements of Goethe; and in such work he recognises the occasional utility as well as the more obvious disadvantages. Employment which sets bounds to mere literary productivity does not necessarily limit the writer's grasp or vision of the world. Contact with affairs—intercourse with men and women, not solely for the purpose of amusing them or "studying" them—must add to the breadth of a writer's experience, and may add to the depth of his insight. Mr. Nevinson has admirable and epigrammatic words for the mere pedant who, with a paucity of personal experience, dabbled with *belles lettres*, and did nothing great in them, in the period before Goethe.

"Shut up in the close studies of bleak Northern towns, professors and private tutors produced those lengths of pastoral idyl, erotic ode, and anacreontic eulogy of wine and roses which occupy an unturned page in the necrology of literature."

A tithe of Goethe's experiences—whether public or personal—would have furnished these well-intentioned writers with that which might have nourished their work. Incidentally—and not only incidentally—Mr. Nevinson says many pregnant things about the great German writer.

In the October *L'Art et L'Idée*, M. Uzanne has once more been equal to the idea of his own publication. There is a useful bibliography of Barbey d'Aureville in the number, and other things; but its main value consists in the open-

ing paper, a thorough and abundantly-illustrated study of Eugène Grasset; an artist of a type still too rare, and almost unknown in England. We should have to take something of Mr. William Morris, something of Mr. Burne Jones, something of the late Mr. Burgess, to make a Grasset, and though it cannot be pretended that the French decorator is the equal of even the least of these, he is more versatile than any one of them. M. Grasset will do you book illustrations of a quaint pre-Raphaelite style, touched with modernity, *affiches* of the most modern, ravishing head-and-tail pieces, designs for stained glass windows, for châteaux, for chimney-pieces, for candlesticks and book-cases, and knick-knacks, all with an astonishing *verve* and freshness. Examples of most of these classes illustrating the fertility of his fantasy, and the grace of his hand, embellish the paper, which is a charming one, and makes one long to catch M. Grasset, chain him round his waist (for it seems he is, like many artists, by no means notable for business-like punctuality), and make him build and furnish and decorate a new Palace of Art.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- DENK, V. M. O. Einführung in die Geschichte der alt-catalanischen Literatur von deren Anfängen bis zum 18. Jahrh. München: Poedel. 9 M.
- FURCK-BRENTANO, Th. La Politique: principes, critiques, réformes. Paris: Rousseau. 7 fr. 50 c.
- GRUNBERG, P. Philipp Jakob Spener. 1. Bd. Göttingen: Vandenhoeck. 10 M.
- KALKNER, F. Symbolae ad historiam versuum logaoediorum. Marburg: Elwert. 1 M. 20 Pf.
- LEHFELDT, P. Luthers Verhältnis zu Kunst u. Künstlern. Berlin: Besser. 2 M.
- MOLAND, J. Puissance militaire des Etats de l'Europe. Paris: Plon. 8 fr. 60 c.
- NOVINAZAR u. Kosovo (das alte Rasien). Eine Studie. Wien: Hölde. 4 M.
- PONTMARTIN, A. de. Derniers Samedis. T. III. Paris: Calmann Lévy. 3 fr. 60 c.
- QUELLEN-SCHRIFTEN f. Kunstgeschichte. Neue Folge. 5. Bd. Beiträge zur Geschichte der Kunst u. der Kunsttechnik aus mittelhochdeutschen Dichtungen. Von A. Hg. Wien: Graeser. 8 M.
- RIEHL, B. Deutsche u. italienische Kunstcharaktere. Frankfurt: Keller. 7 M. 60 Pf.
- SIMON, Jules. Notices et portraits. Paris: Calmann Lévy. 7 fr. 50 c.
- TÉREY, G. v. Albrecht Dürer's venetianischer Aufenthalt 1494-5. Strassburg: Heitz. 8 M.
- VARNAHAUS, H. De libris aliquot vetustissimis bibliothecae academiae Erlangensis sermone italicio conscriptis dissertationi. Erlangen: Junge. 4 M.
- VOGL, E. Bibliothek der gedruckten weltlichen Vocalmusik Italiens. Aus d. J. 1500-1700. Berlin: Haack. 24 M.
- WEISS, J. J. Sur Goethe: études critiques. Paris: Colin. 3 fr. 50 c.

#### THEOLOGY, ETC.

- KABISCH, R. Die Eschatologie d. Paulus in ihren Zusammenhängen m. dem Gesamt-begriff d. Paulinismus. Göttingen: Vandenhoeck. 8 M.
- KAMPHAUSEN, A. Das Buch Daniel u. die neuere Geschichtsforschung. Leipzig: Hinrichs. 1 M. 20 Pf.
- VELICKY, M., quo anno dominus noster mortuus sit, quaestione instituit. M. V. Rican (Böhmen). 4 M.

#### HISTORY, ETC.

- BISMARCK, Fürst, politische Reden. 3. Bd. 1896-1898. Stuttgart: Cotta. 8 M.
- EORLHAAP, G. Deutsche Geschichte im 16. Jahrh. bis zum Augsburger Religionsfrieden. 2. Bd. (1528-1555). Stuttgart: Cotta. 8 M.
- JÄNKKE, M. Die Gewerbe-Politik d. ehemaligen Königr. Hannover in ihren Wandlungen von 1815-1896. Marburg: Elwert. 1 M. 50 Pf.
- MUCH, R. Deutsche Stammzeit. Ein Beitrag zur ältesten Geschichte Deutschlands. Halle: Niemeyer. 6 M.
- PERRACON, J. Vie de Lalibala, roi d'Éthiopie: texte éthiopien. Paris: Leroux. 10 fr.
- PETITOT, E. La Sépulture dolménique de Mareuilles-Meaux et ses constructeurs. Paris: Bouillon. 4 fr.
- SCHMID, K. A. Geschichte der Erziehung vom Anfang an bis auf unsere Zeit. 3. Bd. 1. Abth. Stuttgart: Cotta. 15 M.
- STAMFORD, Th. v. Das Schlachtfeld im Teutoburger Walde. Cassel: Fischer. 7 M. 50 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- DALLA TORRE, C. G. de. Catalogus hymenopterorum hucusque descriptorum. Vol. VI.: Chrysidae. Leipzig: Engelmann. 5 M.
- GERBER, G. Das Ich als Grundlage unserer Weltanschauung. Berlin: Gaertner. 8 M.
- PICOTÉ, A., et H. de SAUSSURE. Iconographie de quelques sauterelles vertes. Basel: Georg. 4 M.

#### PHILOLOGY, ETC.

- SUPPLEMENTUM Aristotelicum. Vol. II. pars II. Alexandri Aphrodisiensis scripta minora. Editio I. Bruns. Berlin: Reimer. 18 M.

### CORRESPONDENCE.

#### "COUVADE"—THE GENESIS OF A MODERN MYTH.

The Scriptorium, Oxford: Nov. 12, 1892.

In reference to the notice with which Dr. E. B. Tylor has honoured my communication of October 26, and to the opinions which he has expressed as to the province of the lexicographer, I need only say that, of course, "if a word gains currency, the lexicographer, whether he likes it or not, has to take it," i.e., to record it in its current sense. The application of *couvade* suggested by Dr. Tylor, and taken from him by anthropologists generally, will, as a matter of course, be recorded and illustrated in the New English Dictionary. Whether historically and etymologically of legitimate or of spurious origin, it is the only application of the word in English, the only ground on which the word comes within the scope of the Dictionary. But the English Dictionary does not register merely the current application of words: its distinctive aim is to exhibit as far as possible the origin and history of each word, both as to its form and its use; and when a word has undergone any special change of application or use, it tries to explain and account for this change, whether due to popular error, to individual misconception or caprice, or to any other cause. It sometimes happens that the explanation is too long and too argumentative to be given in detail in the Dictionary; in such case I have been accustomed merely to state results there, and to add a reference to an article in the ACADEMY or elsewhere, in which I have discussed the question in detail. This, and no desire to "censure" Dr. Tylor, is the reason why these articles appear. Dr. Tylor seems to think that it is on my part a question of not "liking" his word! need I say that the only interest I have in words is to know the truth about them, and to expose the myths in which their history is sometimes enveloped? So much for personalities; if I have again to mention any author's name, it will be because it comes into the history of *couvade* and I cannot keep it out.

As a further step in the elucidation of this history, I welcome the production of an earlier instance of the phrase *faire la couvade* or *faire couvade*, which at once does away with the inference that the 1829 editor of Legrand d'Aussy, from whom Dr. Tylor originally (*Early History of Mankind*, p. 296) cited the phrase, learned it from Citizen Sacombe. It is now evident that these two writers took it over independently from the seventeenth century writer Rochefort, or from his copyist Lafitau, or from some one else who drew from the same source. Researches which have been made for me by French scholars make it now certain that *couvade* was not only an obsolete word in Sacombe's time (1790), but had then been obsolete for a century. It is a well-known word in the dictionaries of the sixteenth and early seventeenth century; besides occurring in Cotgrave, as has been already pointed out, it is fully explained also, in its genuine sense, by Robert Estienne (1543), and by Philibert Monet (1636). As a word already obsolete, it was excluded by the Académie from the first and every subsequent edition of their dictionary; and though well-known to Littré in Estienne, Cotgrave, Monet, and other early dictionaries, it was excluded by him also as an obsolete word, till its cropping up in an entirely new sense in modern French writers, who took it from English, led him to include it as a neologism in his later supplement. As an obsolete French word of the sixteenth and early seventeenth century, it is fully dealt with in the great *Dictionnaire historique de l'ancien langage français*, of Sainte-Palaye, compiled in the middle of the eighteenth century, and recently

edited and published under the care of M. L. Favre. In this article may be seen the two senses "covey" and *lieu de sûreté*, and the phrase *faire couvade* in its primary sense of "se baisser, s'accroupir comme une poule qui couve, afin de voir ce qui passe, sans se hasarder," and in the transferred sense of "se tenir à couvert dans son parc, dans une assemblée retraitée," as well as in the derisive use recorded by Cotgrave. But there is not a trace of the application of the phrase to any custom analogous to those for which Dr. Tylor has suggested it as a name; nor can it be shown that this ever formed a part of the French language, or is other than a book-statement which has passed from one to another of a small series of writers, the earliest of whom yet pointed out is Rochefort (1658), now cited by Dr. Tylor. Lafitau, for instance, cites Rochefort as his sole authority for the alleged use of this phrase. Rochefort cites no authority. He is describing a curious custom of the Caribs, presumably as an eye-witness; and it is only as a parallel to this that he refers, in a relative clause, to the reported existence of an analogous custom, "parmy les paysans d'une certaine Province de France." Of this he does not claim to know anything himself; he does not even guarantee it as a fact; it is merely "à ce qu'on dit," according to what people say. Now his statement that "ils appellent cela *faire la couvade*" does not occur in the relative clause which refers to the peasants of a province of France. It is a new sentence, parallel to the other sentences before and after, of which the subjects are the Caribs.

Who, then, are the *ils* of whom he speaks? Are they, as the grammatical structure of the passage implies, the Caribs, or are they the French peasants? In other words, is this sentence part of his own testimony about the Caribs, or is it part of the *on dit* which he repeats as to a certain province of France? In the former case the words would mean that the Caribs describe this lying down of the man by a phrase which he renders by the French *faire la couvade*, using this phrase in one of the senses in which it was known and understood by his contemporaries: either "se baisser, s'accroupir comme une poule qui couve," or else "se tenir à couvert dans une assemblée retraitée." But if, on the other hand, the words are only part of the *on dit* which he has heard or read about a certain province of France, then they are of no critical authority; they are merely an echo, and, with our knowledge of the actual sense of *faire la couvade* in sixteenth and seventeenth century French, we may safely say an erroneous echo of some earlier statement in which the phrase occurs. Such earlier statement may yet be found; when it is found, it will probably show us also the source and manner of the error.

It is evident that Lafitau, in quoting Rochefort, attributed the phrase to France; but then look at the looseness of Lafitau's citation and the untrustworthiness of his method! According to his own showing, he knew nothing of the alleged custom in France, nor of the phrase *faire couvade*, except what he found in Rochefort; yet he does not hesitate to state the thing as a fact, and a fact true in his own day; his witness for this contemporary fact being a man who lived two generations before him, and had himself mentioned it only as an *on dit*, for which he accepted no responsibility! A man who so misrepresents his authority, in a part of the statement where we can check him, is of no authority in the part where we cannot.

But this is a notable characteristic of the whole chain of assertions respecting this custom in the Pyrenean regions in modern times. In endeavouring to trace the history of the word, I have had to refer to the various French and Spanish writers who have mentioned the custom during the last three centuries, and have been

struck by the way in which a statement given by one writer merely as an *on dit* is, without any additional grounds, repeated by another as a statement of fact, often with the curious way in which historical statements referring to a remote or indefinite past appear in later writers in the picturesque historical present, and in later writers still as an actual present claiming to refer to existing things. I have been unable, indeed, to find that there is any modern evidence for the existence in the Pyrenaean region of any custom classed under the name *couvade*. All the later assertions seem to be repetitions of Strabo, and amplifications of Strabo, erroneously transferred to contemporary conditions.

The passage in Strabo's *Geography* (iii. iv. 17) is well known. He has been describing the desperate bravery, hardihood, and ferocity of the people of Iberia, of which he relates instances. These traits, he says, are common to the Celts, Thracians, and Scythians,

"as is also the robustness not only of the men but of the women also; for the latter till the fields, and, when they have brought forth a child, they attend upon their husbands, having caused these to lie down instead of them; \* and they often also give birth to their children in the midst of their (field) work, and there wash and swaddle them, stooping by the brink of some stream."

He goes on to narrate a similar incident which had been told him of a Ligurian woman at or near Marseilles, who gave birth to a child when engaged in digging, and immediately resumed her work. Strabo, as will be seen, is not dealing explicitly or directly with any custom of the kind to which the name *couvade* is now applied; the reference to the man lying down comes in quite incidentally to illustrate the strength and hardihood of the women.

A much more explicit and direct statement is made as to the ancient natives of Corsica by Diodorus Siculus (v. xiv); and, as is well known, accounts of a similar custom are given by Marco Polo from the region of China, and by many writers as to different parts of America. But Strabo is, so far as is known, the only ancient writer who attributes it to the Iberians. From Strabo it appears to have come down through the Middle Ages as a commonplace of history, and I have no doubt that research would discover some at least of the links in this traditional chain. Probably, also, it would show that Strabo's custom was identified sometimes with one, sometimes with another part of the Pyrenaean region, and that Navarre and Béarn were specially named, by some mediaeval authors, as districts in which it had existed. Leaving these, however, to the investigator interested, we come down to modern times, and find the practice mentioned as one of the commonplaces of history by Paul Colomiès or Colomesius in the seventeenth century. In his *Mélanges Historiques* (ed. Orange, 1675, p. 25, ed. Utrecht 1692, p. 26) he says:

"C'étoit une assez plaisante coutume que cette qui s'observoit autrefois dans le Béarn: Lorsqu'une femme étoit accouchée, elle se levait, et son mari se mettoit au lit, faisant la commère. Je crois que les Béarnois avoient tiré cette coutume des Espagnols, de qui Strabon dit la même chose au troisième livre de sa Géographie."

He then goes on to say that the same custom had been reported from other regions, for which he cites Nymphodorus, Apollonius of Rhodes, and Marco Polo. I call attention to the fact that all his authorities are ancient or mediaeval; that he mentions it not as an existing custom in Béarn, but as a thing of *autrefois*—i.e., of the days of the ancient

writers. And he has, of course, no name or phrase for this Bearnese custom of *autrefois*; he knows nothing of *couvade*. Contemporary with Colomiès, and a few years earlier in date of publication, was Rochefort's work on the Caribs, cited by Dr. Tylor in his communication. As I have pointed out already, Rochefort mentions the practice only vaguely and as an *on dit*; but the substance of his statement is the same as that of Colomiès, and was no doubt derived from the same source. But the important thing is that of these two seventeenth century writers neither knew of the practice as then existing in Béarn: to one it was an historical matter of other days, to the other it was a matter of hearsay "*à ce qu'on dit*." And we have seen how Rochefort's hearsay was transformed by Lafitau into the assertion, "it exists to-day in some of our provinces bordering on Spain, where it is called *faire couvade*." And this is treated by modern writers as a witness to the existence of the *couvade* in Béarn in the eighteenth century!

The next writer cited in connexion with the custom is Legrand d'Aussy, who published, in 1779-81, an account and prose paraphrase of some of the old French *fabliaux* of the twelfth and thirteenth centuries, with illustrative notes. In the *fabliau* of *Aucassin et Nicolette*, the former is said to have arrived at the port of *Torelore*, which proves to be a kind of topsy-turvy-land, where everything is done by contraries. The king is in child-bed, while the queen, at the head of an army of women, is carrying on a fierce war with eggs, soft cheese, and stewed apples. In his notes to this burlesque, the editor compares the respective positions of the king and queen to what Strabo had told of the ancient Iberians and later authors of the Caribs, adding, "et l'on prétend qu'elle a existé chez les peuples de Béarn" (Colomiès *Mél. Hist.*, p. 26). In other words, he knew nothing of the alleged practice in the Pyrenaean region, except what is contained in the passages already quoted from Strabo and Colomiès. Needless to say, he therefore knew nothing of the term "*couvade*." After him came Citizen Sacombe, the poet-physician, whom I have already cited. Sacombe had read more than Legrand d'Aussy; writing upon *L'art des accouchements*, he had hunted up what had been written by previous authors upon these reputed customs: besides knowing what Strabo said of Spain and Diodorus of Corsica, he had also got from Rochefort, or rather from Lafitau, the statements about America, and the expression *faire couvade*. But he tells us nothing new and nothing of his own; his verse is no more evidence for Spain, or Béarn, than it is for Corsica. It is merely the old story versified and made more picturesque. Coming down to the present century, the earliest "authority" cited by Dr. Tylor, as by others, is Laborde, who wrote his *Voyage pittoresque et historique de l'Espagne* in 1806, to which he prefixed a short outline of ancient Spanish history. Speaking of the ancient Iberians, he says, I. xiv.:

"C'est avec surprise que l'on trouve dans ces temps reculés une coutume bizarre qui existoit au Paragui. Lorsqu'une femme accouche, le mari se met au lit, et elle le soigne: usage aussi absurde que revoltant."

And the authority cited for this "revolting usage" of "remote times" is of course "Strabon." Laborde knew nothing of it as an alleged existing practice, and nothing of the name "*couvade*." A few years later he wrote his *Itinéraire de l'Espagne*, in which he reproduced Strabo still more verbally:

"Les femmes Cantabres portaient les fardeaux les plus lourds; elles cultivaient les campagnes, labouraient les champs et ne négligeaient aucune espèce de travaux; elles se levaient aussitôt après être accouchées, et servaient leurs maris, qui se mettaient au lit à leur place, usage qui fut aussi

commun aux habitans de la Navarre, et dont il est impossible de rendre raison."

This epitomiser of ancient history, who says not a word about his own time, and knows nothing of the "*couvade*," is cited by later writers as a witness for it. In 1818, Zamacola published his *Historia de las naciones Bascas* (Auch). He again recites Strabo (apparently immediately from Laborde), and adds "as used to happen very little time ago in many regions of Cantabria"; but unfortunately, instead of giving any facts or authorities for the "very little time ago," he rushes off into the more congenial task of theorising about the meaning of the custom. At any rate, we have the fact that the custom was unknown to the Basques of his own time; it was again a thing of *autrefois*. Quite similar is it with Chaho, *Voyage en Navarre pendant l'insurrection des Basques*, 1830-5, published 1836. What Chaho says is:—

"Il existe dans cette province (Biscaye) des vallées dont la population rappelle, par ses usages, l'enfance de la société: les Biskaiennes y quittent le lit immédiatement après leurs couches, et le montagnard prend la place de sa femme auprès du nouveau-né."

And what is the authority for this fact of contemporary history? The authority is simply "Voir Strabon, liv. III.!" A later writer on the history of the Basques, who investigated the facts, has applied to this the hard words, "ce mensonge imprimé par Chaho"; but Chaho was not consciously a liar, he was only an enthusiast, incapable, when his theories were in question, of distinguishing between objective facts and subjective assumptions. He was enthusiastic in his belief that the Basques were the genuine descendants of the ancient Iberians, and that whatever characterised the Iberians must still characterise the Basques. Strabo had attributed to the Iberians this curious custom; ergo, it must still exist among the Basques. True, Chaho was a Basque, a Souletin, and nothing was known of the custom in his district of Soule, or in the adjoining Navarre, or in any part known to him; but as it *must* exist somewhere, Chaho located it in far off Biscay, where he never was in all his life, and of which he personally knew nothing. But the Biscayans were the rudest of the Basques, and must therefore preserve most faithfully the customs of the ancient Iberians, and assertions could be made about them most safely. Chaho was not strong in facts, but he was mighty in fancy; he invented or dreamed the so-called legend of Aïtor, to account for the ancient custom; and he is one of the great "authorities" of later writers, perhaps the greatest. Slightly before Chaho's book, A. A. Renouard brought out in 1829 a third edition of Legrand d'Aussy's *Fabliaux*. In my former article, I have shown how he expanded the simple statement of the original author; and we now see exactly whence his expansions came. In addition to Strabo and Colomiès, he had seen Rochefort's book, or a quotation from it, and thence he took the statement "chez lesquels on prétend qu'elle subsiste encore dans quelques cantons, ce qu'ils appellent *faire la couvade*." He preserves the fact that it is only an *on prétend*; but he neglects to add that the *prétention* was actually made nearly 200 years before, and whether well or ill-founded in 1658, was not pretended by anybody but himself in 1829. I need hardly go on with later writers who have dealt with the subject. M. A. de Quatrefages, in the *Revue de deux Mondes*, 1850, repeated the old story as a contemporary fact, on the testimony of Strabo, Diodorus, and Chaho. Like the latter, he was more interested with the explanation than with the fact, which he accepted from Chaho as a matter of course. In 1857 Francisque-Michel published his *Pays Basque* (Paris, 1857), where he

\* γεμυροῦσιν αὐται, τεκοῦσαι τε διακονοῦσι τοῖς ἀνδράσιν, ἐκείνους ἀνθ' ἑαυτῶν κατακλινάσαι.



tells the old story with greater animation than ever; the most sated ear must listen anew while he relates how "leur mari se met au lit, prend la tendre créature avec lui, et reçoit ainsi les compliments des voisins." But he knew nothing, and pretended to know nothing; personally, he was only a book maker—one of the most fertile of the craft—and he honestly tells us who were his authorities: they were our well-known friends Chaho, Quatrefages, Laborde, and the 1829 edition of Legrand d'Aussy, so that it is only old Strabo after all, with his statements applied to A.D. 1857. Michel must also have the credit of converting the phrase *faire la couvade*, which he found in the 1829 edition of Legrand d'Aussy, into a name for the alleged Béarnese custom; he says, "les Béarnais faisaient autrefois de la même façon, ce qu'ils appelaient *la couvade*." He knew French, and was well aware that *couvade* was at least not an existing name; it was (like everything else in the story) a thing of *autrefois*. Francisque Michel, and three of the authors cited by Michel, were the source of Dr. Tylor's account (*Early Hist. Mankind*, 295); Dr. Tylor's statement has passed on to Sir John Lubbock, Herbert Spencer, Colonel Yule, and numberless writers of less note.

Thus, when we come to verify quotations for the *couvade*—thing and name—in the Pyrenaean region, we find that Dr. Tylor's authorities were Francisque Michel, Quatrefages, Laborde, and the 1829 editor of Legrand d'Aussy; Michel himself merely compiled from the other three writers named, and from Chaho; Quatrefages only echoed Chaho; Chaho echoed Strabo, and founded an assumption on Strabo; Laborde reproduced Strabo; Legrand d'Aussy only quoted Colomiès and Strabo; his 1829 editor added amplifications from Lafitau or Rochefort; Lafitau echoed and made a false use of Rochefort; Rochefort recited a current *on dit* which corresponds to what Colomiès gave as ancient history; Colomiès cited Strabo, and possibly some intermediate writer who applied Strabo's statements to the *Venarnenses* or ancient people of Béarn (whence also Citizen Sacombe appears to have got his word *Vénarnien*). It is only by three of these writers that the phrase *faire (la) couvade* is associated with the alleged practice; and only in the latest and least original of them, Michel, that it becomes the ancient name of this practice of "autrefois." New points are introduced into the account of the alleged custom between Strabo and Francisque Michel, but in no case are these vouched for by a contemporary authority: they are either given as things of *autrefois* which the writer has read of, or as *on dit*s which he repeats without vouching for them, or they are (as in the case of Chaho) theoretical assumptions tacitly treated as facts.

It appears, then, that, at the time when English anthropologists assumed the name *couvade* for a group of customs reported to exist among various savages, the supposed evidence on which it was alleged that one of these customs had come down to the present day in Béarn, and was there known as *la couvade*, was no evidence at all, but a *crambe* of assertions. M. Bladé, author of *Etudes sur l'origine des Basques* (1869), has called it an *imposture historique*; but as nobody in the historical chain was a conscious impostor, I should prefer to call it a literary or pseudo-scientific myth, and commend it to folklore students as an interesting indication of the fungus-like vitality of myths, which, when driven by science from theology, root themselves in a new form upon science, and, after the manner of other simple organisms, flourish there with equal vigour.

I have nothing to say about the practices reported by Diodorus, Strabo, Marco Polo, the seventeenth century voyagers, or modern travellers; nor do I express any opinion on the propriety of calling these the *couvade*. I am not

"the editor of the English language," but I try to be an historian of words that I find used in English; and I sometimes wish that men of science, before making new words or giving new senses to old words, would ask the advice of students of language, who may know the history of the old or have a word of counsel as to the form of the new.

J. A. H. MURRAY.

P.S.—For reference to some of the authors cited, I have to acknowledge my obligations to the important essay on *La Couvade chez les Basques*, by Prof. Vinson in *Etudes de Linguistique et d'Ethnographie*, par A. Hovelacque et Julien Vinson (Paris, 1878), a work which ought to be better known in England. To this I was referred by French scholars, while making my own researches; but it was to be found in neither the Bodleian nor the Taylorian Library, and some time elapsed before I could procure it from Paris. I was then interested to find that Prof. Vinson had in 1878 reached the same conclusions as to the reputed evidence for the "couvade" in Béarn, and to learn from his essay what attempts had been made since 1865 to find traces of the "couvade" on the spot. Concerning this, also, a most remarkable narrative has been communicated to me by Mr. Wentworth Webster, of Sare, Basses Pyrénées (whose name is so well known to all readers of the ACADEMY); this, with permission, I will publish on another occasion.

#### A PRAYER-BOOK OF EDWARD VI.

Bishop Hatfield's Hall, Durham: Nov. 11, 1892

With reference to Mr. Bishop's account of a Prayer-book for the laity, in the ACADEMY of November 5, I may mention that in the University Library here [Routh Collection xvii. E. 28 (2)] is a quarto prayer-book of 1552, apparently designed for lay-clerks or other lay-folk, but not the same book as that at Reigate. The title is:

"The Psal | ter, or Psalmes of Daud, cor | rected, and poincted, as they shal | be song in Churches, after the | Translation of the greates | Byble. | Hereunto is added, diuers | thinges as maie appeare on the | nexte side, wheare is expressed | the contentes of thys | Booke. | Anno. Do. MDLII.—Mense Martij | Cum priuilegio ad imprimen | dum solum."

In an ornamental framework—

On the "nexte side,"

"The contentes of this boke—

"Firste, the Ordre howe the Psalter shalbe redde.

"ii. The Table for the Ordre of the Psalmes.

"iii. The Calender for the Ordre of common praiser.

"iiii. The Ordre for Mattins and Euensong the whole yere.

"v. The Letany and Suffrages.

"vj. All the collectes vsed throughoute the yere at the Communion, and when there is no Communion."

The book is not printed in two columns. The Calendar, Matins, Evensong, Litany, and Collects, are as in the 1549 books. With the Collects are given the references for the Introits, but not for the Epistles and Gospels, though when there are Proper Psalms and Lessons, references for these are given. Each Introit is headed "Communion." After All Saints' Day follow the Collects for the King, the Confession before Communion, "We do not presume," &c.; the thanksgiving, "Almighty and everlastyng God," &c., and the concluding Blessing; then the Collects after the Offertory, for Rain, and for Fair Weather, but no other parts of the Communion Service. There is no table of Epistles and Gospels. The Psalter is in larger type than the preceding part, and with a different register. Colophon, "Imprinted

by Richard Grafton, Printer to the Kynge's Maiestie." The former part has thirty-eight leaves, the latter (Psalter), 134. The Psalter has no separate title, only a heading. The Psalms are arranged for Mattins and Evensong for the days of the month, and have the Latin catch-words. I have been informed—by the Rev. E. Hoskins, I believe—that there is an earlier edition of the same Prayer-book in the British Museum, C. 36, d. 1, date August, A.D. 1549.

These layfolk's Prayer-Books seem to have become very rare, and that at Reigate is a very interesting "find."

J. T. FOWLER,

University Librarian, and

Keeper of Bp. Cosin's Library, Durham.

#### THE OBIT OF ST. COLUMBA.

Tottenham: Nov. 12, 1892.

I have only just seen Dr. MacCarthy's criticism (ACADEMY, September 10) of my attempt in the *English Historical Review* to fix the year of St. Columba's death.

Dr. MacCarthy's objections are: (1) That I have not "proved that in 580 Whit-Sunday fell upon June 9, according to the computus of Iona." To this I will return. (2) That I have mistaken Senait mac Manus for a man, whereas I ought to have read "Senait mic Maghnusa," the name of an island. The sentence transcribed by my critic is referred at the foot of the same page of my paper to *Chronicles of the Picts and Scots*, ed. W. F. Skene. That editor (p. lxxij. *Intro.* and p. 343), has "The Annals of Senait mac Manus commonly called the Annals of Ulster." I, of course, accept Dr. MacCarthy's correction. (3) In my reading of the signatures in the Annals of Ulster I am confessedly wrong. May I ask my critic if the knowledge of the moon's age on the Kalends of January derived from these entries has assisted him to any definite conclusion as to the intentions of the author of these Annals with respect to the chronology of St. Columba? (4) I maintain the correctness of the computation A.D. 29+405th, or that 405th in the era of the Passion is A.D. 433. (5) Of the four important assertions referred to, three have been submitted either directly or inferentially to proof in my paper. The fourth assertion I now supplement by the statement that the whole body of Irish chronology from the *hiatus* in Tighernach to the entries preceding that of the death of the two Donalds is dated seventeen years lower than the true years. This is owing to Tighernach, of his own action, or by transcription from an earlier writer, having synchronised Papal and Imperial obits at the correct *feriae*, but in the wrong sequences of the accidental periods of seventeen years of the Solar Cycle. This important assertion I hope to have an opportunity of proving shortly. (6) The full extract in ancient Irish from the "Lebar Brecc" is, as Dr. MacCarthy says, very precise—even to its semicolon. I remain of the same opinion, however, and consider that this is a transcript from an older work which, as it gave the correct *feria* for the Kalends of January in the year of Columba's birth, was consequently misunderstood. Kal. i. for St. Columba's nativity requires, in forty-two years, Kal. iii., for his migration to Alban; and in seventy-six years Kal. v., for his death. It should be needless to say that these *feriae*, i.e., Kal. iii. and Kal. v. do not appear in Tighernach, Innisfallen, or Ulster Annals.

(1) With respect to the date assigned for the Irish Easter of 580, Dr. MacCarthy's chief objection to it appears to be that it does not differ from the date of the Roman Easter. The Easter of the Irish Church differed from that of Rome when the xiv of the paschal moon fell on Sunday, and also when the Roman Easter fell

before March 25. In the first case the Irish were one week earlier, and in the second three weeks or four weeks later. A.D. 580 being the 11th year of the cycle of XIX years, its epact is  $10 \times 11 \div 30 = 20$  remainder. As the lunar regular of April is 10, and this year is embolismic, the moon's age on the first of that month was xxx (20+10). Consequently the earlier XIV of the moon and the later fell respectively on March 16 (Saturday) and April 15 (Monday). The Irish kept no Easter before March 25; consequently they kept Easter in 580 on April 21, which is the 20th of the moon and the last date upon which they would celebrate. In A.D. 597 we have another year whose Dominical is F, and whose Sundays fell on March 17, 24, 31, and on April 7, 14, 21. 597 is the 9th year of the cycle of XIX, consequently its epact is  $8 \times 11 \div 30 = 28$  remainder. Adding this to the lunar regular of April gives us  $10 + 28 - 30 = VIII$  as the moon's age on April 1. The earlier and the later XIV of the moon fell, therefore, March 8 (too early) and April 7. The latter date is Sunday, therefore the Irish celebrated at once, but the Romans waited a week, and celebrated on April 14.

In A.D. 630, Pope Honorius addressed a letter to the Scots of Ireland on the subject of their Easter. An Irish mission was despatched to Rome, and returned before, or in, A.D. 633, with the information that while at Rome they found that the Irish Easter was separated from the Roman by a whole month: "In quo (i.e., Pascha) mens integro disjuncti sumus" (Moore, *Hist. Ireland*, chap. xiii.). A.D. 631 is another year whose Dominical is F, and it is the fifth of the cycle of XIX. Therefore its epact is  $4 \times 11 \div 30 =$  remainder 14. Adding the epact to the lunar regular of April gives the moon's age on April 1 as XXIV. The XIV of each moon falls consequently March 22 (Friday), and April 21 (Sunday). As the Sunday after March 22 was within their Easter limit, the Romans celebrated. The Irish would not celebrate before March 25; consequently they waited a month and celebrated on April 21, again the last day of their Easter limit. In the year 633 Southern Ireland adopted the Roman system. I should like, in conclusion, to put another question to Dr. Macarthy. Will he kindly inform us upon what day the Irish would have celebrated Easter in the following year according to the "computus of Iona"?

ALFRED ANSCOMBE.

#### ENGLISH WOMEN'S LITERARY WORK AT CHICAGO.

1 Queen's Gate Gardens, S.W. : Nov. 15, 1892.

The Royal Commission for the English section of the Chicago Exhibition have appointed a committee, of which H.R.H. Princess Christian has graciously consented to be president, to arrange an exhibition of work done by women. The following sub-committee has been formed to collect an exhibit of English women's literary work:—Mrs. J. E. H. Gordon (president), Mrs. W. K. Clifford, Mrs. J. R. Green, Miss Kingsley, Mrs. Humphry Ward, and Miss Charlotte Yonge.

We shall be grateful for the titles, dates, and publishers' names of any books or papers by British women (except works of fiction) that might be likely to escape our notice, or for gifts or loans of women's books, MSS. or autographs. Fiction will be limited to 100 volumes, which will be selected by the sub-committee.

It is particularly requested that no books or papers should be sent without a previous letter describing them, as the literary section has only a limited space at its disposal.

ALICE M. GORDON.

#### TENNYSONIANA.

London : Nov. 15, 1892.

It has caused me no little concern to find that in my *Study of the Life of Lord Tennyson* I have inadvertently offended some of the friends and admirers of Alexander Smith, and that even the kindest of critics, such as Mr. James Payn and Mr. Richard Le Gallienne, have commented on the severity of my remarks. I am happy that the fact of the book going into a second edition affords me the opportunity of modifying what I said; and I do so eagerly, because it seems to me of paramount importance that a book that is so entirely the appreciation of one man should not gratuitously hurt the susceptibilities of those who are friends or admirers of another.

ARTHUR WAUGH.

South Eastern College, Ramsgate : Nov. 15, 1892.

In his review of Mr. Waugh's *Study of Tennyson* in this week's ACADEMY, Mr. R. Le Gallienne quotes a line from *Poems by Two Brothers* (1827), which is found, word for word, in "In Memoriam." Let me add one further instance. The line "the tolling of thy funeral bell," in the 1827 volume, re-appears all but word for word in the *Tiresias* volume of 1885, in the fine lines addressed to Fitzgerald dead:

"The tolling of his funeral bell  
Broke on my Pagan Paradise."

Talking about Tennyson, I notice the omission from the "Oenone" volume of a quatrain contributed by the Laureate to Mr. Gollancz's edition of *Pearl*, published last year. Has it been remarked as yet that in the new eight-volume edition of Tennyson's works, published a few weeks ago, the dedication of *Tiresias* to Browning, and of *Locksley Hall Sixty Years After* to his wife, have been (rightly, I think) restored? They do not appear in the ordinary complete editions of the poet.

E. H. BLAKENEY.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 20, 4 p.m. Sunday Lecture: "How Weather Forecasts are arrived at, and how we should use them," by Mr. A. W. Clayden, with Lantern Illustrations.  
7.30 p.m. Ethical: "Character and Conduct," by Mr. S. Alexander.

MONDAY, NOV. 21, 5 p.m. London Institution: "Respiration in Man and Animals," by Mr. H. Power, illustrated.  
7.30 p.m. Bibliographical: Inaugural Address by the President, Mr. W. A. Copinger.

8 p.m. Royal Academy: "Painting Grounds," by Prof. A. H. Church.  
8 p.m. Aristotelian: "The Nature of Physical Force and Matter," by Mr. R. J. Byle.  
8 p.m. Society of Arts: Cantor Lecture, "The Generation of Light from Coal Gas," I., by Prof. Vivian B. Lewes.

TUESDAY, NOV. 22, 8 p.m. Discussion, "Graving Docks."

WEDNESDAY, NOV. 23, 8 p.m. Geological: "Outline of the Geological Features of Arabia Petraea and Palestine," by Prof. Edward Hull: "The Marls and Clays of the Maltese Islands," by Mr. J. H. Cooke; "The Base of the Keuper Formation in Devon," by the Rev. A. Irving.  
8 p.m. Society of Arts: "Cremation as an Incentive to Crime," by Mr. F. Seymour Haden.

THURSDAY, NOV. 24, 6 p.m. London Institution: "The Ruined Cities of Mesopotamia," by Mr. Theodore Bent, illustrated.

8 p.m. Royal Academy: "Vehicles and Varnishes," by Prof. A. H. Church.  
8 p.m. Electrical Engineers.  
8.30 p.m. Antiquaries.

FRIDAY, NOV. 25, 5 p.m. Physical: "Experiments in Electric and Magnetic Fields, Constant and Varying," by Messrs. E. C. Remington and E. Wylie Smith.

SATURDAY, NOV. 26, 8.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*The Beauties of Nature and the Wonders of the World we Live in.* By Sir John Lubbock. (Macmillans.)

FROM pointing out numberless objects of interest which meet the eye everywhere in earth and air, this little book becomes a natural extension of many pages in the same author's well-known *Pleasures of Life*. Its lesson, too, is the same: how common sights and subjects, so familiar that they are almost despised, yet possess much which, rightly considered, makes for happiness and content. The author's plan is simple. He describes in a few pages (frequently culled from Mr. Ruskin, Mr. Jefferies, or some such skilful portrayer of the country) the exquisite charm and beauty of each province of nature, and having thus won over his readers to his own sympathetic mood, proceeds in lucid style and a few more pages to draw out the chief scientific problems connected with it. The reader is just pleasantly introduced to the leading discoveries which have been made during the last half century in animal life and physics. He is presented, as it were, with a pass key to an enchanted garden of knowledge; and if any of its paths please him, he is then able to penetrate further by his own reading and observation. No more delightful book can be conceived to put into the hands of an intelligent boy, while his elders may be thankful for the body of research and the many fascinating conclusions so cleverly summed up for them in the sparkling narrative of these pages.

The spread of technical education at the present day is another justification, were any required, for the publication of this book. Sooth to say, the world would more gladly read another volume of the author's original researches among plant and animal life, but a manual of teaching both on nature's beauty and on the many sciences which are intimately connected with nature was urgently needed. Sir J. Lubbock therefore has here attempted to do for nature at large what Prof. Huxley did in his excellent volume on *Physiography* for the Thames Valley, and it is superfluous to say that he has succeeded. Every page shows the impress of his large knowledge of nature, every line his deep sympathy with her. His book will be welcomed both by students of natural phenomena and by those who are content to lavish upon the outer world mere aesthetic admiration. Among the departments of nature surveyed here by the author are animal and plant life, mountains, lakes, and sea, and the many striking laws which hold together the planetary system. His sections on the origin and character of rivers are perhaps the most noticeable. A careful study of these must open a new field of research to many lovers of rural life. From the rise of some historical river, such as the Rhone or Thames, the author shows the manner in which, by the downward force of the water, by denudation and the like, its channel is dug out. The terraces it has successively left behind, and the talus which takes the angle of repose, are carefully described. Next he points out how rivers are connected with lakes,

and the formation in general of these sheets of water. Lastly, the deposition of river cones by the influx of side-streams, and, it may be, of a delta where the main river debouches into the sea, are explained at length. By the aid of maps, excellent plates, and an account of the geography of Switzerland, and especially of the Alps, lessons on the physical aspects of any district are detailed, which are of the highest interest and value. The origin of mountain chains, again, and the blue colour of the Swiss and Italian lakes, are examined. Everywhere some striking view is brought out, as when treating of the Swiss mountains he reminds the reader that

“the denudation by aerial action, by glaciers, frosts, and rivers has removed hundreds, or rather thousands, of feet of strata. In fact, the mountain tops are not by any means the spots which have been most elevated, but those which have been least denuded; and hence it is that so many of the peaks stand at about the same altitude.”

It is not only among the Swiss mountains, it may be added, that these gigantic influences have so largely prevailed. Sir J. Lubbock takes care to bring his pages to the level of present knowledge; as when he mentions that the root tips of some native forest trees have been found of late enclosed in a thin sheet of closely-woven mycelium, or M. Correvon's dictum that Gruyère cheese is supposed to owe its peculiar flavour to the Alpine Alchemilla, which is now on that account often planted purposely.

Nor is the author forgetful of those researches which have peculiarly earned him fame. The fructification of plants by insects, the habits of ants, the supposed additional senses, or at all events perceptions, of the minor animals with regard to the sense of direction, and the manner in which they are capable of perceiving the ultra-violet rays of the spectrum which are invisible to man,—these form chapters of extreme interest to those who have not followed the course of modern investigations on these and kindred matters. Not every one, however, will agree with the author's conclusion—“I do not think that any one who has studied the life-history of ants can draw any fundamental line of separation between instinct and reason.” Marvellous as the habits of ants undoubtedly are, and also the mode in which instinct modifies itself to adapt these creatures to different circumstances, the level of instinct never rises; its incompatibility with settled increase and improvement will always show its inferiority to the nobler possession.

These views of the author probably led to his language on intemperance, which is rather below the dignity of either his book or his subject. He determined to intoxicate ants in the course of his experiments; but “none of my ants would voluntarily degrade themselves by getting drunk.” However, he put fifty into whisky for a few moments, “made them dead drunk, marked each with a spot of paint,” and placed them on a table where other ants were feeding. The result was amusing:

“The ants which were feeding soon noticed those which I had made drunk. They seemed quite astonished to find their comrades in such

a disgraceful condition, and as much at a loss to know what to do with their drunkards as we are. After a while, however, they carried them all away; the strangers they took to the edge of the moat and dropped into the water, while they bore their friends home into the nest, where by degrees they slept off the effects of the spirit. Thus it is evident that they know their friends even when incapable of giving any sign or password.”

At this rate the Maine Liquor Law or the Gothenberg Licensing System will soon be found in operation by some enterprising traveller in the country of ants.

The chapters here devoted to astronomy are equally well written with the rest of the book, and also brimful of facts. Tempting as it is to dwell on Sir J. Lubbock's suggestive pages, there is the less need to do so, for the book will be in every one's hands. It seems impossible to keep out of print the fabulous pike of 350 lbs. weight taken in Suabia, and supposed to have lived over 267 years. From Lord Bacon, Dr. Hake-well, and Izaak Walton, it has descended through a multitude of writers, actually to find refuge in Sir J. Lubbock's book. Ungracious as it is to carp at any of these fascinating chapters, at least it may be asked why “labour” and “colour” should always appear as “labor” and “color”? And might a plea be put in for a good index in the next edition? This would much help the earnest student.

M. G. WATKINS.

#### A NEW CHINESE DICTIONARY.

THE last decade of the nineteenth century will probably be known hereafter as the age of lexicography. Apart from the monumental New English Dictionary, upon which Dr. Murray and Mr. Bradley are labouring with a precision of detail never before attempted, the Clarendon Press has at present in hand no less than four other great lexicographical works: Dean Payne Smith's *Thesaurus Syriacus* and Prof. Toller's revision of Bosworth's *Anglo-Saxon Dictionary*—both now nearly completed; the Hebrew Lexicon of the Old Testament, by American and English scholars, and the Concordance to the Septuagint, planned by the late Edwin Hatch—both still in an early stage. For modern oriental languages, it is sufficient to mention Prof. Salmon's *Arabic*, and Dr. Steingass's *Persian Dictionary*, each of which received pecuniary help from the Secretary of State for India. And now we are promised a new Chinese-English Dictionary, by Mr. Herbert A. Giles, H.B.M. consul at Ning-po, whose name already stands on the title page of some seventeen sinological books.

The work was projected by the author as far back as 1874, and he has been carrying it on at intervals ever since. The entire plan, and by far the greater part of the execution, are his own. But, of course, he has not disdained to utilise the previous labours of others, or to accept help from his colleagues in the consular service, and from native scholars. Two years were devoted to the arrangement and transcription of the material; and the printing at Shanghai, by Messrs. Kelly and Walsh, has taken about twelve months. It will be published very shortly, in a quarto volume of 1500 pages, by Mr. Bernard Quaritch.

Without the use of special types, it is not easy to give an account of the work, as sketched out in the Preface. The total number of characters given, each under a separate heading, is 13,848, every one numbered for the

purpose of easy reference by means of the Radical Index. It appears that the famous lexicon which passes under the name of *K'ang Hsi* contains more than 40,000 characters, but we are assured that a Chinese newspaper can be printed with a fount of 6000. Each character is marked with another number denoting its “tone” in Pekinese, followed by its romanisation in no less than nine dialects, and also in the languages of Korea, Japan, and Annam. Opposite the character are given its various meanings, without any attempt to trace the original etymology or the subsequent derivations. Then come illustrative entries, arranged in the same order as the meanings, which have purposely been collected both from books and from conversation; for Mr. Giles maintains that there is no real distinction between classical and colloquial Chinese.

“Some phrases are purposely given in wrongly written forms, because such forms happen to be in common use. A large number of entries have been introduced to illustrate the best and highest planes of Chinese thought. Others, as affording glimpses into political, commercial, and social life. Proverbs, household words, and even nursery rhymes, occur among the hundred thousand examples which go to make up this book. Even a general reader might find it not without interest to glance through the entries under the characters for *wine, doctor, crime or punishment, drunk, to gamble, &c.*”

All the entries are translated into English, upon the accuracy of which Mr. Giles admits that the value of the entire work depends. After an interesting discussion upon the absence of grammar in Chinese—or at least upon the uselessness of any grammatical rules that have been laid down by European scholars—the Preface ends with a dedication to “the honour and advancement of the British consular service.”

#### CORRESPONDENCE.

PĀLI “UPACIKĀ” = SKT. “UPAJIHVIKĀ.”

Harold Wood, Essex.

Childers was undoubtedly right in explaining *upacikā* as the white ant. In *Suttavibhaṅga*, i., p. 151, the *upacikās* are evidently the “white ants” in contradistinction to the *kipillikas*\* or “black ants.” The Sinhalese *kūmbiyā*, “an ant,” is a corruption of \**kupīlīka* through \**kupīkā*, *kūbikā* from *kipillīka*; while *kodayā* “black ant” = \**kullakā* = \**kunthakā*, from Pāli *kuntha* “an ant.” As to the etymology of *upacikā* Childers is altogether silent, but observes that white ants do not appear to be mentioned in Sanskrit literature. But the origin of *upacikā* is somewhat obscured by the orthography, which is probably due to a popular etymology connecting it with *upa+ci*. *Upacikā* = *upajikā* = *upajikā* = *upajivikā* = *upajivikā* = Skt. *upajihvikā*. For the vowel shortening in *upacikā* compare Pāli *kaṁkāla* with Skt. *kaṁkāla* “skeleton.”

The Skt. *upajihvikā* occurs in *Rigveda* viii. 91. 21, and doubtless signified “a white ant.” The forms *upadikā*, *upadehikā*, and *utpādikā* (a white ant, according to Wilson) are admitted into Sanskrit dictionaries on the authority of the old Hindu lexicographers. They do not appear to have any support from Sanskrit literature, and are perhaps attempts to restore Prakrit varieties of *upajihvikā*.

The Sinhalese for “white ant” is *wēyā*, which goes back not to *upacikā* but to *upacikā* or *upajikā*, through *uwāyā*, *wāyā*. Prakrit has *diviā* = *divikā* (*upadehikā*, H. D. v. 53), which we may equate with Sinhalese *dimiyā*. *Diviā* = *jivikā* = *ojivikā* = *upajivikā* = *upajihvikā*. It no doubt means a white ant, as it corresponds

\* Skt. *pipilakā* = the black ant; *pipilikā* = the red ant (*Sinhala dimiyā* = *jivikā* = *upajihvikā*).

to the modern Hindi *divākā* (f), "the white ant." We know that both in Pāli and Prakrit *j* occasionally passes into *d*, as Pāli *digucchati* = Pkt. *dugucchati* = Skt. *jyugupati*. Childers offers no etymology of *dosina* in *dosina ratti* "a clear spotless night" (*Digha* II. i.; *Theragāthā*, 306). Here *dosina* = *josina* = Skt. *jyāntsa* "luminous." Prakrit has *dosinā* (*jyotana*, H. D. v. 50) = Skt. *jyotani*; Sinhalese *disna* "splendour" = Skt. *jyotnā*. This change not only explains *divikā* = *jivika*, but accounts for the so-called Skt. *upadikā* (in Hemacandra's *Abhidhānac.* 1208), which is merely another form of *upajika* = *upajihvikā*, and may be equated with Pāli *upacika*. But *d* sometimes passes into *l*, as in *ālipana* = *ālavana* (H. D. i. 71), hence we find in H. D. i. 153 *olimbhā* ("upadehikā") = *odimbhā* = *odibhā* = *ojibhā* = *ojihā* = *upajihvā* "a (white) ant."

Again, another variant occurs in H. D. i. 92, *uddehī* for *oddehikā* = *odehikā* = *upadehikā* = *upajihvikā*. Here we see that *upadehikā* is no true Skt. form, but an attempt to restore a Pkt. *odehikā* or *odihikā* = *ojihikā* = *upajihikā* = *upajihvikā*.

R. MORRIS.

### SCIENCE NOTES.

THE following is the list of names recommended for election into the council of the Royal Society for the year 1893. The ballot will take place at the anniversary meeting on November 30:—President, Lord Kelvin; treasurer, Sir John Evans; secretaries, Prof. Michael Foster, Lord Rayleigh; foreign secretary, Sir Archibald Geikie; other members of the council, Capt. W. de W. Abney, Sir Benjamin Baker, Prof. Isaac Bayley Balfour, W. T. Blanford, Prof. G. Carey Foster, R. T. Glazebrook, F. D. Godman, John Hopkinson, Prof. J. Norman Lockyer, Prof. J. G. McKendrick, W. D. Niven, Dr. W. H. Perkin, the Rev. Prof. B. Price, the Marquis of Salisbury, Adam Sedgwick, Prof. W. A. Tilden.

At the last meeting of the Cambridge Philosophical Society, Mr. J. Parker read a paper on "Carnot's Principle applied to Animal and Vegetable Life." The author discusses the question whether the conditions of the growth of plants are limited by the law of entropy. The assumption is made that Carnot's principle takes account only of the exchange of heat, and the temperature of the material system at which the exchange takes place; that the differential effect of solar radiation of different kinds consists in variation of the activity but not of the mechanical type of the growth. The increase of available energy due to the building up of inorganic materials into a plant can then only be explained, in conformity with the Second Law of Thermodynamics, by the aid of differences of temperature during growth; the author gives calculations to prove that the difference between day and night is amply sufficient for this purpose. If then the law of entropy is held to apply to organic growth, it would follow that the internal heat of the Earth in past ages could not have been the cause of a more exuberant vegetation. The cycle of animal life is more complex, and requires to be completed through the vegetable kingdom.

### PHILOLOGY NOTES.

THE November number of the *Classical Review* consists almost entirely of reviews. We must be content to draw attention only to those of foreign books. Mr. E. S. Shuckburgh takes occasion from German dissertations to discuss the difficulty of the chronology given by Livy for the War with the Carthaginians in Spain (218-206 B.C.); Mr. J. A. Adam notices two German editions of Plato—the "The-

aetetus" and the "Laches"; Mr. R. C. Seaton discusses at length a French translation of Apollonius Rhodius, with elaborate notes; then we have two Platine criticisms—Schoell's edition of "The Persa," by Prof. E. A. Sonnenschein; and Skutsch's Studies on Prosody, by Mr. W. M. Lindsay; some Patristic Analecta are summarised by the Rev. J. Armitage Robinson; Prof. Henry Nettleship writes about Keller's work on Latin Popular Etymology, discussing in particular the word *argei*, given to the symbolic offerings of men of straw thrown yearly into the Tiber; and, finally, Mr. C. L. Smith, of Harvard, examines the treatment of classical philology by a professor at Montpellier. We must not leave unmentioned a note by Mr. W. Warde Fowler, illustrating the recent plague of field-voles in Thessaly from Aristotle, and suggesting that a fuller knowledge of agricultural economy in the Levant might throw light upon some of the older aspects of the cult of Apollo.

In the last number of the *American Journal of Philology*, Mr. Edwin Post discusses the vexed question of *pollicem vertere*, the death-signal to gladiators in the amphitheatre. He argues that it must have been easily recognisable; and that, on the analogy of *pollex infestus*, it was probably a motion of the whole hand, with the thumb pointing downward, symbolising the Roman short sword. As to the sign of mercy (*pollicem premere*), he thinks that it was a hiding of the thumb behind the rest of the hand, for which he cites a terracotta relief in the Nimes Museum.

UNDER the title of *Bibliografia Etiopica* (Milan: Hoepli) there has just appeared a very interesting bibliographical work by Signor Fumagalli, the librarian of the Brera Library in Milan. It contains a catalogue of all that has been published with regard to Abyssinia and the adjacent countries, from the fifteenth century to the present day. The work is very carefully done; and the collection of titles, which is both abundant and accurate, includes all the works in all languages which touch upon those regions, from the points of view of history, philology, and ethnography. It is a volume calculated to interest English readers, and it has been charmingly printed and got up by the well-known Milanese publisher Ulrico Hoepli.

### REPORTS OF SOCIETIES.

#### CAMBRIDGE ANTIQUARIAN SOCIETY.— (Monday, Oct. 31.)

PROF. CLARK, president, in the chair.—The president read a paper on "A Latin Inscription recently discovered at Carlisle." He exhibited a rubbing and squeeze, communicated to him by Chancellor Ferguson, from an inscribed stone recently discovered at Carlisle. The legible part of the inscription is clear and bold, the lettering good, and the whole appearance above suspicion. It runs as follows:—  
DM | FLASANTIGONS PAPIAS | CIVIS GRECVS VIXIT ANNOS  
| PLVS MINVS LX QVEM AD | MODVM ACCOMMODATAM |  
FATIS ANIMAM REVOCAVIT. | As to this part of the inscription Prof. Clark remarked:—The *DM*, though not conclusive, is against a Christian source. The *FLAS* is not a regular abbreviation for *FLAVIUS*, while *FLA* is. The *S* therefore most probably stands for some second name—Sextus, Servius, or Severus, which with others are found represented by this single letter. *ANTIGONS* and *PAPIAS* require no remark. The *V* is omitted in the former name, not tied to the *N*. *CIVIS* is not a very common expression to indicate nationality, which appears to be its meaning here. There are, however, other instances. *ANNOS* is not, I think, so common with *VIXIT* as *ANNIS*, but has quite good authority. *PLVS MINVS*, "more or less," has been noted as occurring more frequently in Christian inscriptions than in others. I do not see why it should; and I should set the *DM* against any inference of a Christian

character for this inscription. After the numerals *LX* comes the difficult *QVEM AD MODVM*, which may be one word and may be two, but is, in my opinion, three. There is no other instance here of a word divided at the end of a line, and both *QVEMALMODVM* and *QVEM ADMODVM* make very poor sense. The first would have to be rendered "in which fashion or manner"—I do not think it ever means "when." The second requires the awkward apposition "whom, a spirit wholly conformed to destiny, &c." I venture to take the three words as meaning "up to which limit"—i.e., the sixty years—the spirit of Flavius was accommodata fatis "lent" (a Ciceronian use) "by the destinies," and recalled by whatever power, person, or period we can make out of the fragmentary seventh line. All, I think, who have tried their hands at this puzzle agree as far as *SEPTIM* for the most probable restoration of the first six letters. There is some difference of opinion as to whether the line after the *M* is a blundered repetition of the last stroke of that letter or an *I*. It certainly slants much more than the other *I*'s. The next letter is undoubtedly *A*. The next have been taken for both *V* and *N*, of which I am in favour of the latter, and the next is certainly *O*. Then follow four fragmentary strokes which I am inclined to read as an *N*, followed by an *I*. The first and third are not sufficiently sloping for an *M* such as appears elsewhere in the inscription. The following letter is, I feel confident, an *N*, but I can read no more. There is room for nine letters in the remainder (the lost part of the line). How much more may have followed we cannot tell. Of the attractive suggestion *SEPTIMVS DOMINVS*, the former word is out of the question, the latter, I think, unjustifiable by the fragmentary letters. For *SEPTIMIA* and *SEPTIMA* the arguments appear to me about equal. As to what *BONIVS* means, I can at present make no suggestion; but I believe the nominative to *REVOCAVIT* is to be looked for rather in a period or cycle than in a human name like *SEPTIMIA*.

### FINE ART.

#### THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATERCOLOURS.

THE fifteenth annual exhibition of the Royal Scottish Society of Painters in Watercolours has been opened in two of the rooms of the Glasgow Institute of the Fine Arts.

Several of the most capable members of the society, such as Mr. E. A. Walton, Mr. James Guthrie, and Mr. Arthur Melville, are unrepresented this year; yet the exhibition may be pronounced a fairly interesting one, and the display is sufficiently representative of the present aims and tendencies of art in the West of Scotland. A few of the exhibitors, like Mr. Waller Paton, Mr. C. N. Woolnoth, and Mr. J. A. Aitken, still adhere to timid old-fashioned methods of detailed and stippled execution; but the majority of the works shown are characterised by a broader style of handling, and a care less for the minutiae of detail than for truth and harmony of total effect.

As is always the case in a water-colour exhibition, the figure-pictures are less numerous and less important than the landscapes. Mr. Alma-Tadema, however, an honorary member of the Society, sends one of his exquisitely finished little works, "Calling the Worshippers," a picture—as commonly happens with the productions of this painter's brush—more perfect in its realisation of the textures of various polished marbles and metals, and in the brilliancy of the passages of potent red and blue in the glimpses of distant architecture and sky, than in the grace and accuracy of draughtsmanship of the foreground figure of the priestess of Bacchus. Sir John Gilbert, another honorary member, sends two of his vigorously-drawn, powerfully-coloured, figure pieces—a "Standard-bearer" of the cavalier period, and an aged bishop, with his white-robed attendant choir-boy; while from Mr. W. MacTaggart, the accomplished vice-



president of the society, comes his very refined and delicate drawing of "Willie Baird," a work done some years ago, and well-known to art-lovers in Scotland. Another of the most prominent figure-painters in the exhibition is Miss Constance Walton, whose chief contribution is a telling life-sized half length of a girl, clad in a black dress and a white pinafore, posed "In the Pine Wood," a work skilfully carried out in a very subdued scheme of tonality. The same painter's "Little Villager," another picture of a comely country child, with a background of decoratively-arranged leaves, is also a successful and pleasing work; but her "What shall I have?" is less graceful in form and attitude than the smaller work "A Glance in the Mirror," in which the same black-and-green clad model again appears. Mr. H. J. Dobson shows one of his characteristic studies of Scottish character, a countryman puzzled over his change—"Out of Reckoning"; and Mr. R. Alexander's "Sketch on Loch Awe Side" and his "The Soke, Tangiers," are two of the most refined and accomplished works in the galleries.

In the department of landscape a larger proportion of exhibits than is commonly the case derive their subjects from Southern France, from Spain, and from the North of Africa. Mr. J. G. Laing has been at work in Spain, and his "In the Alcazar, Seville" has found a place of honour in the centre of one of the walls of the first gallery. Mr. Garden C. Smith sends a number of subjects from Tarascon and its neighbourhood. His view of Avignon is particularly attractive in its quiet harmony and reticence of tone. Mr. R. W. Allan shows some excellent results of an artistic tour in India, attaining vivid colouring and brilliancy of effect, especially in his largest subject of a gaily-clad Oriental crowd grouped in front of palaces and temples of white marble. Mr. A. K. Brown sends several pleasant subjects, of which his "Grey Afternoon" by the sea occupies a centre in the second gallery, fronting "Barges at the Mouth of the Thames," a carefully-finished and brilliant marine piece by Mr. Francis Powell, the president of the society. Mr. John Smart is represented by several large Highland subjects; and a few exquisite little drawings by Mr. R. B. Nisbet seem to have caught the best flavour and finest spirit of the earlier English workers in the medium. Mr. David Murray's "Fish Pond" in an old-fashioned garden is rather laboured and spiritless in touch; but this artist sends better work in his picturesque view of "Ringwood Brewery, Hampshire." Mr. John Terris shows powerful handling and effective colouring in the crowd and the darkened buildings of his "High-street of Glasgow," and in his "Market Day at Alcester, near Stratford-on-Avon;" and his Scottish landscape subjects, such as "Noon, Stirling Castle, from the Forth," and "Early Spring, Sannox, Isle of Arran," have, in another way, much quiet charm. Some excellent Scottish subjects come from Mr. A. D. Reid, who also exhibits a fine view of "Shrimp Boats, Walcheren," and from Mr. S. Reid. Mr. Grosvenor Thomas's sense for richly sombre colouring appears in his "Landscape near Bar, Ayrshire," and his "Girvan Valley"; while his "Poppies" and "Flowers" are also powerful in their tinting, though too slight and indeterminate in their expression of form. One of the most poetic landscapes in the exhibition is "In Corpyarder," by Mr. C. Blatherwick, a stretch of upland sun, beneath an evening effect, the moorland pierced by a winding ravine, the course of a stream concealed by the rising mists, with a great ruddy full moon appearing from behind the hills to the left. Mr. James Paterson is always a prominent and effective exhibitor in the Glasgow displays. Here, the most import-

ant of his many contributions is "The Fell," a space of green hillside, with its boulders and sparse, scattered trees, overhung by an exquisite sky of summer blue, flecked with white clouds. Mr. Tom Scott also exhibits largely. One of his finest works is the smallest—"Leisure Hours," a garden scene, with a seated female figure. Miss C. P. Ross, in addition to several renderings of picturesque corners at Crail, has a broadly touched portrait-sketch of a girl; and Mr. E. Sherwood Calvert's landscapes, in their misty outlines and shadowy trees, show very marked traces of Corot and his artistic method. Mr. Crawford Hamilton has been at work among the English and Scottish cathedrals, and his interiors manifest an excellent feeling for architectural scale and effect. One of his most charming works is the slight but exquisitely toned view in "St. Peter's Church, Canterbury."

Among the examples of still-life painting in the exhibition, a very high place is taken by Miss J. H. Shield's study of dead "Peewits," Miss Marjorie Evans has a good study of red roses; and Mr. T. Millie Dow, always a careful and artistic worker, shows, in addition to an extended view of "Rome from a House-top," a refined picture of roses, faintly pink and yellow.

#### CORRESPONDENCE.

FILIPPO SCOLARI, BY ANDREA DEL CASTAGNO.  
Cheltenham.

Now that so many students at schools of art are enabled, through a series of copies circulated periodically, to see for themselves the works of the Old Masters, it is natural they should require not only information concerning the painters, such as the Handbooks of painting convey, but also, where it is possible, some description of the subjects selected by them for illustration. This is not always forthcoming, and the history of Florentine celebrities is not quite so accessible in England to the literary, as the representation of them is to the artistic seeker.

I select as an example, brought casually under my notice lately, an heroic name deserving full and honourable mention—viz., that of Filippo Scolari, whose portrait by Andrea del Castagno, now in the Cenacolo di Sant' Apollonia at Florence, was till lately in the museum of the Bargello. A brief *résumé* of his achievements will be of interest to all who study the "Classical Picture Gallery" formed for the use of art students in England.

Andrea del Castagno was one of the first who practised the new mode of painting in oils invented by Antonio di Messina. He learnt the secret from his friend Domenico Veneziano (a pupil of Antonio), whom he treacherously assassinated one dark night, himself confessing the crime years after on his death-bed. His picture of the execution of the conspirators who rebelled against the Medici earned him the sobriquet of Andrea degl' Impiccati, which signifies Andrea of the "hanged."

Burci in his Guide-book to Florence (p. 61) recommends the visitor to the Bargello to note six more-than-life-size portraits of men renowned in arms and letters—Farinata degli Uberti, Filippo Scolari, commonly called Pippo Spano, the great Seneschal Acciajoli, Dante, Petrarch, and Boccaccio, also a half-figure of Queen Esther—which adorn the walls of the first room on the upper floor.

These works in fresco by Andrea del Castagno (mentioned by Vasari) were discovered in a country house near Florence belonging to the Signori Trivulzi, and carefully removed on canvas by the government of the Grand Duke.

All that is known of Andrea the painter is easily obtained; but it is necessary to go further

afield for the life-history of Pippo, or Filippo Scolari, entitled Spano, a typical merchant, soldier, and statesman of his time.

We read that he was born in Florence in 1369, and that his father, Stefano Scolari, was a man of small possessions though of ancient lineage and coequal in rank with the noble family of Bonelmonte. He was sent at an early age into Hungary, to the care of Luca del Pecchia, a Florentine merchant, who taught him business in his counting-house at Buda. Before long, while engaged in mercantile transactions for Luca, he attracted the attention of the High Treasurer of Sigismund, King of Hungary, son of the Emperor Charles IV., who, perceiving his skill in the science of book-keeping and general financial ability, asked for and obtained his services.

He quickly rose in the esteem of his new employer, who entrusted him not only with the administration of his personal affairs, but also with that of the public treasury. Wishing to reward the young Scolari's honesty and capacity, he gave him the revenues of Simontormia, in Hungary. Moreover, King Sigismund himself recognised his ability, and confided to him the management of the national gold mines, a most important and responsible post.

But fortune soon raised him still higher in his sovereign's service, leading him to cast aside the pen, and enter upon a military career. The partisans of Charles of Anjou having rebelled and imprisoned Sigismund, Pippo courageously went to his assistance, and, collecting a body of horsemen, placed himself at their head in order to liberate the king. He restored order in numerous cities; and after the pacification of the kingdom, to show his obligation, the king bestowed on him the lands of Temesvar, with the rank of Spano, or count, of that territory.

Before he had retired from active service, the king gave him the chief command of his troops against the old enemies of Hungary, the predatory Turks. Entering successfully upon the campaign, between that time and his death he gained the victory in twenty-three battles. Once he accompanied King Sigismund, now crowned emperor, to hold a conference with the Pope at Rome. In 1410, revisiting his birthplace, Florence, after about twenty-five years' absence, he passed forty days there, with a train of 300 men-at-arms and a large following of gentlemen, rejoicing and literally entertaining the whole city. Was this the occasion utilised by his quondam fellow-citizens to avail themselves of Andrea del Castagno's pictorial art?

Having returned to Germany, he joined the emperor at the council of Constance, and was continually employed by him in state affairs of the highest importance. After another war against the Turks, he ended his busy life at Lippa, on December 27, A.D. 1426, at the age of fifty-seven, leaving his son, Giovanni, Waivode of Transylvania, already injured, like his father, to all the dangers and hardships of constant warfare.

The Emperor Sigismund and all his court clothed themselves in mourning on hearing news of Filippo's death, and accompanied the body of his faithful general to the place of burial (Alba Reale) of the Hungarian kings, where with royal honours he was laid in the splendid mausoleum. The biography in MS. of Filippo Scolari written in Latin by Jacopo di Messer Poggio, and translated into Italian by Sebastiano Fortini, was formerly preserved in the Libreria Rosselli at Florence. Another life was written by Domenico Mellini, and twice printed at Florence in the years 1569 and 1606.

Assuredly the deeds of this true paladin are duly recounted at length in the various

memoirs of illustrious Tuscans for those who care for more ample information than the simple details I have been able to give in this brief space.

Without the fresco of Andrea del Castagno the memory of Filippo Scolari would have faded almost out of recollection. *Ars longa est!*  
WILLIAM MERCER.

#### NOTES ON ART AND ARCHAEOLOGY

THE ninth exhibition of the New English Art Club will open next week at the Dudley Gallery, Piccadilly. The private view is fixed for to-day (Saturday).

WE may also mention that Messrs. Doulton & Co., of Lambeth, will have on view next week the memorial statue of the late Prof. Fawcett, designed and modelled by Mr. George Tinworth, which is to be erected in Vauxhall Park as the gift of Sir Henry Doulton; and also a selection of art wares prepared by the firm for next year's Chicago Exhibition.

AT the London Institution, on Thursday next, Mr. Theodore Bent will deliver a lecture on "The Ruined Cities of Mashonaland," illustrated with lantern slides.

ON Monday next, Messrs. Sotheby will sell a collection of engravings chiefly of the English school, including several by Bartolozzi after Angelica Kaufmann and Cipriani.

MR. HARRY QUILTER writes to us that a portion only of the illustrations to his forthcoming *Preferences* appeared in the *Universal Review*, and that all of those which did so appear have been specially reprinted in Paris for the present work with the greatest care, and at a very considerably increased cost. The blocks were originally manufactured by Guillaume Frères, and now have had, in the author's opinion, for the first time full justice done them. Of the collotype illustrations fifty-five are entirely new, the other two have been redone for the present work.

DR. CHARLES WALDSTEIN'S preliminary report on the excavation of the Heraeum at Argos, which was noticed in the ACADEMY of October 29, may be obtained from Messrs. Williams & Norgate.

#### THE STAGE.

##### "KING LEAR" AT THE LYCEUM.

THE programme of "King Lear" at the Lyceum will probably—at least so far as Mr. Irving's part is concerned—gain in completeness and suggestiveness as time proceeds. There are things which would be the better for modification; there are points which need enlargement. The success at present attained by the chief performer and by those who are associated with him is, at the least, unequal. The play does not take strong hold of the spectator in the earlier scenes—did not, at all events, in the earlier scenes take hold of the particular spectator who now writes. And as "King Lear" happens to be a play which both the necessities of the case, and, as I suppose, the deliberate intention of the Lyceum management, keep free in great measure from gorgeous pageantry—from so much which gave legitimate and illustrative interest to the last Shaksperian revival at this theatre—it is dependent, greatly, for effect upon an evenness and adequacy of performance, to come, as I have little doubt, in due time, but not yet altogether attained.

To speak, to begin with, of the principal figure. Those "mannerisms" of Mr. Irving of which we have heard so much—but which, for my own part, I can generally suffer without repining, so great are the qualities that they accompany—those tricks of voice and of delivery of voice, of walk, of gesture, of a restlessness not free from the suggestion of mechanism—those "mannerisms" were all to the front in the earlier scenes, as I beheld them; and along with the mannerisms there seemed less than usual of powerful interpretation, of significant and happy invention, of the material for thought. Only one other Lear have I myself seen, and that was Edwin Booth; my memory fails me in regard to the impression produced by him in those earlier scenes, of which the performance by Mr. Irving suggested a vague and undefinable dissatisfaction. Whatever Booth may have been, Ludwig Devrient was, if report may be trusted, very much upon the spot in his rendering of these scenes. It has been complained that Mr. Irving is from the beginning too old: certain it is that his Lear is made to exhibit, from the first, "the unruly waywardness that infirm and choleric years bring with them." And one's first thought, in seeing him, is very likely indeed to be one of apprehension that from a senility so marked the actor will hardly be able to advance into yet further decay. The fear, however, is groundless; and knowing now what came after—knowing now, so to put it, the existence on Mr. Irving's key-board of some further octave which one would not have suspected—one sees no reason to take the actor to task for that which in the first scenes may have seemed a senility dangerous and undue. Indeed, one of the great qualities of the performance is the manner in which Mr. Irving marks the contrast—the profound contrast, after all—between a mind that has very little left in it and a mind that has nothing. As a study in mental decay, the performance shows the most accurate observation; and are we to call it observation only, or may not imagination be the term applied, when, later on again, Mr. Irving endows the performance with touches of singular beauty, in his suggestion of the partial recovery of the very old man, the fond if exacting father, when the renewed presence of Cordelia comes to him as medicinale oil, and the gift of her love brings healing on its wings?

And if one finds unsatisfactory, in some measure, the earlier scenes of the tragedy—and this not alone in so far as Mr. Irving is concerned with them—one finds the later scenes, speaking broadly, to be all one could possibly look for. More than all, perhaps, for here an actor of very subtle thought, and of great powers of execution, becomes illuminating. Here he reveals a pathos which neither the reading of the tragedy in the closet, nor its just respectable performance on the stage, could have suggested. Lear in the storm; Lear in the wayside hut, wherein with the Fool he seeks shelter from "the winds and persecutions of the sky"; Lear stretched passive on the couch from which, after an arduous groping in

the recesses of his unused memory, he recognises his child; Lear happy for a moment with his daughter beside him—

"We two alone will sing like birds i' the cage"—

Lear, finally with all heart and hope gone out of him, asking Cordelia, in accents that she will not hear, to "stay a little"—Lear, in these phases, Mr. Irving brings finely before us.

Miss Ellen Terry's Cordelia—which could not be other than graceful and agreeable—follows, to my mind, in some respects, the course of the Lear of her colleague. Her Cordelia—that is to say—is least satisfactory at the beginning. Miss Terry, too, has her "mannerism," a staccato delivery, and a face which does not at all times express the emotion through which the character is supposed to be passing. A certain abundance and amplitude of gracious gesture yet leaves us, at times, doubtful of the sincerity of the uttered words. Her real scene—wherein her solicitude becomes genuine, and her grief as it were personal and spontaneous, instead of abstract and perfunctory—is the great scene of recognition. Here all that is most womanly and most winning in the art and temperament of the actress finds expression.

As regards the rest of the cast, there is something to praise and something of which to avow disapproval. The Goneril of Miss Ada Dyas has a certain rough power, but is, at times at least, too common. This is a King's daughter. And if it be said, "Yes, but a King's daughter of an almost prehistoric time, when manners were not, and the stamp of Vere de Vere was unknown," it must be answered that such a plea takes refuge in a "realism" on this occasion inappropriate: the savagery of the period cannot be reproduced, or, if reproduced, it must be reproduced by every one. Regan, whose character differs from Goneril's as Anastasie differs from Delphine in the "tragedy of the bourgeois," in that scarcely less great "King Lear"—the *Père Goriot*—is played with force and venom, and is looked excellently well, by Miss Maud Milton—an actress of genuine gifts, who in London has never had too many chances, but whom I seem to remember as having been the not inadequate—nay, the really touching—Cordelia of Mr. Booth's production of "Lear" at the Princess's. Adequate is perhaps the strongest word that can be used to describe, as a whole, the Edgar of Mr. Terriess. It does not want manliness. Mr. Haviland plays the Fool, with ingenuity, suggestiveness, and command of means. Mr. Frank Cooper would do better as Edmund if he commanded greater subtlety. As it is, he has the simple manliness of a figure of Sir John Gilbert's. Mr. Gordon Craig plays Oswald, and, with a character of this importance, makes perhaps a step in advance. Mr. Alfred Bishop is a humane and intelligible Gloucester: when he is on the stage, one is at least in contact with reality—too often, in the minor parts of the Shaksperian drama, one is in contact, so far as interpretation is concerned, chiefly with the conventional and the stagy: the ceremonious compliment is apt to be delivered without the marks of real courtesy, and the expres-

sion of solicitude cannot convince you that it is sincere. Only two more parts need to be mentioned—the small part of an “Old Man,” played by Mr. Howe; and the great and remunerative part of Kent, played by almost a new comer—as it seems—Mr. W. J. Holloway. I have seen Ryder in Kent. It was one of the parts that fitted him. It gave him all his chances, and yet was well within his range. It showed alike his bonhomie and his dignity. It had kindness and breeding. I find in Mr. Holloway simplicity if you will; earnestness even—though in but moderate measure—and a great lack of distinction. The few words which the veteran, Mr. Howe, has to utter as an “Old Man,” are recognisable at once, and memorable, by the truth he puts into them. A small part, verily. To speak his lines took him, perhaps, four minutes—but forty years (and the gifts besides) to know *how* to speak them!

FREDERICK WEDMORE.

#### STAGE NOTES.

MR. HADDON CHAMBERS'S new piece, in three acts, called “An Old Lady,” will be produced at the Criterion this evening; Mrs. John Wood making, on this occasion, her re-appearance on the stage.

“THE ARABIAN NIGHTS,” one of the most laughter-provoking pieces of the contemporary stage, has been revived at the Comedy Theatre. Miss Lottie Venne and Mr. W. S. Penley are seen in their original parts.

“DAVID,” by Mr. Lewis Parker and Mr. Thornton Clark, has been brought out with some success at the Garrick, under the temporary management of Miss Estelle Burney. As Mr. Parker's earlier work has generally shown some measure of power and novelty, the piece may be considered worth seeing by even the not very constant playgoer. The cast is a strong one. It includes, besides the manageress, Mr. Murray Carson, Mr. Herbert Waring, Mr. William Herbert, and Mrs. Crowe.

MR. CHARLES WYNDHAM, Miss Mary Moore, and the regular Criterion company are to-day finishing a “provincial tour” by a performance at the great suburban theatre, the Grand, Islington.

THE Haymarket Theatre passes out of Mrs. Langtry's hands on or about December 15. When Mr. Tree resumes possession, he will produce the “Hypatia” of Mr. Stuart Ogilvie.

MR. ISRAEL ZANGWILL, the author of the clever Jewish novel, *Children of the Ghetto*, is—temporarily at all events—to become a playwright. At a dinner given to him last Sunday night, by the Society of Maccabaeans—whose other guests on the occasion included Mr. Arthur Hacker, Mr. Jerome K. Jerome, Mr. Spielmann, Mr. Harold Frederic, Mr. Heinemann, Mr. Frederick Wedmore, Mr. Fred Terry, and Mr. Beerbohm Tree—it was announced by Mr. Tree that he had persuaded Mr. Zangwill to undertake the preparation of an English version of the play called “Uriel Acosta,” which has had much success in Germany.

#### MUSIC.

##### MASCAGNI'S “I RANTZAU.”

Florence: Nov. 12, 1892.

LAST week, passing through Vienna on my way here, I went to the Hofoper and heard an excellent performance of “L'Amico Fritz,” under the direction of Dr. Hans Richter. The

unsatisfactory character of the book, and the style of the music so little in keeping with the simple story, struck me more than ever. The cleverness of much of the writing cannot, however, be denied. I was indeed glad to hear the work just at this moment: with the music fresh in my memory, I felt that I could the better trace the development, and perhaps progress, of the young *maestro*.

Mascagni for his third opera has again had recourse to one of Erckmann-Chatrian's stories, *Les Deux Frères*. Signori Targioni-Tozzetti and G. Menasci have produced a better libretto than that of “L'Amico Fritz.” The outlines are good: the keynote of the story, the rivalry and consequent hatred for each other of the two brothers, is clearly established at the opening, while in the fourth and last act they become reconciled. The love element in the play is only subordinate. The one brother (Gianni) has a daughter Luisa, the other (Giacomo) a son Giorgio, and the two love each other; and through this love, though indirectly, the reconciliation is brought about. Gianni has chosen Lebel, inspector of forests, as husband for his daughter Luisa; an interview with her, in which he declares his will, and even uses violence, brings on an illness that threatens to terminate fatally. The father yields, for his daughter's sake, makes peace with his brother, and everything ends happily. The village schoolmaster and organist, by name Fiorenzo, plays an active part throughout. The story is not clearly set forth; and often the incidents of the plot, especially as regards the lovers, are hinted at, rather than described. The intentions of the librettists are good, but they are often concise rather than clear. And then again the story, though not lacking in interest, makes no strong appeal: one feels throughout that the tragedy is after all only a village tragedy, one which excites no deep emotion. The inspector Lebel, and Giulia, daughter of the schoolmaster, are little more than puppets.

In the first act, a sale by auction of a lawn adjoining the houses of the two brothers is supposed to take place, and the commotion in the village is immense when it is known that Gianni has outbid his brother, and become the possessor. The act opens with a pleasing chorus, in which male and female voices alternate and unite. Luisa sings a Romanza, in which the composer, though working on old lines, shows himself a modern. The Finale, in which the brothers take part, supported by their followers, the children, and Fiorenzo and Lebel, is full of life and movement, though the two parties in the quarrel are scarcely characterised with sufficient individuality. A phrase in this Finale has evidently been suggested by one in the introduction to the third act of “Lohengrin.”

And while speaking of external influence, it may be well to notice the question, how far Mascagni's music displays real originality. To say that some of it recalls now Berlioz, now Gounod, and now Verdi is easy; and one can even refer to the special passages in the works of those composers which must have been uppermost in his mind. This is not only cheap criticism, but, if taken alone, dishonest. The greatest composers were not ashamed to acknowledge what they owed to their predecessors. The question is how far Mascagni's individuality penetrates through the outer phraseology; and I have no hesitation in declaring that it so penetrates as to become prominent. The composer had from the commencement something which distinguished him; and that something, call it originality, talent, genius, or what you will, is gaining in strength. In “I Rantzau” the music is more striking than in “Cavalleria Rusticana,” and *a fortiori* than in “L'Amico Fritz.” The most promising sign, perhaps, is the skilful manner in which

Mascagni welds together Italian melody and Wagnerian method. And it is skilful because it is the natural outcome of feeling and thought. Mascagni has felt the truth of the art principles advocated by the reformer of Bayreuth: he recognises the appropriateness of the representative theme, but handles this dangerous weapon with modest discretion; he understands that for proper dramatic effect the old form of opera is totally unsuitable, but he does not, as the master in his ripe manhood was able to do, leave hold altogether of the balustrade guiding him through the realms of the tragic muse. It is this honest amalgamation which foretells greatness: the mere imitator of Wagner is an ass covering himself with a lion's skin.

The second act opens in the house of Gianni. After a few short and effective bars from the orchestra, Luisa enters and sings a melancholy but pleasing Ballata, about a king who thought more of his own interests than of his daughter's happiness and even life; and the clue is thus given to what immediately follows. The father soon arrives and bids his daughter prepare for the coming guests, among whom will be the inspector Lebel, Fiorenzo, and his daughter. Lebel soon enters; and by a single remark we learn that the schoolmaster must announce to Luisa her father's decision. But before this takes place there is a musical episode: Gianni asks Fiorenzo to sit down to the organ to play. He begins a Kyrie of his own composition, the guests joining in chorus. The music is certainly not remarkably interesting, but perhaps it may be regarded as a fair sample of modern sacred Italian style. The Kyrie is soon interrupted by Giacomo's men outside, who are singing a boisterous field song. The sacred hymn is given out in louder tones, but the noise outside also increases. The idea is rather an original one, and there is naturally a strong contrast; but it needed a skill in counterpoint, which as yet Mascagni does not possess, to make the most of the situation.

We now come to the emotional feature of the story. The schoolmaster fulfils his difficult task, and tells Luisa of her fate; and then follows the interview, already mentioned, between father and daughter. Here for the first time the sympathy of the audience is really aroused, and Mascagni intensifies the situation by music of quite extraordinary power and passion. Coming where it does in the opera, it seems an unfortunate climax: though much which follows is interesting, and though the third act ends in an impressive manner, this is the musician's highest effort. The strident notes for brass against the rushing passages for strings recall the “storm” movement in the Pastoral Symphony, while the general spirit of the music is akin to that wonderful outburst in the “Walküre” just before Wotan's farewell to Brünnhilde.

The third act opens with a charmingly quaint chorus for female voices, and this is followed by a characteristic scene: the gossips of the village gather round the schoolmaster, and seek to learn tidings of the sick maiden. The orchestra, with its points of imitation and restless activity, presents a clever tone-picture. The scene between Giorgio and Fiorenzo includes an effective song for the former. The act closes in an impressive manner: Luisa's father, overwhelmed at the idea that his daughter may die, and resolved to dare everything to save her if possible, knocks at the door of his brother's house; he is at first repulsed by Giacomo, but when he tells the sad fate which may be in store for both Luisa and Giorgio, Giacomo reflects a moment, and then says, “Entra.” The music is dramatically appropriate: the mysterious passage for basses, and especially the consecutive fifths from bassoons alone, command atten-

tion. It is a powerful ending to the act, but the music plays in at only a humble part.

The Intermezzo before the fourth act is an unnecessary interpolation. In this concluding act there is a love duet of much passion, yet somewhat artificial. The *dénouement* is not striking: it will suffice to say that all kiss and make friends. The opera is preceded by an Overture made up of themes from the work: the close is, perhaps, its most effective portion.

Concerning the performance at La Pergola Theatre it will be scarcely necessary to enter into much detail. On the first night there were certain shortcomings, but on the following Saturday there was already a very great improvement. Signora E. Darclee (Luisa) sang and acted with considerable energy, but in her upper notes her voice was unpleasantly forced. Signor F. de Lucia as Giorgio was not satisfactory. The two brothers, Gianni and Giacomo, were well represented by Signori M. Battistini and L. Broglio. Signor E. Sottolana, who has a good baritone voice, deserves special praise for his impersonation of the good-hearted schoolmaster. Signor Rodolfo Ferrari conducted with skill and enthusiasm. That the Italians, proud of their young countryman, should desire to show their enthusiasm in a marked manner is only natural; but the innumerable encores and the loud applause at the close of each act—before the master had said, especially in the case of the second act, his best word in the orchestra—were distressing to those who wished to judge the balance of parts, and to sum it up as a whole. Moreover, each time a number was encored, the actor or actress rushed off the stage, and immediately returned leading the composer by the hand. Were Pietro Mascagni an ordinary man, the matter would scarcely deserve mention; but as he is evidently striving to write music-drama in the true Wagnerian sense, it is to be regretted that in the strength of his youth he does not wage war against a custom as foolish as it is in-artistic. Only show the public a better way in which to express approval, and, as has already been proved in various places, they will quickly adopt it.

J. S. SHEDLOCK.

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## LITERATURE.

*Selections from the Letters of Geraldine Endors Jewsbury to Jane Welsh Carlyle.* Edited by Mrs. Alexander Ireland. With a monograph [sic] on Miss Jewsbury. (Longmans.)

THERE seems to have been some rather profitless discussion on the question whether Mrs. Ireland was justified in publishing the letters contained in this interesting volume. Such a controversy is of interest to professional scribes, as providing handy material for "copy"; but it lacks interest for every one else, because there are no data whatever for fruitful argumentation. All we know (and we know that only because Mrs. Ireland has told us) is that Mrs. Carlyle objected to the preservation of her own share in the correspondence, and that at her desire her letters were destroyed. It is of course possible that Miss Jewsbury might have expressed a similar objection and desire; but as there is no evidence of such expression, it is not easy to see any ground for an imputation upon the editor, especially in the face of the fact that there is nothing in the letters themselves that can be said to betray any confidence or to violate any rightful reserve. Mrs. Ireland has, indeed, been almost whimsically and over-scrupulously careful in her regard for these proprieties. Some of her pages are literally peppered with dashes, in the place of proper names which, in the majority of cases, might have been left as they were written without the faintest chance of their being found annoying or offensive to any human being. Of course the error is on the right side; but it sometimes becomes rather irritating to read that Miss Jewsbury has been to see —, or that — is coming to see her; and when we are told that — is "a good old lady," we can see no reason why the old lady's goodness, if chronicled at all, should not be immortalised in connexion with her name. The discreet dash is not always of service even for purposes of concealment, for it is very often used when it is obvious that Miss Jewsbury wrote "Carlyle"; and occasionally it deprives a passage of all interest save to the initiated—as, for instance, in the letter where we read: "How is —? I want to know whether any mischief has followed the opening of his letters." What proportion of the readers of the book will understand that the reference is to a no less famous man than Mazzini, whose correspondence, it will be remembered, was detained and opened by the then Postmaster-general, Sir James Graham?

In every other respect Mrs. Ireland has performed her sympathetic task most admirably, and all will agree that it was a task worth performing. The introductory memoir is full of fine, tender appreciation of Geraldine Jewsbury the woman, and its effect is not marred by over-charged laudation of Geraldine Jewsbury the professional writer. Mrs. Ireland evidently recognises the fact that, while there was much in several of Miss Jewsbury's books—especially in *The Sorrows of Gentility*—which was bright and pleasing, there was also much that was crude, and little or nothing that can be described as in any way remarkable. The publication of this volume is therefore not merely an addition to the good things of the world, but an act of justice to Miss Jewsbury's reputation, for she has left behind her no literary performance by which she is so brightly and charmingly represented. No one perhaps will ever give a wholly adequate explanation of the fact that the letters of women are so immeasurably superior to the letters of men, unless, indeed, the latter are men like Cowper, who have in their nature a strong element of femininity; but there is one significant consideration which has not always received the attention which it deserves. The kind of composition which is universally recognised as an approximation to the ideal of letter-writing is the realisable presentation of a personality, rather than the attractive treatment of a topic; and a woman's realisation of her own personality is much more vivid than a man's. A man, as a rule, shrinks from writing except when, as he would put it, he has "something to say"; and his letter, like a tendency-novel, is written "with a purpose." A woman, on the contrary, finds purpose enough in the simple satisfaction of the impulse to self-expression; and even when she has a topic, her personality will play round it, not for the sake of the topic, but for the sake of the play. Thus, she is garrulously elaborate when a man would be concise or allusive: she deals not with the object as it is in itself, but with the object as it is to her, and it delights rather than wearies her to turn the mirror of her own sensibility in all directions so that no angle of reflection may be missed. A typical woman's letter is, therefore, less of a literary structure than of a living organism: "cut it," as Emerson says in an often-quoted sentence, "and it will bleed." If, in addition to an interesting personality and a fine expressional gift, a woman can contribute intellectual substance, body of thought—of which there is no lack in the letters of Miss Jewsbury—there is an added attraction; but the central charm is still a charm of nature, the delight is that of human companionship rather than of mere literary converse.

Miss Jewsbury's nature, her inborn bent of thought and feeling, is somewhat tantalisingly elusive, and possibly more interesting in virtue of its elusiveness. She is so many things by turns, and it seems impossible to put the finger down on this or that passage and say, "Here is the undisguised woman." She writes of herself, "It is no good your getting up a theory about me.

I was born to drive theories and rules to distraction, and I want to beat yours to powder and then stamp upon it." The probability is that, so far as the visible externals of personality were concerned, Miss Jewsbury was a chameleon-like person who unconsciously assumed something of the local colour of her environment. As a matter of curiosity, it would be very interesting to read a collection of her letters to some other correspondent, and to note the difference of tone and handling which one feels certain would be discernible. Many of the letters in this volume are, in feeling not less than in treatment, so like the letters of Mrs. Carlyle herself that, were they submitted to a literary expert as nameless compositions the authorship of which was to be identified by internal evidence alone, he would with little hesitation assign them to the *femme incomprise* of Chelsea. They have much of Mrs. Carlyle's sparkling insouciance and chilly radiance; of that impatience with the fortuities and stupidities of life, that was only kept in check by a grimly self-conscious stoicism; of that feverish gaiety which rioted rather than rippled into expression; and of that reserve of tenderness which was kept in restraint as if it were some wild dangerous passion, and when let loose seemed like an escaped tiger—half delighted, half terrified to find itself free. It is obviously impossible in a brief notice to illustrate by quotation all these curious correspondences; but here is one of Miss Jewsbury's many little character sketches which every reader of her novels will feel to be in an acquired rather than a native manner:

"—s wife, poor thing, is still in the asylum, and very little chance she will ever be well enough to come out. I have bestowed a great deal of comfort and sympathy upon him, but he is one of those 'who, with the best intentions, are always unfortunate,' and I am got to the fag-end of my powers of commiseration. He seems to run a neck-and-neck race with Fortune and lose it by a quarter of an inch. It goes through everything. He has had some of his patent pumps (which another would make a fortune out of) made without seeing to his patent right, and has so ingeniously contrived it as not to be able to obtain legal redress. The other day we invited him to dinner, and I had gone down to the kitchen and skinned and cut up the fowl for the curry with my own imperial hands, and helped to concoct the lemon pudding besides. Well, though he had ample notice, he contrived to get involved in another dinner engagement, and so spoiled both! He hammers, blundering, against a stone wall, and never hits the point. My Christian sympathy is quite worn out, and if he ever comes to me again with his lament against Fortune I shall certainly stare at him for a fool instead of condoling with him for a martyr. There is a wholesome instinct at the bottom of our dislike for unfortunate people."

This is very Carlylean; and in the last sentence we hear an echo not only of the voice of Jane, but also of Thomas, for the seer was no friend to "unfortunate people," regarding their unfortunateness—pace the case of Job—as a visible sign that "the Universe" or the "eternal veracities" had given judgment against them. In the following passage the spirit of Jane Welsh Carlyle has all its own way, especially in



one parenthetical clause which I shall typographically emphasise :

"My life is prosaic enough—ingrained prose in fact (I wish yours were more like it)—but it is the only point in which I can offer it for your admiration. I am taking lessons in being good humoured and even placid in temper under the discipline of the worst-tempered and most irritable man in Christendom, who resents the concatenations of vexations and annoyances of life in Manchester, down to the very smoke and dust and rain, as offences committed by me! I have the comfort of being a compendious and tangible type of all his woes, an epitome of all the vexations that exist for him under the sun! As there is no appeal—except to the justice of Heaven, which is both vague and uncertain in its administration—I am learning to take it quietly without any protest, and have actually begun to doubt whether, after all, I may not be an annoyance."

This is bright and clever, and there is a certain exquisiteness of feeling for the humorous irrationality of the situation which is so very charming in itself that it really matters very little whether the brilliance is inherent or reflected. There is a sufficient amount of such writing to make the book a most entertaining volume; but probably there is more of the really characteristic and constant element of Miss Jewsbury's nature in some of the graver passages. "A fitting epitaph for her," writes Mrs. Ireland, "would have been *Qui multum amavit*, for truly she loved much and well"; and like some other women with strong affections which, either temporarily or permanently, fail to find a natural outcome (Elizabeth Barrett to wit), she displays a tendency to dwell with a somewhat morbid emphasis upon love's sorrows and renunciations rather than upon its joys and fulfilments. In the first letter given in this volume is a passage which, though really fine in its brave acceptance of noble pain, leaves behind it that sense of dissatisfaction always given by any presentation of the facts of life that misses the true proportion of things.

"So, my dear, let us look our lot boldly in the face at once; if it has been given us to love—for it is not every woman who receives that terrible gift—let us submit without vain struggling as to the conditions. It brings suffering as surely as life brings death! We shall have no reward except what our own soul gives us. We can never be for a continuance to the one we love what they [*sic*] are to us, and it is very uncertain that we may die when all that has made our life worth living is gone. It takes a great deal of misery to kill; in all this we fulfil our destiny, and we form no unimportant link in the economy of life. It may be that we women are made as we are in order that we may in some sort fertilise the world; their passionate affection and their devotedness, though it brings no good to themselves, yet goes far towards making the world at large a better and more supportable place, and prevents it being altogether 'a den of cruelty and fierce habitations.' Do not all religions seem to shadow forth an occult law of nature in the notion (common to all) of vicarious sacrifices—the few suffering, undeservedly, to benefit the many?"

To sneer at such a passage would be unworthy, for it strikes a note of noble emotion, but it is essentially sentimental—that is, untrue to the fact; and the now old-fashioned and discredited people who denounce the intellectual cultivation of women as a thing against nature may

certainly plead from a very large induction that such cultivation does often result in the kind of morbidity manifested here. Even George Eliot, one of the healthfullest of such women, emphasised the necessity of living "without opium," thus implying that life is a painful disease which calls for an anodyne. But the fact remains that in Miss Jewsbury's femininity lies her charm, and her cultivation adds to that charm much of its peculiar piquancy. At times she affects masculinity; from one passage it would seem that she had trained herself to appreciate a cigar, and she frequently indulged in what she supposed to be familiar masculine expletives; but all these little tricks are of no avail, for the dominant femininity betrays itself everywhere. "The less of sex there is about a woman," says Oliver Wendell Holmes, "the more she is to be dreaded"; and it is evident that on this score no one had any reason to dread Geraldine Jewsbury. Only a very woman could have written over four hundred pages mostly concerned with simple trivialities of life, and made them wholly delightful by the infusion of a bright and vivacious personality. Here, for example, is a last quotation, and it is an epistolary *bonne bouche*, though it deals only with that apparently uninspiring subject, a Cashmere shawl.

"I am in no humour for human valentines; but what I have had is actually a real Cashmere shawl given me last week! And, upon my honour, a great many disagreeable things might come upon me which I should not feel now that I can wrap myself round with this mysterious and almost unknown production. It was reading the memoirs of 'Madame Lafarge' which first inspired me with an ardent passion for the unknown article. Ever since I have had a secret aspiration after one, and lo, last Wednesday, one gently and most unexpectedly descended into my arms. It is an immense size, and not at all to be called pretty, but it has occult properties far beyond beauty. It seemed to me to want cleaning, and I went to a large shawl shop to inquire about it. The man in the shop, a sober Scotchman, grew quite enthusiastic. He would not let me have it touched, and said his only desire was to go into that branch of business (it is evidently the poetical side of the shawl trade), and then he sighed and said, 'So few ladies here know how to appreciate them.' Like the lamentations after high art!"

Mrs. Ireland deserves the thanks of all readers for a volume which is rich in sparkle and humour; which is not wanting in suggestive graver reflection; and which introduces us to a versatile and winning personality. An index would have been useful, but it was probably found impossible. It is not easy to hang an entry in an index upon a dash.

JAMES ASHCROFT NOBLE.

*Lachrymæ Musarum, and other Poems.* By William Watson. (Macmillans.)

THIS slender, soberly-arrayed volume must of a surety add in no mean degree to the already distinguished reputation of its author. I use the word "distinguished" advisedly, for there is that in Mr. William Watson's work which—whether you hold it in especial liking or no—cannot but be acknowledged as something separate and

apart from the productions of most other living poets. And this, be it well understood, arises from no mannerism, ancient or modern, no affectation of any particular pose; but merely, it would seem, from that source wherefrom all the best poetry has ever sprung, will still for ever spring, long after we of this generation shall be silent—the genuine individual enthusiasms and impressions of the poet. That Mr. Watson has "the grand manner" is indisputably true; that his muse makes a little for austerity is beyond a doubt; but the grand manner is an excellent thing in itself, when it serves (as in these poems) as a mould wherein is cast the precious metal of fine thought; and a suspicion of austerity is apt to come as gratefully as a mountain breeze across the "sick leagues" of redundancy and unrestrained expression, through which the jaded student of modern verse must labour, day in day out. Perhaps one of the greatest charms of Mr. Watson's minstrelsy consists in a subtle, indefinite sense of something held back, half hidden behind an ethereal film of words. He could have said so much more, and if he would: were the veil (of silvery mist as it were withdrawn, what undreamt of splendours might we not discover? One of our greatest and most idealistic of painters is wont to study from a model between whom and his own line of vision a sheet of thin gauze is suspended; and herein to my mind is symbolised the inmost spirit of all true art. Every creator who aims at being more than a mere craftsman withholds more than he shows forth: selects the very fittest and most significant of outward visible signs to express those inward and spiritual graces with which the whole of animate and inanimate nature teems. The first duty of an artist in words, or in anything else, is to create an atmosphere, to make an illusion. He is the alchemist of modern times, the Rosicrucian of the nineteenth century: he will raise you the spectrum of a dead rose, of a vanished hour; but he is neither a cataloguer of picturesque items nor a mere chronicler of individual emotions.

More subtle, and at the same time more large, is the art of the artist; and Mr. Watson may fairly claim to be classed with the small number of those for whom the name is a reality, and not the outcome of attitude or chance popularity. Truly many are called (almost, one would say, over-many), while few indeed are chosen; and the author of *Lachrymæ Musarum* is undoubtedly one of the chosen. Had this stately poem been his one and only work, it must have won for him a high position. As it is, it completes his Aladdin palace of fame, even as that last jewelled window that the Sultan sought in vain to imitate. Here are the two opening stanzas:

"Low, like another's, lies the laurelled head:  
The life that seemed a perfect song is o'er:  
Carry the last great bard to his last bed.  
Land that he loved, thy noblest voice is mute.  
Land that he loved, that loved him! nevermore  
Meadow of thine, smooth lawn or wild sea-shore,  
Gardens of odorous bloom and tremulous fruit,  
Or woodlands old, like Druid couches spread,  
The master's feet shall tread.  
Death's little rift hath rent the faultless lute:  
The singer of undying songs is dead.

"Lo, in this season pensive-hued and grave,  
While fades and falls the doomed, reluctant leaf  
From withered earth's fantastic coronal,  
With wandering sighs of forest and of wave  
Mingles the murmur of a people's grief  
For him whose leaf shall fade not, neither fall.  
He hath fared forth, beyond these suns and  
showers.

For us the autumn glow, the autumn flame,  
And soon the winter silence shall be ours:  
Him the eternal spring of fadeless fame  
Crowns with no mortal flowers."

Thus far the poem appears to me as a masterpiece in its way. It is replete with melody and dignity; fine in conception and technique alike: so fine that it seems almost ungrateful to wish the following twelve lines away. Yet pity 'tis, 'tis true. This catalogue of dead poets who greet the last great voyager to the Stygian beach is out of tone with the majestic lines that come before and after. This episode trends towards the obvious; it might have passed in a less excellent poem: here it is not in its right place, and I would like well to transplant it to more appropriate soil. To descend to detail, moreover, the line,

"Of Athens, Florence, Weimar, Stratford, Rome,"  
is all unworthy of so clever a craftsman as Mr. Watson; while

"Bright Keats to touch his raiment doth beseech"  
I distinctly resent. The maker of "The Ode to a Nightingale" and "The Ode on a Grecian Urn" need not, should not, "beseech" to touch anyone's raiment, even that of a co-deity. I may have made overmuch of an insignificant blemish on a true work of art: I may very possibly have disparaged the only "popular" portion thereof; but excellence (as in the case of Hawthorne's hypercritical hero) is apt to make one fastidious.

"The Dream of Man" owns good passages, but it is not in the poet's best manner. The rhythm is not entirely satisfying, and the qualifying adjective follows the substantive a little too often for perfect effect.

But "Shelley's Centenary" is well-nigh beyond praise. The veritable soul and essence of Shelley's genius, its ethereal loveliness, its chaste, elusive charm, have been caged within this airy structure, as full of

"Wild odours shaken from strange wings  
And unfamiliar whisperings  
From far lips blown,"

as its inspiration.

Mr. Watson's lyrics always make one wish that he would write more of them. "A Golden Hour" is in one of his happiest veins:

"A beckoning spirit of gladness seemed afloat,  
That lightly danced in laughing air before us:  
The earth was all in tune, and you a note  
Of Nature's happy chorus.

"'Twas like a vernal morn, yet overhead  
The leafless boughs across the lane were knitting:  
The ghost of some forgotten spring, we said,  
O'er winter's world comes flitting.

"Or was it Spring herself, that, gone astray,  
Beyond the alien frontier chose to tarry?  
Or but some bold outrider of the May,  
Some April emissary?

"The apparition faded on the air,  
Capricious and incalculable comer.  
Wilt thou too pass, and leave my chill days bare,  
And full'n my phantom summer?"

In a more sombre key is pitched an impressive poem called "The Great Mis-giving," wherefrom, had I space, I would quote. "Beauty's Metempsychosis" is almost as beautiful, with, perhaps, a more self-conscious cast of beauty, as anything in the Greek anthology; while "England, my Mother," is a fair example of unrhymed rhythm.

One cannot, however, but regret that so trivial a set of verses as the "Lines to our New Censor" should have been included in a volume where they are so obviously out of place. They were possibly—being "rote sarkastic," and with a certain amount of *verve*—not unworthy of publication in a comic journal, but "que diable allaient-ils faire dans cette galère?"

The volume is well set forth and well printed. One would have wished, however, that a page of advertisements had not been arranged so as to face the last lines of the last poem therein.

GRAHAM R. TOMSON.

*Sacharissa*: Some Account of Dorothy Sidney, Countess of Sunderland, 1617-84. By Julia Cartwright (Mrs. Henry Ady). (Seeley.)

THIS is a volume which no one can peruse without feelings of pleasure. It brings into the ken of the ordinary reader many of the leading characters of the seventeenth century, and presents their good qualities to his notice in an attractive light. The heroine during her youth lived and was trained amid the stateliest homes and in the loveliest districts that can be found in our own country. She was born of one of England's most illustrious families, she married into a second house of high repute, and the friends and acquaintances of her later years played prominent parts in public life under the third monarch of the race of Stuart. Of all these personages Mrs. Ady has sufficient to say to arrest our attention, and she does not possess the fatal fault of latter-day historians in wearying the reader with a superfluity of detail. She will pardon me for adding that occasionally she seems to err from omitting to furnish such precise information as might be desired. The preface says that, of the twenty-four letters written by *Sacharissa* at the close of her life, eleven were "published by Miss Berry in 1815 from originals in the Duke of Devonshire's possession." Who would guess from this that the work in which these epistles first were made public was entitled *Some Account of the Life of Rachel Wriothesley, Lady Russell*, that the name of Miss Berry is not given anywhere throughout the volume, and on its title-page is disguised as that of "the writer of Madame du Deffand's letters," and that the date of the year in which it saw the light was 1819? A few other points of criticism present themselves as we proceed further in Mrs. Ady's company. Sir Edward Stradley (p. 8) cannot but be intended for Sir Edward Stradling; "insolvency of the Papists" (p. 88, line 3) must be a misreading for "insolvency"—a correction which becomes obvious by the words in the next letter, that the king is "awed" by the

Papists. "My cousin *Clumseys*," on p. 90, does not seem the probable reading of the manuscript; and the correction of the surname Havelrig on p. 150 does not demand much critical acumen. But these are but slight blemishes, slight and far between, in a publication of much merit.

Dorothy Sidney was born at Sion House, the building so familiar to the gaze of thousands who, long in cities pent, find fresh air on Sundays and bank holidays in the groves of Kew Gardens, and was baptised at Isleworth; but most of her early life was passed in the chambers and glades of Penshurst, the delightful old mansion of her family. Mrs. Ady acts wisely in giving us a detailed description of this beautiful building and the countless curiosities, little if at all changed from the days when Dorothy played within its walls, which may still be found in its picturesque rooms. Not far from Penshurst was an old moated house, now demolished, which had been for centuries the home of a branch of the Wallers; and from it Edmund Waller came to Penshurst to pay court to *Sacharissa*. The verses in which he poured out his grief and besought the "lofty beeches" to aid his cause could not but gratify the pride of this young beauty, but they failed to make any impression on her affections. Waller wooed for some years, but wooed in vain; and although the choice of a husband long agitated the devotees of her court and tormented her mother, the poet's name was never entered in the list. Lord Russell was at one time mentioned as a suitor, until he was succeeded by another and still more desirable lover, Lord Devonshire; a third aspirant appeared on the scene, the young and wealthy Lord Lovelace, but Lady Dorothy "abhorred" his intentions and would not listen to his protestations; and last of all came the favoured wooer and accepted suitor, Lord Spencer, afterwards Lord Sunderland. They were married at Penshurst, when the ceremony was graced by an illustrious company; and although the disappointed Waller was not at the wedding, he sent the bride's sister, says Mrs. Ady, "a very witty and very famous letter." Their married life was of short duration. Her husband, no eager partisan of the royal cause, threw in his lot with the king, and, like Falkland, whom he much resembled alike in his moderation and in his studious tastes, perished battling for his monarch on the field of Edge Hill. The widow and her children dwelt at Penshurst for the next seven years, where the apartments, close to the great hall, in which they lived "are now dismantled, but they still bear the name of *Sacharissa's* rooms." In 1650 she withdrew to Althorp, where she brought up her children, superintended the management of their estates, and kept open house for the relief of the poor clergy. It was at this time that she planned the great double staircase, and probably the picture-gallery, which rank among the glories of Althorp.

During the last five years of her life, from 1679 to 1684, the whole condition of Lady Sunderland's career was changed. She had married a second time; but "her faithful husband and gallant gentleman, Sir

Robert Smythe, is dead," and the widow has exchanged the pleasures of a country life in Kent and Northamptonshire for a little house near Whitehall, to which the chief personages in London life often resort. To this date belong the twenty-four letters which alone remain of all her correspondence. They deal with State affairs in one of the most terrible periods of politics in England; and, mixed with more serious topics, come the social details which concerned the characters among whom she lived. Her friends and relations were among the leaders for the Court and for the Opposition. Lord Essex, who died in the Tower, had married one of her cousins, and the unhappy Lord Russell had married her first husband's cousin. Lord Shaftesbury, the leader of the popular cause, had taken as his third wife Lady Sunderland's sister-in-law. Her son, Lord Sunderland, was manoeuvring, with the aid of the Duchess of Portsmouth, to gain the ascendancy in public life; and her son-in-law, Lord Halifax, proved the truest friend to the Stuarts that could be found among the peers. Among the opponents of that kingly house, her brother, Algernon Sidney, took the first place in popular estimation then and now.

Lady Sunderland died in February, 1684, and was buried with her first husband in the chapel of the Spencers in Great Brington church, above the slopes of Althorp. No stone indicates their burial place, and their lives are not commemorated by any epitaph; but in Mrs. Ady's words "she deserves to rank among the best and noblest women of the Restoration." Of such a woman this volume will prove no unworthy memorial.

W. P. COURTNEY.

*The New Exodus.* By Harold Frederic. (Heinemann.)

THIS book is a study of Israel in Russia. The author tells us he gathered his materials on "a long and painstaking journey through Russia, both within and outside the pale, for the most part under the guidance of practical men." It is needless to add that, unlike Mr. Stead, Mr. Frederic received no official assistance. The Russia he saw was "not polite." What most depresses the reader of these pages is the feeling that Mr. Frederic has by no means sounded the depths of cruelty and despotism which the Russian government has reached during the past twelve months. With all his industry he has only explored one corner of the vast hunting grounds of the Holy Synod. In his introductory chapter, Mr. Frederic points out that the persecution of the Jews is only a part of the Pan-Slavic upheaval. The expulsion of other non-Russians will follow. Germans, Jews, Tartars, Finns, Poles, and Armenians, all alike are not fellow-citizens, but strangers within the gate. To this list Mr. Frederic might have added the Little Russians (known as Ruthenians in Austria). The persecution of the inhabitants of the Ukraine has assumed the most deadly character of all, for it is directed against the language of a race. "Be not afraid of them that kill the body, and after that have no more that they can

do." The destruction of an idea is even more criminal than that of the body.

In 1876, the very year in which Russia drew the sword for Serb and Bulgarian, she forbade the printing of books, the acting at theatres, and the teaching at schools in the Little Russian language. 1877 was the last year of what is known to Russian Hebrews as their golden age. In the following year the Russians began, in the language of Aksakoff, "to go home," and their home going meant untold suffering to the Jewish community. Under Nicholas the position of the Jew had scarcely been a bed of roses. Indeed, that sovereign earned the opprobrious title of "the Second Haman"; but contrasted with the latter day persecutors — Ignatieff, Pobiedonosteff, and Yourkoffsky—that narrow-minded but conscientious man might be called a just and equitable ruler. Between the reign of Nicholas and that of his grandson the Russian Jew enjoyed a period of relative enfranchisement. These halcyon days opened with the Crimean and closed with the Russo-Turkish war. The latter war is well described as "a veritable debauch of corruption." "Its very inception was a cold-blooded swindle." The Czar was hounded into declaring war by a pack of officials led by Ignatieff, who has long since been christened "the Father of Lies." So keen was the official scent for plunder that the army was within an ace of being starved out of existence. Luckily for them it was a case of pull devil, pull baker. For thievery and bribe taking the Russian *tschinovnik* had met his match in the Turkish Pasha. The appetite for plunder had to be satisfied when the time for war contracts was passed. Before the Judenhetze had shown itself at all in Germany, M. Suvorin, the editor of a then obscure but now too well known paper, the *Novoe Vremya*, began attacking the Jews. In happier days these illiberal opinions would have received no official countenance, but the times were now out of joint. The hideous carnival of corruption had disheartened the Liberator Czar: a reign which had begun with the fairest promise hardened in its closing years into a malevolent despotism. Dissaffection was rampant, and Nihilism gave the Jews a bad name. The assassination of Alexander II. was closely followed by the first great anti-Semitic riot at Elizabethgrad in April, 1881. The ten years that followed have been marked by increasing severity against the Jews, which culminated in the atrocities practised on the defenceless artisans of Moscow at the tragic Passover of 1891. The first leader of this crusade against the Semites did not long survive his own handiwork—the May Laws. In the following June Ignatieff retired from office. He was turned out because convincing proof was laid before the Czar that he had attempted to extort a million roubles from the Hebrew community of St. Petersburg.

The Abbé Galiani declared that virtue is more dangerous than vice, because its excesses are not open to the restraints of conscience. Mr. Frederic applies this *mot* to Alexander III., but surely it can be better applied to the man behind the Czar. The virtues of M. Pobiedonosteff have been

more fatal to the dissenters of Russia than the vices of Count Ignatieff. We cannot refrain from quoting our author's description of the Procurator of the Holy Synod."

"This remarkable personage fascinates the imagination. He is as unintelligible to the modern Western mind as Torquemada. Indeed one must go back to mediæval times for every parallel which he and his work suggest. The whole situation created by him is like nothing else in history so much as that which Spain presented under Ferdinand and Isabella, when the influence of a man we cannot now at all comprehend persuaded a gentle, wise, and kindly sovereign to stain her reign with the most hideous and stupid of crimes against humanity, and to gratuitously work the destruction of her country."

If the zeal of Russia's Grand Inquisitor had been directed to purging the country of her Hebrew bad bargains; if it was the brothel keeper, the usurer, and the receiver of stolen goods on whom the storm beat, something might be said in palliation of the outrages perpetrated during the last two years. But the reverse is the case. It is the Hebrew malefactor that has not been expelled. The handful of men whose delinquencies are the pretext for persecuting a nation have themselves escaped all molestation.

"Dat veniam corvis, vexat censura columbas."

The Russian Orthodox Church is happily described by Mr. Frederic "as dry and barren as a sand bank." If you except a few priests and laymen—and it is as well not to praise any living Russian by name in an English paper—the theory of M. Pobiedonosteff that you can serve God with theft, treachery, and torture, is widely held in religious circles in Russia. Their apologists extenuate their conduct with a plea of mistaken patriotism. Those who attack the State, they argue, are criminals; the Church is part and parcel of the State, therefore the dissenters are criminals. It is difficult to understand the sanity of a man who could consider the Church in danger from the poor Jews and Stundists of Southern Russia. Such a man would have "cried fire in the deluge." Yet such a man has been supreme in Russia since the death of Count Omir Tolstoi in May, 1889. It is impossible within our limits to give an account of M. Pobiedonosteff's remorseless persecution of his Jewish fellow subjects.

We must refer our readers to Mr. Frederic's narrative. *The New Exodus* is cram full of facts, wittily and tersely stated. No one can read many pages of the book without feeling sympathy for the downtrodden son of Israel, although the reader may have approached the subject with a race-prejudice which is by no means restricted to the East of Europe. It is as well that an Englishman should hear of what is going on in less favoured countries than his own. He is too apt to dismiss civil and religious liberty as one of the commonplaces of politics, without thanking his ancestors whose courage and fortitude have made these great principles every day truisms. The Russian Jew is, indeed, an outcast. Against him has gone forth the

phrase of terror *hors de loi*, yet to him may be applied the proud words of the poet:

"He was not all unhappy. His resolve  
Upbore him, and firm faith,  
And beating up thro' all the bitter world,  
Like fountains of sweet water in the sea,  
Kept him a living soul."

The study of Israel in Russia is a study of sustained gloom, but it is on the persecutor rather than on the persecuted that the shadows fall. This side of the question is aptly touched on by Mr. Frederic in his concluding sentence, and with this final quotation we must close our notice of this able and eloquent work.

"The woe-begone outcast in cap and caftan, wandering forth dismayed into exile, will take heart again. His children's children may shape a nation's finance, or give law to a literature, or shape a Parliament. At the least, they will be abreast of their fellows; they will be a living part of their generation; they will be free men, fearing neither famine nor the knout.

"The Russian marches the other way."

J. G. C. MINCHIN.

*English Trade and Finance, chiefly in the Seventeenth Century.* By W. A. S. Hewins. (Methuen.)

MR. HEWINS has compiled, for the University Extension series, a history of trade and finance in the seventeenth century with almost painful conscientiousness. Nothing but praise can be accorded him for the spirit in which he has performed part of his task. He has sought and attained accuracy. He has read widely the pamphlets of the day, and has brought to their perusal a sober and impartial judgment. He is indeed as judiciously impartial as Hallam, if sometimes as dull. While full of generous sympathy for the toilers, he has avoided the bitter prejudices against the upper classes, which too often spice the writings of modern economists. Very timely is the protest he utters against the tendency to seek

"a solution of social evils by representing history as the deliberate conspiracy of one class against another. Edmund Burke, speaking of a sister country, said, 'We cannot bring an indictment against a whole nation.' Neither can we bring an indictment against a whole class. . . . Any man who sets about the work of reform, with ordinary tact, can count upon much cordial sympathy and co-operation from all classes in social work."

Unfortunately, Mr. Hewins has not chosen his material with sufficient discrimination. It is true that his book was originally a bundle of lectures on special features of the history of trade and finance; but this does not justify the omission of points absolutely necessary for a clear comprehension of the subject. It is a thousand pities that this practice of sowing lectures together and publishing them in book form, under a general title, has been allowed to spread. Students can thereby gain nothing but a onesided view of their subject. It is in fact "cramming" in its worst form. In this instance Mr. Hewins seems to have purposely avoided some of the chief characteristics of the century with which he professes to deal. During the seventeenth century commercial policy was dominated by the Mercantile

System. Yet here we find no explanation of its rise, no general survey of its theories, no estimate of its value in the development of economics, until we reach the last chapter. The subject is then dismissed hurriedly in a page introducing an account of the Methuen Treaty.

In the Introduction, the most unsatisfactory portion of the book, we have to be content with a hash of ancient controversies concerning the foreign exchanges and the like, important and interesting enough in their proper place as subordinate to larger economic activities, but dead as limbs in a dissecting room, when placed alone. Life cannot be breathed into them by diffuse quotations from Malynes or Misselden. Nor is our interest roused by their pedantic personalities.

Perhaps, as the Mercantile System is treated with such scant courtesy, it is only natural that we should hear next to nothing about the Navigation Acts of the Commonwealth and the Restoration. And yet they vitally affected the commerce of this country. They did not, indeed, have the affect, often attributed to them, of transferring the carrying trade from Dutch into English hands; nor can they be held responsible for the ruin of Holland. That was due to other causes—war, excessive taxation, and a mistaken colonial policy. But they did actually divert the stream of our trade into new channels. Our trade with Europe declined, but we found an equivalent in the colonies. By 1670 two-thirds of our shipping was employed in the commerce with America. In the desire to create a sole market for our manufactures, we prohibited the colonies from trading with any other country than England. While this, undoubtedly, did something to stimulate manufacturing enterprise, it led finally to the loss of the colonies. The important consequences flowing from the passing of these Acts receive no notice from Mr. Hewins.

There is one other crying omission in the book. In a sketch of English trade and finance no mention whatever is made of the rise of the banking system. Yet it was the establishment of the Bank of England, at the end of the seventeenth century, that rendered possible the industrial and commercial development of the succeeding centuries. Hamlet can be played without the Prince of Denmark more easily than a history of finance be written without an account of banks.

The clearest and most interesting part of the book is the account given of the great trading companies of the period. The discussion with regard to the rival merits of the joint stock and Regulated Companies, and the methods by which the latter were degraded into close corporations, is in many respects excellent. In deciding in favour of the joint stock principle, Mr. Hewins seems to be biased by the success of its modern application. But combined with a close monopoly, it gave less chance to individual enterprise than the Regulated Company, with all its faults. The real objection to the company system was the monopoly upon which it was based. This undoubtedly, in the long run, proved a lamentable obstacle

to the development of trade. At first the organisation of commerce by means of companies was encouraged by government for the sake of revenue. But, like the later protective system, it practically levied a duty upon commodities, to the detriment of consumers and the government, in the interests of the dishonest. Trade was filched away from the companies, when a monopoly destroyed their enterprise, by "interlopers" who thus, like the smugglers of later times, fought a selfish battle on behalf of the freedom of commerce. These "interlopers," who encroached upon the monopoly of the companies, could look for no support, but only hostility, from the licensed merchants. Yet, in spite of this, their success was great. This tends to show that there was no imperative necessity for the company organisation. Something, however, may be said in its favour. In the beginning trade would have developed more slowly, but for the feeling of security that membership of a company afforded. Moreover, although private enterprise preceded the organisation of merchants into a company, yet the belief in the advantages of a monopoly probably helped to stimulate the energies of individuals, who hoped, by opening out a new trade, to receive this reward for their exertions.

There is much of great interest in the chapters on the Working Classes. Mr. Hewins shows that the evils which are generally ascribed to the factory system were not unknown under the domestic. We hear more of them, because the working classes have found a voice and are no longer condemned to suffer in silence. But grinding poverty and its dreary follower, the sweating system, are not spectres that have haunted the modern world alone.

"In the seventeenth century the dealer or the factor was master of the lives and fortunes of the working classes. He had them completely in his power. . . . He might coerce the workers into accepting goods they did not want, in lieu of money wages; and after keeping them at starvation point, he might have them whipped or set in the stocks for embezzling cloth or other goods entrusted to them, which they hoped to sell for food."

The tables that are given to help us understand the rate of wages would be infinitely more useful if a key to them were provided. As they stand, they are unintelligible to the general reader.

Enough has been said to show the strength and weakness of the book. Mr. Hewins has written some praiseworthy lectures on certain points of trade and finance, but he has failed to work them into an organic whole.

CHARLES H. GREENE.

#### NEW NOVELS.

*The Snare of the Fowler.* By Mrs. Alexander. In 3 vols. (Cassells.)

*Wedded to Sport.* By Mrs. Edward Kennard. In 3 vols. (White.)

*Mark Tillotson.* By James Baker. In 3 vols. (Sampson Low.)

*My Flirtations.* By Margaret Wynman. (Chatto & Windus.)



*A Mysterious Family.* By a New Writer. (W. H. Allen.)

*I, Too.* By Mrs. Gerard Ford. (Simpkin, Marshall & Co.)

*The Visible To Be.* (Leadenhall Press.)

CERTAINLY the best of an average lot of novels coming under review this week is *The Snare of the Fowler*, which in no particular falls short of the best of Mrs. Alexander's works, and here and there rises above them all, exhibiting increased subtlety of analysis and a maturedly practised hand. It is a powerful, well-designed story throughout, with distinctive characters, and an uninterrupted current of interest. Myra Dallas, supposed to be the illegitimate daughter of Frederic Dallas, is thrown, by the death of the latter, upon the hands of his sister-in-law, a Mrs. Dallas, who lives, and has a select circle of acquaintance, in South Kensington. Unwilling to compromise herself by undertaking the care of a girl with a blotted escutcheon, she turns Myra out upon the world, having secured for her a situation as assistant in a ladies' school somewhere in North London. Within a few months, however, she drives up unexpectedly to the young ladies' establishment, greets her niece with an altogether unusual *empressment*, brings her back, and establishes her once more at South Kensington, and encourages matrimonial projects between Myra and Lionel Ashby, her son by a former marriage. Here we have "the snare of the fowler." The attentions of Lionel becoming unendurable, Myra Dallas makes a bolt from the house, and experiences the customary fortunes of the penniless maiden who is destined to emerge triumphant at the end of the story. Of course the secret of it all is that Mrs. Dallas has discovered proofs of Myra's legitimacy, which places the latter in the position of a great heiress, and her whole aim and object has been to bring about a desirable marriage for her dissipated and spendthrift son. Strong interest attaches to all the chief characters in the story. Myra is charming in her *naïveté* and frankness; Jack Leyton, a man of literary and artistic tastes, but with a seared heart, who late in life rises again to an absorbing passion, is an equally creditable creation; but the feature of the book is undoubtedly Mrs. Dallas, the intriguing Society woman, whose schemes so fatally overreach themselves in the end. These three characters alone would suffice to make a reputation for the tale.

Mrs. Edward Kennard's method is almost invariably the same. She holds a perpetually standing brief for that portion of the feminine world which, if not altogether meriting the contemptuous title of "the shrieking sisterhood," is at all events dissatisfied with the conditions under which the Almighty has placed it, and would fain change the order of things by protesting, or would in any case protest, whether by so doing it changes them or not. *Wedded to Sport* is a novel of the kind which usually proceeds from this author's pen. Sir Philip Verschoyle—one wonders how he came by such an elaborately sounding name, considering that his father tramped barefoot as a boy from Birmingham to London—is a selfish,

low-mannered, and brutal husband. As a bachelor he is rejected by Blanche Sylvester, a young woman of free and easy habits, who might possibly have suited him; and in a fit of pique he rides over to a neighbouring town, and makes a proposal of marriage to Bligh Burton—a governess in poor circumstances, with a widowed and invalid mother—who is induced to accept him for her mother's sake. Most of the novel is taken up with details of the uncomfortable married relations of the pair, until the death of Sir Philip leaves his widow free to marry Lord de Bretton. The latter she has met when running away from her husband, and has already confessed her love for him in the depths of a Welsh coal mine, during the harrowing moments of a fire-damp explosion. In all particulars descriptive of sport—including also horse chanting and turf frauds—Mrs. Kennard in the present novel is as good as ever, which is saying a great deal; yet she never misses an opportunity of bringing in this sort of thing:

"A horse's life, a horse's health, what are they in comparison with the temporary pleasure of the rider? Because the one is a soulless animal, he may go till he drops, whilst the other, who calls himself a *man*, subscribes to charities, and talks philanthropy, may be as cruel to his steed as he is to his wife, for the simple reason that they are both within his power."

the implication naturally being—to render the similitude complete—that the wife passes for a soulless animal too. One would scarcely have thought that the brutal masculine creations which Mrs. Kennard takes the trouble to portray were worth the powder and shot she expends upon them; and the subject would be hardly worth notice if it were not that this lady has some capital qualities as a writer, and it is a pity that she should persist in running one particular hobby to death. She is full of well-directed satire against social vices and shams, and is remarkably skilful both in dialogue and in detailed description. All her excellences and defects come out conspicuously in this story.

Mr. James Baker prefaces his novel, entitled *Mark Tillotson*, by the announcement that it is intended to be the last of his river stories, the present one being devoted to the Elbe, while previous ones have been laid in the scenery of the Rhine, the Danube, and the Lyn in North Devon. It would be an unworthy as well as an undignified proceeding to congratulate the author upon having brought his series to a close; for, in truth, he is a writer possessing some sterling merits, and from certain points of view his novel is irreproachable. It is constructed from the highest standpoint of art, morals, literature, and religion. The writer has a genuine appreciation of scenery, especially scenery of a wild and rugged nature, while, at the same time, cherishing a deep devotion to all developments of the beautiful in architecture, music, and painting; and his views find correct and commendable expression in the utterances of four at least of his characters, namely, Mark Tillotson, a wealthy flour merchant; Madge Tillotson, his sister; David Shedden, an amateur artist; and Edith Treverton, a blameless heroine. These four meet together

constantly; they have exalted ideas; they converse in faultless taste and with strict propriety. Yet it may be questioned whether all this excellence is exactly the thing we look for, when we sit down to unbend our mind over a three-volume novel. It would be rather cruel to condemn the interminable discussions on music, the drama, &c., as mere art-shop; at the same time, one can hardly avoid entertaining an uneasy suspicion that Mark Tillotson and his friends are, after all, a set of rather tiresome prigs, who deceive themselves into the belief that they worship a good deal which they really know but little about, and who back one another up on the principle of a Mutual Admiration Society. This suspicion is strengthened by the relief we feel when we encounter more genuine and natural creations: as, for instance, Luke Waddington, a dissatisfied and ambitious young speculator; and a sort of beautiful demon, named Lola Raphaelli, full of art and passion and wickedness. It is to be feared that Mr. Baker will fail to imbue many readers with his own enthusiasm, or to lead them patiently to the end of his third volume.

An altogether amusing and refreshing novelette is *My Flirtations*, by Margaret Wynman. One great merit of the book is that, being divided into thirteen chapters, each devoted to a separate "flirtation," one can take it up and lay it down at any odd time without inconvenience. Besides this, it abounds in humorous Society sketches of many well-known types, such as the man who takes select parties to the South Kensington Museum, and calls everybody a "dear person"; the man who gives dinner parties where "all the women are elderly and smoke, while the men are young and don't"; and the man who changes his friends as often as his buttonhole. The illustrations by Mr. Partridge are excellent.

*A Mysterious Family* is "dedicated to the members of the Ladies' Literary Union of Colne, Lancashire," and is the sort of story which of itself suggests an origin in a learned ladies' coterie. It is eminently literary: there is a wealth of allusion and historical parallel forthcoming on every occasion, which betokens a steady course of prescribed reading and a well-digested notebook. However, in spite of its erudition, and the unquestionable orthodoxy of its views, the book does not contain much that is exciting or even in any great degree entertaining. It is full of the untrained exuberance of a writer who is apt to run riot with her ideas, and to confuse sublime and ridiculous. The mysterious family keep their mother, who is mad, in the top flat of their mansion, while a brother, who is also mad, is concealed in the basement. The only sane member of the household, Francis Chichester, picks up a wife on Westminster Bridge: she was lying on the pavement in a thick snowstorm, and was "evidently a lady, for the black serge gown was beautifully made." To be a successful novelist, the writer will have to adopt a lighter touch and pay a stricter regard to accuracy.

Except for the unlucky circumstance that nearly all the characters in *I, Too* do the

wrong thing, fall in love with or marry the wrong person, die when they ought to have lived, or live when they might more appropriately have died, there is nothing unpleasant in its pages. It is wholesome in tone, and the first half of the volume is for the most part lively and humorous. The second portion is of a rather gloomy nature, but dismal stories are much relished by a certain class of readers.

Novel writers who choose the marvellous and supernatural as a theme can always prove the truth of their case—at least to their own satisfaction—seeing that both the antecedents and the resultant phenomena are at their own disposal. The author of *The Visible To Be* describes a voyage from India, in the course of which, being an expert in chiromancy, she detects in the hands of nearly all the passengers and crew indications of imminent danger of death by drowning. Sure enough, the vessel is wrecked in the Red Sea; some are actually drowned, and the rest have a narrow escape. We are not told what the precise mark is which denotes danger of drowning. The author dedicates the book to “the gentleman who has asked me to be his wife,” but who, it would seem, declines to carry out his proposal so long as the lady continues to be a votary of the black art.

JOHN BARROW ALLEN.

#### GIFT BOOKS.

*Adrift in a Great City.* By M. E. Winchester. With Illustrations by G. P. Jacomb-Hood. (Seeley.) Of course, it was most embarrassing for an old childless widower and his old maid of a sister to have a baby of seven weeks left on their hands by a railway porter, and they behaved (as might have been expected) in a manner which excites laughter rather than admiration in the reader. Fortunately, there was a doctor handy, and also a poor woman who had just lost her husband and her baby, so the little Rafaello Paolo Giovanni was soon as comfortable as any little prince of the same age could be. It was not, however, quite the same as he grew older, for the old maid (who was his great-aunt) did not take kindly to children in general, or to this child in particular; and if it had not been for “Teena” (his foster-mother), he would not have passed such a happy babyhood. He was not exactly too happy to please Aunt Rosalie, for she did not mean to be cruel; but it is not pleasant to feel that a nurse is much more to your own ward than yourself, and it is easy to persuade yourself that a change would be desirable, not only for your sake but for his. So “Teena” was sent away, and Rafaello was so upset that nothing could be done with him. Somebody told him that “Teena” had gone over the sea, and so he gave them all the slip and ran away to the seashore to find “Teena”; and he would have been drowned if it had not been for “Teena” and the big dog Gelert, who most fortunately happened to be near the spot. The incident reminds us of something we have read in a story by Mr. Rudyard Kipling, and it cannot be denied that both here and in one or two other places in the book we are a little bit struck with the convenient manner in which things happen. When, for instance, a little boy has, by his unexpected appearance in the world, destroyed the chance of a cousin succeeding to a title and a property, and by his unexpected disappearance (and supposed death) has made things “as they were,” it is not often that the two meet and make each

other's acquaintance casually, one as a clergyman and the other as a gutter boy in a large town. But this is one of the charms of the book, that, while essentially true and consistent throughout, it keeps us ever in that delightful land between the improbable and the impossible, where romance and poetry live for ever. It is too true that Rafaello (or Lello, as he is called) becomes a gutter boy and Gelert a gutter dog, if there be such a thing, and they live with an old man in a cellar and make friends with a poor girl with one eye, and several other extremely humble persons, whose lives Lello cheers with his fine spirit and his fiddle. And at last everything comes right, beautifully right, for his life in the slums has done him no harm, and “Teena” is happy again, and Aunt Rosalie is so greatly improved that she becomes quite a dear old lady; and the reader feels that he has not read a cleverer or a sweeter book for a long time.

*Chronicles of Fairyland; Fantastic Tales for Old and Young.* By Fergus Hume. (Griffith, Farran & Co.) We think Gillydrop was a very naughty fairy indeed; and we fear that the morals of Fairyland do not keep up to the old standard, when such great offences as Gillydrop's pass without more exemplary punishment. We fear that some of the sentimental sympathy with crime, which is one of the most deplorable results of later civilisation, has somehow found its way among the “little people” who use to be “good people” too. Let the reader judge—Gillydrop would go to Giantland, though Oberon forbade him. This was bad enough; but when he got there, he made a bargain with a giant for his own personal profit to fetch him two children for dinner. The giant was starving: this was the ostensible excuse; and so the wicked thing's life was to be saved by the lives of two innocent human beings. The children are brought; and then Gillydrop finds he has been deceived, and that the promised reward (let the reader find out what that was) is not to be his. Then, far more we fear to revenge himself on the giant than to be kind to the children, he takes them back again to their own home. And this act, which, even at best, is only undoing a shocking malefaction, is accounted such a good deed, that his exile from Fairyland is revoked, and he is received back more like a hero than a lost sheep. Nevertheless, we regret to say that we have found some pleasure in reading this story, and still more pleasure in reading some of the others, which are full of fancy and fun, and as a rule have very excellent morals.

*Bread and Butter Stories.* By Edith Carrington. (Griffith, Farran & Co.) And very nice bread and butter, too, almost as nice as that which Cinder-Ella cut for the Prince in that first and best of the stories in this little volume. And the best part of this particular story is the beginning, where Ella goes and sits on the flat stone by the river and enters into conversation with the water-rat. He is an excellent rat, full of sympathy for Ella, and gives her good advice according to his lights. But though good-natured and wise, he is rather a worldly little rat, and Ella finds that she cannot follow his clever suggestions without being rather unkind to her father and mother and brothers and sisters. It is true they are not very kind to her, and she has to spend all her time in cutting bread and butter, and putting on coals and darning stockings, without so much as a “thank you.” But she struggles on, finding, after all, as we hope her little readers will, that however wearying and disheartening it may be to go on making people happy at her own expense, it is better than making herself happy at theirs. Need we say any more to recommend these stories to parents and guardians? As for their children and wards, we need only add that

the stories are sure to find favour with them, for they are pretty and pathetic.

*'93, or the Revolution Amongst Flowers.* By Florence Byng. (Fisher Unwin.) There is sufficient cleverness in this book to make us wish that it had been better employed. Flowers and politics do not go well together, and the mixture is one eminently unsuited for children. Nor is it very easy, even for grown-up children, to understand what it is all about, except that Ireland has a good deal to do with it, and that if flowers, instead of being content with their present habits and appearance, went in for new fangled fashions and advanced ideas, they would be very ugly, and ultimately die by the adoption of Radical principles. There are, however, some amusing passages in the book. The incursion of American ideas, for instance, is the subject of this little dialogue.

“And yet wisdom is said to have come from the East,” observed Miriam.

“Yes, so wisdom did, but she has travelled all round the globe now, and is coming back the other way,” was the wise and clever reply.

Once more we observe with regret that the ideal of a learned celibacy is beginning to be held up even in the nursery. The book ends with this exquisitely chaste *dénouement*—

“Miriam has not married, but has developed into an enthusiastic botanist, and looks upon her flowers as her children, whom she delights to arrange in classes.”

*A Ring of Rubies.* By L. T. Meade. (A. D. Innes & Co.) This was, indeed, a wonderful ring, and Rosamund was a most fortunate girl to have such a relative as Cousin Geoffrey (albeit a little eccentric), and to be able and willing to fall in love with just the right man at the right time. What did not that ring of rubies do for her? though it was so small that she could not get it on at all at first or to any but her little finger afterwards. First of all, it enabled her to raise ever so much money by lending it to a lady to wear. Probably there never was any lady at any time in the world's history who would have been willing to hire a ruby ring at such a cost; but Rosamund found her at once, just when she wanted to provide comforts for her poor sister-in-law. Then the ring had a spring, which opened a little secret place, where she found a tiny little bit of paper hidden there by the cunning Cousin Geoffrey; and on this tiny scrap of paper the defunct humourist, whose will was missing, had written a few words in such tiny writing that she had to get a microscope to read it. They were, “Look in the Chamber of Myths.” Now the dead but wily cousin had a room in his house so named; and Rosamund, after a search of two or three days, found his will there, which divided his property between her and her cousin on condition that they married one another. There was no difficulty whatever about this: so they married, and, let us hope, were happy ever after.

*The Great Show in Kobil-land.* By Frank R. Stockton. (Osgood, McIlvaine & Co.) This is an amusing book, cleverly illustrated. But we think we have already said this and more about it, and shall, therefore, be excused from adding anything to our former notice, except a regret that it does not seem to have reached a second edition yet.

*In the Queen's Navee.* By Commander C. N. Robinson and John Leyland. (Griffith, Farran & Co.) Closely printed, well illustrated, and packed full of tremendous adventures with sharks, natives, and icebergs, what book could be more fascinating for boys? It purports to contain the adventures of a colonial cadet on his way to the *Britannia*; and no lad can ever have seen so much powder burnt and such frequent recourse to cold steel at the outset of

his career without in due time rising to a distinguished position in the service. It is written with plenty of spirit, and ought to beguile the dreful miseries of wet days in the Christmas holidays.

*Viking Boys.* By Jessie M. E. Saxby. (Nisbet.) Everyone will welcome another charming story of boys, and boats, and adventure, set among the stormy Shetland waves, with that delightful background of local colour, which this authoress knows so well how to supply. A high tone of honour and morality runs through it, and an old family feud is composed by the sensible behaviour of the lads.

*In Her Own Right.* By Elizabeth Neal. (Oliphant, Anderson & Ferrier.) Miss Neal has here written a novelette of considerable power. Character is subtly discriminated, the plot gradually unfolded, and the interest maintained to the end. Austin and Lady Eastwood deserve their happiness. This is one of the most natural and carefully-written books we have received this year.

*Honor Pentreath.* By Mrs. H. Clarke. (S.P.C.K.) This is a study of a self-sufficient, unsympathetic character, suddenly dropped down among the warm-hearted Cornishmen. Honor begins by being proud, cold, unwilling to make allowance for others, but gradually softens after witnessing the patient goodness of her sister-in-law. In point of art, perhaps, the conversion is too sudden. The book is likely to do good, but why should Mrs. Clarke fall into that common pitfall of the West Country dialect, the use of "to stand" as a transitive verb? And what is the puzzle connected with the MA appended to her name on the cover, while the mystic letters resemble MH on the back of the book, and on the title page M and the Greek lambda? A word of praise must be granted to the beautiful design on the cover.

*Little Sisters of Pity.* By Ismay Thorn. (Wells Gardner, Darton & Co.) The four stories which compose this little volume are well-meaning, but somewhat fatuous and improbable. The Sisters of Pity are two little girls who find a drowned mariner. In due time he turns out to have been a peer, and his mother, a countess, leaves these children her "personal estate"; it is not said what becomes of the realty. In another of these stories, the vicar calls to his curate much as if the latter had been a footman, "John, ring the bell!" Were this behaviour common, there would soon be strikes among the inferior clergy.

*The Little Doctor: or, the Magic of Nature.* By Darley Dale. (Wells Gardner, Darton & Co.) This is a highly improbable story of a boy kidnapped by Swedish gipsies. They take him to the fair at Nijni Novgorod, which gives an opening for the best description in the book. The author, however, does not seem a practised writer, as the expression, "Where did you learn the news from?" may testify.

*The Story of John G. Paton, told for Young Folks: or Thirty Years among South Sea Cannibals.* By the Rev. James Paton. (Hodder & Stoughton). The autobiography of Mr. John Paton, a missionary, is here recast, and a few fresh incidents and forty-five illustrations, each more or less horrific, of naked savages added. As these cannot be intended to deter boys from becoming missionaries, they are probably supplied in order that they may lend the flavour of a sensational story to the life of Mr. Paton. With regard to his self-devotion and perilous work among the New Hebrides, there cannot be two opinions. But the style of the narrative here given, and the presumption that it must be grateful to many, are matters of astonishment.

## NOTES AND NEWS.

MESSRS. ELLIS & ELVEY have in preparation a collected edition of the poems of the forgotten Elizabethan poet, William Basse, edited by Mr. R. Warwick Bond. Although some of them, such as his Epitaph on Shakspeare, and the "Angler's Song," written for Izaak Walton, are well known, a good many, which are only to be found at present scattered among various books of the period, will be new to most readers. Some of the poems are reprinted for the first time since 1602 from unique copies, while a large portion of the text is taken direct from the autograph manuscript. The editor has written an introduction, giving all available details about Basse's life, and also added explanatory notes to the poems. The volume will be illustrated with coloured facsimiles of the original title-page and frontispiece.

A SMALL edition of the newly recovered Gospel according to Peter and Apocalypse of Peter is now in preparation at the Cambridge University Press, and will be ready in a few days. It will include a lecture on the Gospel by Mr. J. Armitage Robinson, of Christ's College, and another on the Apocalypse by Mr. M. R. James, of King's College; and it will contain the Greek texts emended and annotated, together with translations into English.

MESSRS. CASSELL & Co.'s New Biographical Dictionary, containing memoirs of the most eminent men and women of all ages and countries, will be ready for publication in a few days.

MESSRS. WILLIAM BLACKWOOD & SONS will publish shortly a work by the Rev. Dr. Henry Wace, principal of King's College, entitled *The Christian Faith and Recent Agnostic Attacks*.

MR. H. W. LUCY's *Diary of the Salisbury Parliament* will be ready for publication next week. It is fully illustrated by Mr. Harry Furniss.

THE tenth and concluding volume of the new edition of *Chambers's Encyclopaedia* will be published with the new year. The entire work contains upwards of 30,000 articles, written by nearly one thousand contributors, including many eminent authorities on their several subjects; and it is illustrated with more than 3500 wood-engravings, and fifty coloured maps. Among the more important articles in the forthcoming volume may be mentioned: "Sweating System," by Mr. D. F. Schloss; "Tasmania," by Sir E. N. C. Braddon; "Telegraph," by Dr. W. H. Preece; "Temperance," by Sir Wilfrid Lawson; "Tennyson" and "Wordsworth," by Prof. F. T. Palgrave; "Thackeray," by Mrs. Ritchie; "Theosophy," by Mrs. Annie Besant; "Thucydides" and "Troy," by Mr. F. B. Jevons; "Tithe," by Mr. R. E. Prothero; "Titian" and "Turner," by Mr. P. G. Hamerton; "Trade Unions," by Mr. George Howell; "Tread-wheel," by Sir E. F. Du Cane; "Council of Trent," by Mr. T. G. Law; "Turkestan," by Prof. A. Vambéry; "Turkey," by Mr. Stanley Lane-Poole; "Unitarians," by the Rev. R. B. Drummond; "Universities," by Mr. P. Hume Brown; "Veda," by Prof. Eggeling; "Virgil," by Mr. J. W. Mackail; "Volunteers," by Lord Kingsburgh; "Horace Walpole," by Mr. Austin Dobson; "Water-supply," by Sir F. Bramwell; "Weismann," by Mr. Edward Clodd; "Whist," by Mr. Henry Jones; "Women's Rights," by Mrs. H. Fawcett; "Writing" and "York," by Canon Isaac Taylor; and "Wycliffe," by Mr. F. D. Matthew.

MR. T. FISHER UNWIN announces *The Invasion of Fishguard by the French in 1797*, being passages taken from the diary of the Rev. Daniel Rowlands, some time vicar of Llanfangelpenybont. The volume is dedicated to the Earl of Cawdor.

MESSRS. CASSELL & Co. will issue on Monday next Mrs. Meade's new book, entitled *Bashful Fifteen*; and *A Blot of Ink*, translated from the French of René Bazin by Q. and P. M. Francke. These works will also be published simultaneously in New York.

MR. ELLIOT STOCK announces for immediate publication *Mildmay: or The Story of the First Deaconesses Institution*, by Miss Harriette J. Cooke; and also, shortly, *That Nothing be Lost*, being selections from Mrs. Pennefather's addresses.

MESSRS. TILLOTSON & SON have arranged with Mr. William Tirebuck, author of "Dorrie" and "Saint Margaret," for another batch of short stories for serial publication.

*Capt'n Davy's Honeymoon* has gone into a second edition. The first edition of 5000 copies was sold out in a fortnight or thereabouts.

MESSRS. HUTCHINSON & Co. have in the press a second edition of the volume of essays by the late J. Hain Friswell, which was recently published under the title of *This Wicked World*.

THE Rev. Dr. C. Geikie's *Life of Christ* is being translated into Russian by one of the dignitaries of the cathedral at Moscow; the first volume will be published at Christmas, three others following at short intervals. In America, five editions of this book have been issued by different publishers.

A GERMAN translation of Mrs. Brightwen's *Wild Nature Won by Kindness* has just appeared under the title of "Liebe zur Thier-Welt."

IN order to avoid misconceptions, Mr. Walter Besant has felt it desirable to resign the chairmanship of the Incorporated Society of Authors, though he will remain a member of the executive committee. Sir Frederick Pollock has been elected chairman in his place.

AT the meeting of the Ethical Society on Sunday next, in Essex Hall, Strand, Mr. Percival Chubb will read a paper on "George Meredith."

MR. WINSLOW JONES calls our attention to an entry in Mr. Weaver's *Somerset Incumbents* (p. 406), which shows that Thomas Chaucer, as forester of North Petherton, a post to which he was appointed in 1416-17, either had or exercised in 1420 the right of presentation to the church, free chapel, or chantry, of "Newton Pley" (North Newton), near North Petherton. The incumbent he presented was William Style, on the death of the former holder, Richard Wytyng. Style was instituted on August 26, 1420, and the presenter is entered as "Tho. Chaucer, arm." in Hugo's extracts from the register of Bishop Bubbewyth (leaf 175). In 1328, the owner of another Chaucer family name, John Heyroun, presented John de Nyweton to the same church of Newton Pley. There is no entry of a vacancy during Geoffrey Chaucer's forestership, 1390-1400.

IN the first volume of the Aldine *Wordsworth*, the lines beginning

"If thou indeed derive thy light from heaven," which should follow the title-page, have, by an unfortunate mistake, been omitted. A separate leaf giving the lines will be issued with the second volume for insertion in vol. i., or may be obtained from the publishers.

## THE FORTHCOMING MAGAZINES.

THE December number of the *Eastern and Western Review* will contain a portrait of Abdul Hamid II., Sultan of Turkey, engraved from a photograph, which is believed to be the only authentic likeness that has ever been published. It will be accompanied by a character-sketch, written by one who has access to special sources of information.

THE forthcoming number of the *Musical Herald* will contain a description of the music library at Buckingham Palace, which contains Handel's manuscripts, together with a biography of Sir William Cusins, Master of Music to the Queen.

THE Christmas number of *Scribner's Magazine* will have for frontispiece a reproduction of a water-colour painting, and the articles also will largely have to do with art. The historic panels painted for the Hôtel de Ville at Paris will be illustrated with full-page engravings from the originals by M. M. Puvis de Chavannes, Baudry, J.-P. Laurens, and others; Mr. H. H. Boyesen will write about the Norwegian school of painting; Messrs. W. H. Low and Kenyon Cox about the nude in art; and Mr. Frank D. Millet about decoration at the Chicago Exhibition, which is under his own charge. There will also be a poem by Mr. T. Bailey Aldrich, and a description of the triumphal entry of the Emperor William I. into Berlin by Mr. Archibald Forbes.

Mr. WOLCOTT BALESTIER'S posthumous novel, "Benefits Forgiven," will be commenced in the December *Century*.

## UNIVERSITY JOTTINGS.

ON the nomination of Prof. Babington, Mr. Francis Darwin, at present reader in botany at Cambridge, has been appointed deputy-professor for the current academical year.

THE University of Cambridge has conferred the complete degree of M.A., *honoris causa*, upon Sir Robert Stawell Ball, the successor of Prof. Adams in the Lowndean chair of astronomy and geometry.

ON the recommendation of the special board for oriental studies at Cambridge, a grant of £100 has been made from the Worts Travelling Scholars' Fund to Mr. S. Schechter, reader in Talmudic, towards defraying his expenses in visiting Italian libraries to examine Hebrew MSS., on condition that he report the results of his investigations in a form that may hereafter be published.

MR. TAW SEIN KO, formerly translator to the government of Burma, has been appointed teacher of Burmese to the Indian Civil Service students at Cambridge.

MR. J. L. MYRES, who was selected the other day to a fellowship at Magdalen, has now been elected to the Craven fellowship at Oxford, which is in the nature of an endowment for two years' classical research abroad; and Mr. J. M. C. Cheetham, of Christ Church, has been appointed to the studentship founded at the British School at Athens in honour of Sir Charles Newton.

WE have received from Trinity College, Dublin, the number of *Kottabos* for Michaelmas term (London: Simpkin, Marshall & Co.). The English verses do not seem to us equal to those in the *Oxford Magazine*, and are singularly destitute of local colour: there is absolutely nothing about the tercentenary. But, as usual, the classical translations atone for this weakness. Prof. Tyrrell turns the advice of Polonius to Laertes into Greek elegiacs—a remarkable feat, when it would have been so much easier to turn it into Greek iambics. The same metre and

language has naturally been adopted by the Rev. George Wilkins for a graceful version of "Drink to me only with thine eyes"; and Mr. J. F. Davies converts the "Septimi, Gades," of Horace into Greek Sapphics, which, however, are not the Sapphics of Sappho. But the gem of the number is Prof. Palmer's rendering of "John Anderson, my Jo," entitled "Felices ter et amplius," for the second stanza of which we must find room:

"a! Marce, mi sperate, Marce Semproni,  
haud separati scandimus, vides, clivum:  
multique nobis, Marce, candidi soles  
fulsere, pulchre cum mihi fuit tecum:  
nobis eundem, Marce, nunc vacillanti  
gradu deorsum, sed manus erunt iunctae,  
imoque colle dormitemus amplexi,  
mi Marce, mi sperate, Marce Semproni."

THE Librarian of the Union at Cambridge writes:—

"There is a mis-statement in the 'University Jottings' of last week's *ACADEMY*, with regard to the Cambridge Union Society, which I should be glad to see corrected. A poll was taken on the motion to place the whole of M. Zola's works in the library, the result being, as you state, that there was a majority of 11 in favour of the motion. But as the question affected the Society's finances, a majority of three quarters of those voting was required, and the motion was therefore lost."

## ORIGINAL VERSE.

ON MOLIÈRE, AFTER READING *Le Misanthrope*.

"Ce moqueur pensif comme un apôtre."

THOU "mock with the apostle's dreaming brow!"  
Of all our bards, that still parade their smart,  
Not happy till the world has seen their heart,  
Is one so weary, wise, and firm as thou?

Surely thou art a cordial for us now;  
Not only that thou lord of laughter art  
Boundless and loud, but that thou stand'st  
apart,  
Keeping thy secret closely, like a vow.

Yet once, it seems, the smiling mask half fell;  
Art thou not he, who strove to snap his chain  
From the bright slippery soul of Célémène,  
And go forth, keeping his integrity,  
His love of the pure draught from Nature's well,  
His scorn of all things that are less than free?

OLIVER ELTON.

## IN MEMORIAM.

THOMAS ADOLPHUS TROLLOPE.

Gainsborough: Nov. 16, 1892.

THE death of Mr. Thomas Adolphus Trollope has come as a shock to his friends. Only a few days before the sad news, I received a letter from him without any allusion to his failing health; on the contrary, it was full of calm satisfaction that he could not, at his advanced age of eighty-two, behold the painful struggle which he foresaw as likely in the immediate future between the men who labour and "that most cowardly thing, Capital, which shrinks at the first sign of danger." He said that he thought the concession to reopen Trafalgar square for mobs was a step in the wrong direction.

My personal intimacy with Mr. Trollope began in 1876, and ended with my departure from Rome in 1881. During those years scarcely a week passed in the winter season that I did not mingle in the pleasant assemblies at his house in the Via Nazionale, where he and his wife (Mrs. Frances Eleanor Trollope) dispensed their graceful hospitality. Visitors to Rome were always glad to meet the resident celebrities and literary people who there congregated.

Constant work made his fingers grow stiff with author's cramp at times, but his handwriting latterly was plain and distinct. Occa-

sionally, I believe, his devoted wife acted as his amanuensis.

During his connexion with the London press, his independent and sturdy character was an embarrassment to those weaker correspondents who were inclined to yield to certain relaxing influences, such as those John Bright once stigmatised as failings to which frequenters of the gilded salons of men high in office were liable. His high writing desk never became a branch office for the various reports and statements, more or less exact, which official hacks wished to make pass current in other lands. I look back with pleasure at having relieved him for some months of his anxiety to find a substitute when he sought a change from the malaria of a Roman summer.

His love of fresh air might have involved serious consequences, if he had adopted in a fever district of Italy his lifelong practice of sleeping by night near an open window. Ever active, it was easy for him to climb the numerous stairs which led to his apartment, and his brisk and rapid strides were hard to keep pace with in circling round the Pincio Gardens or elsewhere. One autumn, sciatica grievously troubled him, but the baths of Casciana in Tuscany removed and prevented any relapse of the malady.

The photograph which he gave me of himself, when seventy-eight years of age, is the same as the frontispiece in his book entitled *What I Remember*, and hence quite familiar to all. Most of his letters are particularly interesting, and I preserve several as mementos of an enduring friendship. One dated a year ago was written on the eve of his leaving Budleigh Salterton to spend his last winter in Rome. In another he expresses a regret that he cannot have the pleasure which fell to my lot of visiting the Rev. T. Mozley during my stay in Cheltenham, a town he saw but once sixty years ago.

Alluding to William Howitt (an Anglo-Roman of our time), he spoke of his high regard for him, and mentioned Nottingham, where W. and Mary Howitt long dwelt, as a place he had never seen. He writes in another, "I have not been ill in bed for more than seventy years, and I enjoy life as much, I think, as ever I did."

I must give one more extract (racy of the man), and finish with an *agro-dolce* specimen of his cheery style.

"How the people do keep dying! *Densantur funera!* It is almost enough, as a man I once knew said, to make one think one will die oneself one of these days! You have, however, hardly yet come to the time when your right and left man of the file begins to drop around you. To parody Thackeray, 'If you want to know the worth of a man, wait till you come to eighty year!' The Pope, Gladstone, Barium (observe the sequence), Curci, and I were all born in the same year. Two have recently dropped. Pecci, the physically weakest of the lot, remains."

He was to be himself the third; and not alone the burden of his years (borne so gaily) will render him for us who knew his worth and sagacity, venerable.

WILLIAM MERCER.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BICKELL, L. Bucheinbände d. 15. bis 18. Jahrh. aus heussischen Bibliotheken. Leipzig: Hiersemann. 75 M.  
EYE, A. V. Albrecht Dürer's Leben u. künstlerische Tätigkeit in ihrer Bedeutung f. seine Zeit u. die Gegenwart. Wandbek.: Kunstanstalt. 20 M.  
FRAEPPEL, Mgr. Commodien, Arnobe, Lactance, et autres fragments inédits. Paris: Retaux. 6 fr.  
KUMSCH, E. Muster orientalischer Gewebe u. Druckstoffe im k. Kunstgewerbe-Museum zu Dresden. Dresden: Stengel. 70 M.  
LECHEVALLIER-CHERVIGNARD. Les Styles français. Paris: May & Motteroz. 8 fr. 50 c.  
MARMIER, Xavier. A travers le Monde: diverses curiosités. Paris: Firmin-Didot. 3 fr. 50 c.



PINEAU, Les sculpteurs, graveurs, architectes (1669—1896). Paris: Morgand. 50 fr.  
 POINARD, Léon. Libre-Echange et protection. Paris: Firmin-Didot. 6 fr.  
 SIMON, Jules. Nécrologes et portraits. Paris: Calmann Lévy. 7 fr. 50 c.  
 VARNHAGEN, H. Ueb. e. Sammlung alter italienischer Drucke der Erlanger Universitätsbibliothek. Erlangen: Junge. 4 M.  
 ZABEL, E. Anton Rubinstein. Ein Künstlerleben. Leipzig: Senff. 6 M.

## THEOLOGY, ETC.

FAYE, Eugène de. Les Apocalypses juives. Paris: Fischbacher. 6 fr.  
 LIBER, Samuelis. Textum masoreticum accuratissime expressit etc. S. Baer. Leipzig: Tauchnitz. 1 M. 50 Pf.

## HISTORY.

LEHMANN, C. Consuetudines feudorum. I. Compilatio antiqua. Göttingen: Dieterich. 4 M.  
 LE MERCIER DU QUENAY, Ad. Essais littéraires et dramatiques. Paris: May & Motteroz. 8 fr. 50 c.  
 MARIÉOL, J. H. L'Espagne sous Ferdinand et Isabelle. Paris: May & Motteroz. 4 fr.  
 MÜLLER, W. Johann Leopold v. Hay. Ein biograph. Beitrag zur Geschichte der Josephin Kirchenpolitik. Wien: Graser. 2 M.  
 SAINT-ANAND, Imbert de. La Duchesse de Berry, en Vendée, à Nantes et à Blaye. 80 fr. Marie-Amélie et la Cour des Tuileries. 3 fr. 50 c. Paris: Dentu.  
 WEILAND, L. Die vaticanische Handschrift der Chronik d. Mathias v. Neuenburg. Göttingen: Dieterich. 3 M. 50 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

HALLER, B. Die Anatomie v. Siphonaria gigas, Less., e. opisthobranchen Gasteropoden. Wien: Hölzer. 11 M. 20 Pf.  
 PRYM, F. Ueb. orthogonale, involutorische u. orthogonal-involutorische Substitutionen. Göttingen: Dieterich. 2 M. 80 Pf.  
 RIECKE, E. Molekulartheorie der piezoelektrischen u. pyroelektrischen Erscheinungen. Göttingen: Dieterich. 5 M.  
 VOIGT, W. Bestimmung der Constanten der Elasticität u. Untersuchung der innern Reibung f. einige Metalle. Göttingen: Dieterich. 6 M. 50 Pf.

## PHILOLOGY, ETC.

DREAU, H. Inscriptiones latine selectae. Vol. I. Berlin: Weidmann. 16 M.  
 GIESSEN, A. Die Hauptprobleme der Sprachwissenschaft in ihren Beziehungen zur Theologie, Philosophie u. Anthropologie. Freiburg-L.B.: Herder. 5 M.  
 GRUPE, Ed. Zur Sprache d. Apollinaris Sidonius. Zabern: Fuchs. 1 M. 50 Pf.  
 MEYER, F., et G. RAYNAUD. Le Chansonnier français de St-Germain des Prés (Bibl. Nat. fr. 20060). T. 1. Paris: Firmin-Didot. 40 fr.

## CORRESPONDENCE.

## THE NEW GREEK FRAGMENT OF ENOCH.

Oxford: Nov. 19, 1892.

An important Greek fragment of Enoch, comprising the first thirty-two chapters, has just been published in a very scholarly manner by M. Bouriant, of the Mission Archéologique Française at Cairo, from an MS. found at Akhmim during the winter of 1886-87. As scholars have hitherto been acquainted only with the few chapters of the Greek version of Enoch preserved by G. Syncellus, it is difficult to over-estimate the value of this new discovery.

The relations which this Gizeh MS., as M. Bouriant names it, the Syncellus fragments, and the Ethiopic version bear to each other are shortly as follows:

1. The text of the Gizeh MS. and that of the Syncellus fragments, though often diverging widely, repeatedly agree word for word for many verses together. Hence they point to a single original translation from the Hebrew as their common ancestor.

2. The Ethiopic version approximates more closely to the text of the Gizeh MS. than to that of the Syncellus fragments; and this is true not only generally, but extends also at times to an agreement in unintelligible readings against a better text in Syncellus.

3. The Ethiopic version agrees occasionally with Syncellus against the Gizeh MS.

4. The Ethiopic preserves, in some instances, a better reading than either of the Greek fragments, and one from which the corruptions in the latter can be explained.

Hence the presumption is that the Ethiopic version was made from a text which was the

parent of that preserved in the Gizeh MS., and elder brother to that of the Syncellus fragments. The general belief in a Hebrew original of Enoch receives confirmation, if confirmation were needed, from the presence in this MS. of three, if not four, words transliterated from the Hebrew.

But the most important service of this discovery is the criterion it provides for determining the value of the various Ethiopic MSS. of Enoch. The application of this test to these MSS. results in the practical condemnation of the MSS. used by Dillmann in his Ethiopic edition of the text, as being representatives of a most faulty and late form of the primitive Ethiopic version. I had already come to this conclusion nearly a year and a half ago; and in my edition of Enoch, the greater part of which is already in type, I have shown that Dillmann's MSS. present a frequently corrupt text, and that the truer text is to be found in an ancient and hitherto uncollected MS. to which I have had access. The Gizeh fragment more than confirms the view there expressed; in fact, it proves that I did not value this old MS. sufficiently, though I followed it over three hundred times against Dillmann. By the kindness of the Clarendon Press, I am allowed to make the necessary additional changes in the parts already in type; and the Mission Archéologique Française has most courteously given me permission, through M. Maspero, to reprint the Gizeh Greek fragments in my edition.

R. H. CHARLES.

## THE LXX IN THE MASORA.

British Museum: Nov. 18, 1892.

References to the LXX in the Masora are very rare; and it will therefore probably interest many readers of the ACADEMY to know that in the ancient and important British Museum MS. Harley 5720 there are three marginal rubrics which record variants from the Greek version. But my chief reason for writing on the subject is the enigmatic designation under which the LXX is quoted in that MS. I will give as an example the simplest of the three rubrics in question. On the phrase אֶל־נֶפֶשׁוֹכָם in Jer. xlv. 7 (fol. 268b, col. 3) the Masora Parva contains the following short note: כֵּן כֵּן, i.e., in כֵּן the reading is נֶפֶשׁ instead of אֶל. Puzzling as the term כֵּן will probably be to most students at first, the idea will soon present itself that, the numerical value of that word being seventy, it is in all likelihood the LXX which is here referred to; and the conjecture is turned into a certainty on finding that the LXX. (Ch. li. 7=xlv. 7 in the Hebrew text) actually has ἐν ψυχῇς ὑμῶν, thus translating אֶל־נֶפֶשׁוֹכָם and not . . . אֶל. The other two rubrics refer to readings in vv. 3 and 13 of the same chapter; and allowing for a little carelessness on the part of the scribe in the last named instance, both these notes help to confirm the identity of כֵּן with the version that goes by the name of the "Seventy."

I was myself inclined to argue against the Masoretic character of these notes, on the ground that the rubrics in question are written in a much later hand than the rest of the Masora in MS. Harley 5720; but Dr. Ginsburg, who is well known as an authority on the subject, and who has carefully collated the MS. in question, assures me that such an argument could not be upheld, as no distinction can be made between different rubrics that emanate from properly qualified "Punctuators" or "Rubricators."

For a description of the MS. in which the above-named marginal notes occur, I must refer the reader to the "Oriental Series" of the Palaeographical Society, and I will only add that it is one of the British Museum

codices which deserve a most careful examination both on the part of Biblical students and of palaeographers. Its variations from the "textus receptus" are very numerous; its Masoretic rubrics, which are occasionally written in Arabic, present several interesting features; and in its style of writing one seems to surprise the oriental hand in its transition to the more regular calligraphy of the Spanish school.

G. MARGOLIOUTH.

## "ENGLISH POEMS."

London: Nov. 19, 1892.

Never answer a criticism, says the golden rule. But the rule does not, I believe, forbid us to return thanks or to offer explanations where advisable. In reference, therefore, to Mr. E. K. Chambers's kind and suggestive criticism of my *English Poems*, I would venture, so far as I may, to explain the "solecisms" on which he lays some stress.

First, let me say that my title of "Love Platonic" is ironical. I thought my postscript might make that clear.

"So sang young Love in high and holy dream  
 Of a white love that hath no earthly taint,  
 So rapt within his vision he did seem  
 Less like an earthly singer than a saint."

"Ah! Boy, it is a dream for love too high,  
 It is a bird that hath no feet for earth:  
 Strange wings, strange eyes—go, seek another  
 sky,  
 And find thy fellows of an equal birth."

Surely I am right in supposing that such a love, a love born of, and living entirely in, the union of the spirit, may be described as "platonic." That my poems under that head did not quite live up to this unflinching ideal is but an ironical criticism on such visionary ideals, the very (apparently) spiritual exaltation of which is but born of the physical nature in its highest state of sensitiveness. In youth, that state is most constant, and it is in youth that such ideals possess us. It is only the boy who will dream of a mistress all ether, and cheerfully welcome a lifetime of loving on the principle of "Parted Presence"; and it is only he who would passionately ignore the body, all unconscious that the desires he quite innocently and sincerely mistakes for spiritual are but the finer appeals of his physical nature subtly disguised. His symbolism, try as he will, cannot escape the physical. He may talk of *spirits* blending, but he is all the time, though unconsciously, thinking of the body. It was, as I have said, with an ironic eye upon boyhood's beautiful self-delusion that I entitled that particular section of my verses "Love Platonic"; and, though I might have made the irony clearer, there, at any rate, it was.

In regard to my having "confused the nature of Phrygian and Lydian music," it certainly is my misfortune to seem to have done so. Against misprints even the gods fight in vain. I wrote "Phrygian flutes": "Phrygian lutes" is an emendation by the printer, which I did not discover till it was too late to add an erratum slip.

To the seven-stamened lily I plead guilty. I first gave the lily six stamens and a pistil, which, very likely, was equally erroneous. Having no botanical dictionary at hand, I cannot say; and it is, obviously, quite needless to confess that my botanical knowledge is hardly even elementary. I often feel it keenly in my walks, when I want to say good-morning to a flower of which I had not caught the name. However, I had the word pistil, I was saying; but deeming it an ungainly word, I thought I might venture on the license of treating the pistil as a seventh stamen. As I think of it, it occurs to me that I might just

as well, in describing a family of six sons and one daughter, venture to speak of it as a family of seven sons; though, perhaps, the case of the woman of Samaria, with her six husbands, would be a better illustration. To speak of a pistil as the seventh stamen is as though I described her as the seventh husband. Or, is this also the vanity of my ignorance?

If I say that in writing "Mnemosyne," I had in my mind that side of memory which leans to forgetfulness—in fact, "a bad memory"—I shall run the risk of seeming flippant; yet it was some such idea I had in my mind when I wrote, "send the poor ghost to Mnemosyne." I was rather figuring memory as a lake into which the past is thrown day by day, mainly to drown, but some few days of it swimming, either through being good swimmers, or through holding a tow-line from the present. I did not mean exactly Lethe—though had Lethe been possible as rhyme, I might have meant it! And I can certainly understand anyone thinking that I did mean it. Were the sonnet worthy of being reprinted, I might promise to amend the line in a third edition.

For "I rise me," I can but hide my face in shame for my carelessness, but Mr. Chambers might have had the humanity to assume that I knew better. If some great people build better than they know, a great many more build worse. The same truth, in a less degree, applies to the rhyming of "Beatrice" with "his." Surely Mr. Chambers might have hazarded the conjecture that it was not so much through ignorance as bitter constraint, a constraint not unknown to rhymers, that I suffered what, after all, is possibly a venial rhyme, to pass. Otherwise it must be a mystery to him that I have a single rhyme right in my volume. I could have shown him a very much worse one, though I venture to think that in selecting a bad rhyme he has hit on an accidental rather than a typical flaw. And certainly it is not the greatest masters who would have saved me from such a solecism as that. Though I have, indeed, much to learn from them, I am afraid their example in the matter of poetical mint and cummin is not always of the safest. It would rather seem that I have neglected the modern little masters than the great old ones. The great masters had something more to do than teach prosody, or even, sometimes, to exemplify it. A fine thought is worth a good many dropped "h's." But, of course, such solecisms are matters to be noted, if not exaggerated; and for pointing out such of mine as indicate artistic carelessness, I cannot be other than grateful to Mr. Chambers.

One other point. In venturing to raise my humble protest on behalf of English tradition, I had in mind rather the tendency of modern English letters than the work of any particular poet, the influences in the air, mainly critical as yet, which will inevitably, one may fear, affect the youngest generation of poets. Two of the poets Mr. Chambers named—Mr. Bridges and Mr. Alfred Austin—cannot be said to belong to that generation. And it is obviously less to the purpose, as another critic recently did, to name Mr. Swinburne, Mr. Morris, Mr. Patmore—poets whose work, though happily not yet completed, is certainly not in the bud. Even Mr. William Watson is not of the youngest, though of the younger school. His style, at least, is fast setting, and he may certainly be regarded as safe from those influences which threaten men born a little later than himself. Could one only be sure that these latter were treading in the same fine tradition as he, faithful as he to the eternal sanity of life and literature, one would feel less "in doubt concerning spring."

Finally, I maintain that "Décadent" is a sufficiently accurate antithesis of "English"

for working purposes; and that to say that because our literature, like every other, has been fed from alien literatures, it has no distinctive character, is to deny the transforming process of assimilation. "Take away what it owes to foreign sources—Classical, French, Italian, Celtic—and its whole nature would be completely changed." Well, that is surely a platitude. The same may be said of an Englishman. Take away from him his Norman and Celtic blood, and where is he? But the argument does not deprive him of his distinctive character, does not alter the fact that the various blends have resulted in something quite different from themselves.

RICHARD LE GALLIENNE.

#### THE UPPINGHAM NETTLESHIP MEMORIAL FUND.

Crosthwaite Vicarage, Keswick:  
Nov. 16, 1892.

Old Uppinghamians will be glad to learn that a fund has been set on foot to honour the memory of Richard Lewis Nettleship, who perished on the Dôme de Gouter.

Subscriptions may be sent to the Rev. E. C. Selwyn, Schoolhouse, Uppingham, or to the Lincoln Stamford and Spalding Bank, Uppingham.

What form the memorial will take is, by the headmaster's wish, to be left to the subscribers to decide. If funds allow of it, it is proposed that, in addition to a tablet in the school chapel, or a picture or medallion in the school library, there shall be established either a school prize in his name or an exhibition: this latter to be in connexion with Balliol College, Oxford.

H. D. RAWNSLEY, Hon. Sec.

#### "FLORIO'S MONTAIGNE."

London: Nov. 23, 1892.

May I be allowed to inform subscribers to Mr. Saintsbury's edition of this work, the first volume of which has just been issued, that a cancel will be sent out with Volume II, correcting two obvious misprints, on the title-page and in the bibliographical notes prefixed to the text, which disfigure the present volume? It may be as well to add that the printer accepts the full responsibility for these misprints.

DAVID NUTT.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 27, 4 p.m. Sunday Lecture: "Symbiosis: A Story of Plant Parasites and Mesomites," by Prof. H. Marshall Ward.  
7.30 p.m. Ethical: "George Meredith," by Mr. P. Chubb.  
MONDAY, Nov. 28, 5 p.m. London Institution: "Curiosities of Bird Life," illustrated, by Mr. B. Bowdler Sharpe.  
8 p.m. Royal Academy: "Classification and Properties of Pigments," by Prof. A. H. Church.  
8 p.m. Society of Arts: "Cantor Lecture, 'The Generation of Light from Coal Gas,' II," by Prof. Vivian Lewes.  
8.30 p.m. Geographical: "To Lake Bangweulu and the Unexplored Region of British Central Africa," by Mr. Joseph Thomson.  
TUESDAY, Nov. 29, 8 p.m. Civil Engineers: "The Manufacture of Small Arms," by Mr. John Rigby.  
WEDNESDAY, Nov. 30, 8 p.m. Society of Arts: "The Copper Resources of the United States," by Mr. J. Douglas.  
8 p.m. Microscopical: Conversation.  
THURSDAY, Dec. 1, 6 p.m. London Institution: "Photographs of Flying Bullets, &c.," illustrated, by Prof. C. V. Boys.  
8 p.m. Royal Academy: "New Pigments: Selected Palates," by Prof. A. H. Church.  
8 p.m. Linnæan: "Oecodoma cephalotes and the Fungi it Cultivates," by Mr. J. H. Hart; "A Small Collection of Crinoids from the Sahul Bank, North Australia," by Prof. F. Jeffrey Bell; "Twenty-six New Species of Land Shells from Borneo," by Mr. E. A. Smith.  
8 p.m. Chemical: "The Formation of Orcinol and other Condensation Products from Dehydracetic Acid," by Mr. J. Norman Collie.  
8 p.m. Viking Club: "Tennyson," by Mr. T. McKinnon Wood.  
FRIDAY, Dec. 1, 8 p.m. Philological: "Notes on Philology," by Mr. Henry Bradley; "Queen Elizabeth's 'cc' by Dr. F. J. Furnivall.

## SCIENCE.

### MATHEMATICAL BOOKS.

*American Journal of Mathematics.* Vol. xiv., No. 3. (Baltimore.) In this number we have several short papers. The object of Prof. Cayley's "Corrected Semivariant Tables for the Weights 11 and 12" (pp. 195-200) is to give results, published in Vol. vii., in an improved form. M. Weierstrass, in his "Zur Funktionenlehre," drew the attention of mathematicians to certain functions which present special singularities. M. Hermite arrived at these same results in another way, and now M. Poincaré, in his memoir, "Sur les fonctions à espaces lacunaires" (pp. 201-221), discusses some fresh cases of these functions. Dr. McClintock writes on "The Computation of Co-variants by Transvection" (pp. 222-229); Mr. J. C. Fields contributes a note on "The Transformation of a System of Independent Variables" (pp. 230-236) and Mr. Mansfield Merriman considers "The Deduction of Final Formulas for the Algebraic Solution of the Quartic Equation" (pp. 237-245). A. Harnack and, more recently, Hilbert, of Königsberg, have written upon curves which have nested branches—i.e., which have "a set of closed branches, of which the first is enclosed by each of the others, the second encloses the first and is enclosed by each of the others, and so on." Mr. L. S. Hulbert, in a paper entitled "A Class of New Theorems on the Number and Arrangement of the Real Branches of Plane Algebraic Curves" (pp. 246-250) extends Hilbert's results to curves having certain singularities, and indicates the limitations of his method. Mr. W. F. Osgood, in articles on "The Symbolic Notation of Aronhold and Clebsch" (pp. 251-261) and on "The System of Two Simultaneous Ternary Quadratic Forms" (pp. 262-273), gives an account of a notation adopted by German mathematicians, and illustrates the application of it. This notation is employed by Mr. H. S. White in "A Symbolic Demonstration of Hilbert's Method for Deriving Invariants and Co-variants of Given Ternary Forms" (pp. 283-290). The same writer contributes an article on "Generating Systems of Ternary and Quaternary Linear Transformations" (pp. 274-282).

*The Applications of Elliptic Functions.* By A. G. Greenhill. (Macmillans.) Prof. Greenhill has been a consistent advocate for many years of a freer use of these functions in dynamical problems. In the preface to the fourth edition (1878) of Tait and Steele's *Dynamics of a Particle*, we are told that he had "endeavoured to adapt the book to present requirements of the Tripos by the free introduction of Elliptic Functions"; and now we learn from the preface to the work before us that the new regulations, whereby "Elementary Elliptic Functions, excluding the Theta functions and the theory of transformation," are to be included in Schedule II. of Part I. of the Tripos Examination, come into force at the May (1893) Examination. This addition is, no doubt, a consequence of his views having commended themselves to the Mathematical Board. The work before us has long been looked forward to, and it will satisfy the demands of the most exacting. It is a perfect storehouse of results, teeming with discussions of problems of high interest and importance, and so will commend most strongly the introduction of this method. We may mention that, from the nature of the case, the treatise is intended for advanced students, and so space is occasionally saved by the writing down of results without giving the subsidiary analysis. The author starts with a discussion of the problem of the simple circular pendulum, "as the problem best calculated to define the Elliptic Functions, and to give the student an

idea of their nature and importance." So throughout, the discussion of definite physical questions enables the reader "to see how the purely analytical formulas may be considered to arise." There is ample store of references, and full account is given of the contributions made to the subject by Abel, Jacobi, Weierstrass, and many others. Excellent diagrams, drawn to scale, accompany the text. There is an index at the end which, while it is a full one, is the only faulty part of the book; as many of the references are wrong, and there is not always a due discrimination of authors having the same name.

*Theory of Numbers.* Part I. By G. B. Mathews. (Cambridge: Deighton, Bell & Co.) The late Henry Smith, a master of the subject before us, in a presidential address on "The Present State and Prospects of Pure Mathematics" (1876) calls the Theory of Numbers the foremost among the regions comparatively neglected by mathematicians. "Of all branches of mathematical enquiry this is the most remote from practical applications; and yet, more perhaps than any other, it has kindled an extraordinary enthusiasm in the minds of some of the greatest mathematicians. Gauss held mathematics to be the queen of the sciences, and arithmetic to be the queen of mathematics." The same writer's admirable "Report on the Theory of Numbers" (1859-1865), has given great help to Mr. Mathews in the drawing up of this excellent treatise, and the address cited above contains much of interest on the previous lines. Dirichlet's *Vorlesungen über Zahlentheorie*, and even more the original memoirs, have been continuously drawn upon, in addition to the writings discussed in the Report. The treatise before us furnishes a clear outline of the subject, and is a good, or rather the best English, introduction to a detailed study of "an inexhaustible store of interesting truths." The author's aim is to "give a fairly complete account of the theories of congruences and of arithmetical forms, so far as they have been developed hitherto; to this I hope to be able to add a sketch of the different complex and ideal theories." The book is divided into ten chapters. The first two treat of the elementary theory of Congruences and of Quadratic Congruences; the next two discuss in order the analytical and geometrical theories of binary quadratic forms. The next gives the generic characters of binary quadratics; the composition of forms follows, and Cyclotomy is considered in Chapter vii. The determination of the number of properly primitive classes for a given determinant and applications of the theory of quadratic forms occupy Chapters viii. and ix., and the closing chapter treats of the distribution of primes. A useful list of authorities accompanies most of the chapters. The master (Gauss) is reported to have said "A great part of the theories of arithmetic derive an additional charm from the peculiarity that we easily arrive by induction at important propositions, which have the stamp of simplicity upon them, but the demonstration of which lies so deep as not to be discovered until after many fruitless efforts; and even then it is obtained by some tedious and artificial process, while the simpler methods of proof long remain hidden from us."—(Smith's Address.) Ample confirmation of this is afforded by Mr. Mathews, who often gives two or three proofs of the same theorem. "Many who have a natural turn for mathematical speculation find themselves, in the first instance, attracted by the Theory of Numbers;" such will not regret a careful perusal of this first part, and will look forward with interest to the second volume.

*Algebra for Beginners.* By H. S. Hall and S. R. Knight. (Macmillans.) This is not

a boiling down of the *Elementary Algebra*, admirable as that is, but a new book, adapted to the class specified, written in as simple language as one could wish. The examples are stated to be entirely new; there are collections of miscellaneous exercises besides those with the text. The ground covered includes the solution of quadratic equations and problems. Tables of, and problems on, Indian measures and money are a novelty.

*A Text-Book of Elementary Algebra*, Specially Intended for Use in Second-Grade Colleges. By S. Radhakrishna Aiyar. (Madras.) The author has carefully studied the works of De Morgan, Chrystal, Charles Smith, Ball, and other recent writers on Algebra, and has produced a text-book likely to be very serviceable to Indian students. He is also indebted to Whitworth's "Choice and Chance" for some of his proofs. At the end is a collection of examination papers set at three or four of the Indian colleges. Answers are given.

*The Principles of Elementary Algebra.* By N. F. Dupuis. (Macmillans.) Prof. Dupuis has followed up the success achieved by his *Elementary Synthetic Geometry* (Macmillans, 1889), and now publishes this "intermediate Algebra," "a stepping stone to assist the student in passing from the former stage (of absolute beginners) to the latter (of accomplished algebraists)." A *résumé* of the preface will indicate the work attempted, and carried out in an interesting and satisfactory manner. Prominence is given to the formal laws of algebra and to factoring, from which last the theory of the solution of quadratic and other equations is deduced. The "Sigma" notation is early used, synthetic division is freely employed, and great importance is attached to the interpretation of algebraic expressions and results. The "graph" is extensively "employed, both as a means of illustration and as a medium of independent research; and through these means an effort is made to connect algebra with arithmetic upon the one hand, and with geometry upon the other." The inspiration of Chrystal's *Algebra* is conspicuous throughout and duly acknowledged.

*Algebraic Factors Classified and Applied.* By J. A. Jarman. (Macmillans.) A very thorough collection of hints for factorisation, with ample store of examples. Mr. Jarman has produced a good book, likely to be of use to students preparing for the several examinations of which specimen papers are given at the end.

*Elementary Plane Trigonometry*: that is, Plane Trigonometry without Imaginaries. By R. C. J. Nixon. (Oxford: Clarendon Press.) Mr. Nixon takes exception to the definition of an elementary course of trigonometry, as "Trigonometry to the end of solution of triangles." The "line of demarcation" he takes is given by the use or non-use of the symbol  $\sqrt{-1}$ . A strong feature is the author's practice of giving "all definitions and proofs in their fullest generality, and with the strictest accuracy from the first;" also he works out a large number (he states it to be 150) of specimen examples, and adds hints to many of the exercises. Drawing on an extended experience of twenty-five years as a teacher, he follows an arrangement of the order of treatment and a method of his own in the proofs, which have been commended to his own mind by successful results in the case of his pupils. Ample space is devoted to illustrative examples on the recent geometry of the triangle. The noteworthy chapter is that on "Expansions, Sines, Factors." The get-up of the book is on a line with previous works by the same author and by the Clarendon Press. It can be thoroughly trusted, the only objection to our mind being that too much space is devoted to the subject

for it to be adopted in general school use. There are a few typographical errors, in addition to the long list of *Corrigenda*. We append some of those we have detected: p. 126, l. 6, for last  $n$  read  $\pi$ ; p. 133, l. 10, prefix 4 to the factors; p. 135, last line, insert  $\cos$ ; p. 178, l. 11 should be "between 3.132 and 3.144"; p. 238, l. 2 up, read  $2(a+b)$ ; p. 311, l. 7, read *does* for *do*.

*An Elementary Treatise on Plane Trigonometry.* By Dr. E. W. Hobson and C. M. Jessop. (Cambridge: University Press.) Dr. Hobson's name is a sufficient guarantee that this little book is a sound one, and it contains enough for an elementary course. Imaginaries and series do not come upon the scene. A figure on p. 39 is incorrectly drawn, and on p. 285 in Ex. 5, for "inscribed centre," read "O, the circumcentre." There is a large store of examples; and a set of twenty examination papers, mainly founded upon recent Cambridge University Local Examination papers, closes the book.

#### SCIENCE NOTES.

THE medals of the Royal Society are this year awarded as follows:—The Copley medal to Prof. Rudolph Virchow, for his investigations in pathology, pathological anatomy, and prehistoric archaeology; the Rumford medal to Mr. Nils C. Dunér, for his spectroscopic researches on stars; a royal medal to Mr. John Newport Langley, for his work on secreting glands, and on the nervous system; a royal medal to Prof. Charles Pritchard, for his work on photometry and stellar parallax; the Davy medal to Prof. François Marie Raoult, for his researches on the freezing points of solutions, and on the vapour pressures of solutions; the Darwin medal to Sir Joseph Dalton Hooker, on account of his important contributions to the progress of systematic botany, as evidenced by the *Genera Plantarum* and the *Flora Indica*, but more especially on account of his intimate association with Charles Darwin in the studies preliminary to the *Origin of Species*. The award of the royal medals has been approved by the Queen.

SIR HENRY H. HOWORTH will shortly publish a considerable work on which he has been long engaged, entitled *The Glacial Nightmare and the Flood*. It begins with an account of the various theories which have been forthcoming to explain the drift phenomena, in which the very large body of literature on the subject is for the first time condensed and tabulated. It then proceeds to criticise the extreme glacial views which have recently prevailed among geologists, and to call in question the theory of uniformity as developed by the followers of Lyell and Ramsay, and especially to attack the notion that ice is capable of distributing materials over hundreds of miles of level country, and of producing many of the effects attributed to it by the glacial school of geologists. The author argues that the evidence points to the former existence of much larger glaciers than exist now, but not to an ice period when the temperate regions were covered with ice. On the contrary, these great glaciers existed by the side of fertile plains. Lastly, he argues that the phenomena of the drift can only be explained by reverting in a large measure to the diluvial theories of Sedgwick and Murchison, Von Buch, and others; and that the purely geological evidence is completely at one with that collected in the author's previous work on *The Mammoth and the Flood*, and establishes that a great diluvial catastrophe forms in the temperate zones the dividing line between the mammoth age and our own.

SIR ROBERT BALL will deliver a course of six Christmas lectures, adapted to a juvenile

auditory, on "Astronomy," at the Royal Institution, commencing on Tuesday, December 27.

THE Royal Microscopical Society will hold a conversazione on Wednesday next, at 8 p.m., in the banqueting room of St. James's Hall.

#### PHILOLOGY NOTES.

THE October number of the *Babylonian and Oriental Record* (David Nutt) is exceptionally interesting. M. Solomon Reinach argues in support of the traditional view of a Lydian origin of the Etruscans. Starting from the suggestion of Pauli, that certain place-names formed with the suffixes *-as* and *-nd* are met with in all Pelasgo-Tyrsenian countries, he adduces a further series of place-names in Anatolia ending in *-atta*, which he compares with the Etruscan suffix *-ita*, which is perhaps also to be traced in Latin *sagitta* and modern "Juliet." Prof. Terrien de Lacouperie has the hardihood to conjecture that a flood reported on a cuneiform tablet to have destroyed the land of Ashnunna or Umlash may possibly have been caused by the terrestrial convulsion which separated Ceylon from the mainland of India. The same scholar also returns to the subject of the sources of ancient Chinese civilisation, of which he now distinguishes no less than eight, between the twenty-third and the first century B.C. Prof. James Darmesteter prints, in advance of the second volume of his translation of the *Avesta*, a chapter on the epic legends of ancient Persia from the Great Bundahish. Finally, M. Raoul de la Grasserie continues his elaborate examination of Arabic metre and rhythm.

THE death is announced of the Marquis d'Hervey du Saint-Denys, who has long held a front place among French Sinologists. Born in 1823, his earliest works were translations from Spanish and Italian; but becoming a pupil at the *Ecole des Langues Orientales Vivantes*, he devoted himself to the study of Chinese, though we believe that he never visited the Far East. His most important publications were on the ethnology, the poetry, and the agriculture of China. In 1874, he succeeded his teacher, Stanislas Julien, as professor of Chinese at the *Collège de France*; and in 1878 he was elected a member of the *Académie des Inscriptions*, at whose meetings he was a regular attendant. He was also some time president of the *Société d'Ethnographie*.

#### REPORTS OF SOCIETIES.

##### ARISTOTELIAN SOCIETY.—(Monday, Nov. 7.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The president delivered the annual address on "Mind." The purpose of the address was to apply the same method to the subject of Mind which in last year's address was applied to that of Matter. Both are familiar objects of common-sense thinking, which usually entertains as little doubt of the reality of the one as of the other. But all common-sense ideas are the proper subjects of philosophical analysis and criticism. Our first question, then, concerns the reality of Mind as ordinarily conceived, that is to say, as the immaterial substance or agent upon which the phenomena of feeling, thinking, and willing immediately depend. Common-sense thought assumes its reality because it identifies it with the Self, and imagines us to have an immediate perception of the Self in self-consciousness. But this assumption is shown to be unfounded, by the fact that no one can point out what the Self or Mind is immediately perceived as. And this circumstance cuts away the ground both from the common-sense idea of Mind, and from the rectification of it proposed by the transcendental psychologists, viz: that the supposed substance is real, but is a transcendent and unknowable "reality." The true way of dealing with the phenomena covered by the conception of Mind is that which is applicable to all

phenomena in philosophy. It is first to ask what they are immediately known as, and then how they are conditioned and behave. In this way we see what amount of truth is really contained in the common-sense conception—namely, that the phenomena of feeling, thinking, and willing, are conditioned upon some real existent different from themselves; while at the same time we see that, if we are to arrive at any knowledge of this real condition, it must be something of which we can have some independent positive evidence, and also something which we can only mediate infer to be the real condition of the conscious phenomena. Now nerve substance is the only thing known to us which corresponds to these requirements. Still, the effect of this is not to compel us to define Mind as a special kind of matter. The nature of consciousness does not depend upon any real condition at all; and the nature of consciousness, we have good reason to think, embraces many modes and kinds of it, which are not included in human consciousness except by the bare idea of their possibility. We want some term which shall stand for the real condition of the maintenance of consciousness in its whole extent, above as well as below the human region, beyond as well as within the material world. For this reality, whether material or non-material, the word "mind" may most properly be retained.

(Monday, Nov. 21.)

SHADWORTH H. HODGSON, president, in the chair.—Mr. R. J. Ryle read a paper on "The Nature of Matter and Force." For philosophy the problem of the nature of Force and Matter is to be regarded as part of the wider problem of the nature of human experience. In illustration of the truth of this proposition, we may contrast the views of Mr. Mill and Mr. Shadworth Hodgson respectively upon the subject of the reality of Matter. From both these writers the views of Kant are distinguished by his insistence upon the pressure of an *a priori* factor in all objective knowledge. Without this element, all experience of Nature, whether for common sense or science, is an impossibility. Matter and Force are the language of the physicist for the phenomena of the Permanent appearing in Space, as the subject of changes conditioned by the principle of Causality. The laws of these changes are the laws of motion; and Kant's generalisation that natural science is throughout either a pure or applied doctrine of motion accords with the detailed investigations of modern physical and chemical science. The question then arises, How far are the doctrines of Motion (as comprehended under kinematics especially) applicable to experience? Examination of this question leads to the conclusion that these doctrines are not properly to be called descriptions, but rather symbolic methods of representation for the isolated treatment of problems which experience never presents but in combination. A philosopher's definition of Motion which is to be applicable to objects of experience must differ from the ideal "motion" of the mathematician. The word Force is a derivative conception from Cause; and modern definitions which reject the use of the word as a cause of motion, in favour of its use as a measure of motion, do not in reality succeed in discarding the causal conception, but in fact only supplement this by the addition of a quantitative character to the causal conception. Here as elsewhere the fields of science and metaphysics must be held distinct.—The paper was followed by a discussion.

VIKING CLUB.—(Thursday, Nov. 17.)

THE REV. A. SANDISON, Vice-Jarl, in the chair.—A paper was read on "Norse Tales and their Eastern Analogues," by Mr. W. A. Clouston. He remarked that story-telling was a favourite amusement among all races of mankind from all ages. With the civilised man or the savage, with the child in the nursery and the man of mature years it is the same as regards story-telling. But how few tales current among various peoples have any claim to originality, to independent invention. The elements of which they are composed are comparatively few and simple, and have been modified to suit beliefs and customs in different places. The origin of popular tales and their diffusion is still a vexed question. In referring to the three schools

into which students of comparative folklore may be said to be divided—viz., the mythological, the Aryan, and the anthropological, Mr. Clouston confessed himself in full sympathy with the Aryan, which held that European popular tales were the heritage of the whole Aryan race, and that the germs of stories were carried by the Aryan tribes in their migrations westward and northward. He was, however, disposed to agree with anthropological folklorists as regards the case of short stories, turning on a single incident or jest, which might well enough have originated quite independently in two or three places. On the question of diffusion of tales, besides traditions imported into Europe by Aryan tribes at their dispersion, many tales of Asiatic origin were introduced orally in more recent times by travellers, especially during the wars of the crusaders, while others were taken into European literature directly from Asiatic books. The churchmen of the middle ages dealt profusely in short stories, and huge collections of tales were compiled by monkish writers. Mr. Clouston then proceeded to point out the Eastern analogues of a number of Norse tales, e.g., Thor and the Giant Skrymer—the incident of Skrymer placing a rock where he was supposed to sleep, and which Thor struck with his hammer Mjölner, thinking it was the Giant's head, is compared as a close parallel to that in the story of Jack the Giant-killer, in which Jack places a billet of wood in his bed in the giant's castle. Numerous other European and Eastern similar incidents were given. Among the other tales quoted may be mentioned "Whittington and his Cat," which was known in various forms in Norway and Denmark, and was related sixty years before Lord Mayor Whittington was born, by the Persian historian Abdullah. Mr. Clouston further remarked that in all countries the most popular stories are those which treat of craft and cunning, while downright thieving and roguery when cleverly perpetrated always find admirers among the people. In stories of this class we find not only the same outlines, but, allowing for local colouring, the same or similar incidents in places so far apart as Norway and Ceylon; and we can conclude only that the original tales have been carried from country to country.—In the discussion which followed, Dr. Karl Blind described Mr. Clouston's paper as one full of substance, full of analogues. He agreed with him that tales told in the most opposite quarters of the world, which yet contained the same chief points and incidents, cannot have arisen independently of each other, but must be traced to a process of borrowing. Migratory races or conquering clans, merchants and other travellers, prisoners of war, and so forth, may have been the means of spreading a tale or a saga. A good story-teller will always find eager listeners; and what he gives to his hearers will strike root, even as the deposit of a bird flying across sea will give rise to a new vegetation in some distant island. There are those who think, with Benfey, that the distribution of tales has taken place from East to West. Others believe it occurred from the West, or rather the North, to the East; especially since the theory of the northern origin of the Aryans has been revived. For his own part, Dr. Blind held both ways to be possible ones. Our globe having existed for millions of years, while our historical records extend only over a few thousand years, there is no saying what migrations and re-migrations, crossings and re-crossings, of races had happened in prehistoric days. The Thracian stock, the largest of antiquity and kindred to Norsemen and Germans, is known to have thus moved repeatedly from Europe to Asia Minor, and back again. If we take the story of Cinderella ("Aschenputtel" in German, "Ashpitel" in Scottish, "da Essiepatle" in Shetlandic), we find some chief points of it already in an Eros and Psyche myth of Apuleius. Some faint traces of it are even contained in an Egyptian tale. Had the Romans or Greeks borrowed it from the Egyptians, or the Egyptians from them? Or did it originate with the Thracians who had been in Greece before the Hellenes, and in the Nile country—according to the statement of the Egyptian priests—before the Egyptians? The speaker himself had received from a Scottish friend, and published, an evidently very ancient, somewhat crude Ashpitel tale, which in several points shows a curious contact with a Finnish one. The problem of such strange similarity between countries



so far apart will in many cases remain insoluble. To give another example, there are manifest survivals of the Odinic faith among the Red-skins of north-eastern America, in districts where formerly the Eskimo race dwelt. Giving some details, Dr. Blind said that nobody could have accounted for such an extraordinary coincidence, were it not that we know from the Icelandic chronicles the fact of the discovery of the great Western Continent by Norsemen 500 years before Columbus. In one case two Eskimo, or Skraelling, boys were captured by the discoverers, who taught them the Norse tongue and baptized them, but no doubt also gave them plenty of their own ancient mythology; for it is to the credit of the Norsemen that they preserved the record of their own Teutonic religion. Now, for hundreds of years before Columbus these Norsemen had had settlements in America. Quite recently in Ohio there were found, in excavated mounds, a number of svastika symbols exactly like those we know from Hindostan to the prehistoric castles of Thracian origin, discovered by Schliemann in Greece. High up in the North, in Iceland, that same mystic sign had not long ago been used as a means of witchcraft. Mexico and Peru had no doubt been discovered in prehistoric times from the Asiatic side. But how did a "svastika" symbol get so far north in America as Ohio? We should not forget the classical tradition of an Atlantis, which points to a knowledge of the Western Continent in ages long gone by—a knowledge gradually resolving itself into mythical lore. Excavations may yet bring us nearer to an understanding, even of the spreading of tales. The speaker concluded by expressing a conviction that no cast-iron theory will solve the question of their origin. The human element, which is alike, or similar, all over the world; the phenomena of Nature, which are certainly contained in some tales, or myths, under poetical guise; and lastly, historical facts, often grafted upon various kinds of stories, have all to be taken into account if we would come to their proper understanding.—The Rev. A. Sandison expressed his opinion that folklore should be treated as a sacred inheritance, and he deprecated its frequent use by authors and other writers as a peg upon which to hang a story.

## FINE ART.

*New Chapters in Greek History.* By Percy Gardner. (John Murray.)

A SPECIALIST, writing on his own speciality, does not always turn out literature acceptable to the public; but in Prof. Gardner we have a specialist who is well acquainted with the wider subject under which his *Fach* comes, who has a keen eye for instructive modern analogies, and who has the art of putting things in an interesting way. His subject is no doubt a fine one—the historical results of recent excavations in Greece and Asia Minor—but he also knows how to handle it. His new volume contains fifteen essays, fourteen of which bear upon what archaeology and history owe to recent excavations. The history thus enriched is history in the widest sense, and its gains, as here summed up, furnish most cogent arguments for the endowment of the spade.

In his first paper, on the Verification of Ancient History, Prof. Gardner gives instances of excavation confirming or modifying history, in the sense of political events; and he argues that the historian must have a criterion

"to decide what is possible and what is impossible; and to the formation of that criterion the study of fact, epigraphic, geographic, and numismatic, tends very greatly. Such study, too, prunes away the excess of scepticism, and remedies a certain misology, a certain feeling that any one theory is about as defensible as

any other, which is sometimes the result of too great an indulgence in general views."

He is, however, far from underrating the study of the ancient historians, or from thinking that archaeology can ever take the same place in regard to Greek history which it has taken in regard to the history of Egypt and Assyria. But it is hard to set a limit to its growing services, and the following chapters help all classes of readers to understand how great those services have already been.

Chapter II., beside rehearsing the story of Dr. Schliemann's work in the Troad, and supporting the plausible theory of Prof. W. M. Ramsay as to the invasion of Asia Minor by early warrior-tribes, akin to the Greeks, from Thrace, tells of what has been already found in or on the soil of Asia Minor, but lays more special stress on the further "harvest of unimagined richness" which we may hope some day to reap in that most interesting country. With the next chapters we come to the palace of Tiryns and the treasures of Mycenae, and learn from archaeological evidence that "Argolis was in the twelfth century ruled by a wealthy and powerful native race, closely connected with Asia Minor, and much influenced by the art of Egypt." Chapter V. discusses the relation of these discoveries to the Homeric poems. It seems clear to Prof. Gardner that the *Iliad* and *Odyssey* belong to a time when the wealthy and powerful Achaean kingdoms had passed away. The art familiar to the authors of those poems is like the art revealed at Mycenae, but later, and showing evidence of poverty and degradation. About Cyprus Prof. Gardner has much to tell us, both as to the curiously mixed "finds" of the island, and as to the discreditable apathy of the British government in the matter of excavation.

Chapter VII. deals with the Greeks "as they made their first appearance in Egypt as mail-clad warriors from over the sea," and follows their career in Egypt down to the time of the Ptolemies. Then we come to the recovered Athenian Acropolis. Among the many interesting tales of the work done on it, none is more fascinating or satisfactory than the story of the way in which Dr. Studniczka succeeded in restoring from the most fragments, and those previously unsuspected, the pedimental statues which adorned Peisistratos' temple of Athene. The account of Olympia and of its sports contains perhaps less new matter than the other essays; but Chapters X. XI., on Spartan and Athenian tombs, are of great value, and remarkable for the special skill of language with which the bygone feeling of Greeks about their dead is brought back to us. The feeling was not one, or uniform, and Prof. Gardner's distinctions are striking. The sepulchral inscriptions of Athens are, as he says, "at a far greater depth below Greek poetry and oratory than the reliefs are below the best Greek sculpture." It may be that "the reliefs are the work of professionals, the inscriptions of amateurs." But in any case inscriptions and reliefs alike, when compared and set in order, are full of instruction for us.

Two other papers follow the worship of

Asklepios through ancient history, setting forth how he began as a doctor and ended as a thaumaturge, and give a brief account of the oracle of Dodona and of the leaden plates of questions found there by M. Carapanos. The essay on Eleusis and its Mysteries tends to lower considerably the importance of the ceremonies performed at Eleusis, not only by insisting that there was no dogmatic teaching, but also by reducing our idea of the numbers of those persons who attended. It used to be thought that Herodotus (8.65) implied that 30,000 persons participated; but even the later and bigger of the halls (the *σπηός*) would not seat more than 3000 people. It is suggested, after M. Lenormant, that the candidates for initiation purified themselves and their pig-victims in the Rheiti or salt-water lakes, rather than in the sea. But has it been considered that in the time of Phocion a shark or other sea monster killed one of these candidates? Sharks are possible enough in the sea, but improbable in the lakes.

The book is full of excellent examples (e.g., pp. 345, 383-4) of the historical way of looking at and accounting for the phenomena of Greek art and religion; and we may say, too, once for all, that the lesson of caution, which the history of archaeology is so well fitted to teach, has sunk deep into Prof. Gardner, and that, when he makes a positive assertion, the reader may be sure he has excellent grounds for it. But when he is not laying down the law, but only entertaining suppositions, we notice at times a certain looseness in the evidence put forward. It does not follow (p. 135), because the ships depicted on the Dipylon vases have beaks or rams, of which no trace is to be found in the Homeric poems, that *therefore* the vases represent a later age. Homer has no seafights, and there is perhaps no place in his poems in which the ram would naturally be mentioned.

We shall conclude this short *resumé* of a most interesting book by venturing to ask Prof. Gardner two questions—(1) Has anyone ever dug at Phigalia for the remains of the horseheaded statue of Demeter, the work of Onatas of Aegina? Pausanias says it was broken and buried by a fall of the roof of the cave, and it may be there still. The materials were not precious. (2) On the Athenian Acropolis, probably on the track which Prof. Gardner's map indicates as passing from the inner face of the Propylaea toward the Parthenon, the rock is grooved in many places and for some paces together, with grooves at right angles to the path. A few traces yet remain of cement placed on the rock along the path, and apparently made fast in and by the grooves. What purpose did all this serve, and of what age is it? We have not seen it noticed in any account of the Acropolis which has come in our way.

## THE NEW ENGLISH ART CLUB.

INDIVIDUAL and interesting as is the present show of the New English Art Club, it is not quite important enough to justify the Club in holding a winter exhibition. It would be enough if the Club exhibited its best work, once a year—then, of course, in the season—

and did not, by the exposition of the immature and the trivial alongside of the accomplished, give occasion for the remarks of the scoffer.

This winter, moreover, there are one or two conspicuous absences. That delightfully refined and fresh impressionist, Mr. Francis James, sends nothing whatever. By Mr. Brabazon there are but two sketches, already, as we believe, the property of a friend. But painters more widely known of the public make, in one or two instances, at least, a goodly show. One of the most finished and least unrestrained of the works of Mr. Sargent—always a keen observer as well as a strong executant—is on the walls. It is a portrait, unquestionably life-like, of Miss Dunham, seated. Then Mr. Wilson Steer, who never lacks the courage of his opinions, has three canvases: a decorative scheme of yachts with crowded sail (which the average visitor is perhaps least ready to receive); an audacious and engaging study from the life, of little sand-fortress-builders addressing themselves with ardour to their labours on the beach at Boulogne; and, lastly, the realisation, with delicate tact, of a wholly charming and virginal young person—a model, one cannot help thinking, whom he has treated before, though in different guise. Then Mr. Walter Sickert, if not agreeable, is striking. The trick of gesture which he has carefully imported into his portrait of an elderly gentleman assures us that, whether or not the work fails in attractiveness, it must be a life-like likeness. Again, Mr. Walter Sickert presents us, as his third and most important contribution, with a portrait of a “*sommité*” of the music-halls—no less a person than the agile and expressive Miss Minnie Cunningham, whom painters approve of, and men of letters encourage.

Mr. J. J. Shannon has a portrait of Mr. Glazebrook, excellently posed, full of character, and by no means undesirable in flesh colour. M. Degas has a “*Café Chantant*”—an open-air Champs Elysées scene, with a woman of undisguised *aplomb* singing and gesticulating on a platform. Mr. James Paterson’s “*Steely March*” may be—nay, we think that it is—a sufficiently good arrangement of harmonious hues; but it is neither “*March*” nor “*steely*.” Mr. Francis Bates’s best landscape is one that records very skilfully an effect of rain. In “*Between the Showers*” Mr. Fred. Brown shows himself not for the first time a draughtsman himself, as well as a cause of excellent draughtsmanship and solid painting in others. There are good pictures by Mr. George Thomson, who achieves his triumph, however, in an original lithograph of river-side houses beheld under the arch of a balustraded bridge. If he does many lithographs of the quality of that one, his work in lithography cannot long escape the attention even of those whose survey of our art production is perfunctory or indifferent. Mr. Sauter’s “*Mrs. Kirshwanger*” is a good portrait, of which the obligations to Mr. Whistler are, it is possible, not too marked. A good thing, even though an obviously attractive one, is Mr. Moffat Lindner’s “*Holy Island*,” in which a blood-red sunset floods the scene. Mr. McDougall’s “*Idyll*” is one of the signs of such a return to the conceptions of the Primitives as may be witnessed now and then. There is always style in Mr. McLachlan, and “*The Edge of the Wood*” is from his hand. Mr. Arthur Tomson’s “*Garden of Cats*”—true in action and pretty in lighting—is the best of his cat-studies. A mild light—the light of some grey June day—vibrates in the “*Haymaking Meadow*” of Mr. Buxton Knight. The Guild of Handicraft—which Mr. Ashbee directs, we understand—exhibits a case of ornament and design. Some of it is very tasteful.

F. W.

## OBITUARY.

JAMES WILLIAM WILD.

THE career of Mr. James William Wild, the architect and late curator of the Museum of Sir John Soane, in Lincoln’s Inn Fields, deserves a careful record. He was born March 9, 1814, and died November 7, 1892. His father was Charles Wild, the architectural artist, author of a standard work, *Wild’s Cathedrals*.

James Wild was articled to the Italian architect, Basevi, in whose office he learnt little; yet his master thought so well of him that on his leaving he gave him a church to build. He then began to work independently, and by the age of twenty-six had built at least five churches, besides many smaller works. Coates Church, Whittlesey (1839); St. Laurence, Southampton (1839); Barton, a village church (1840) are the best examples. All this work was in the Gothic style, but the young man was dissatisfied. At this time architects had to build at the rate of £4 a sitting, and to provide galleries. Wild felt that in the Gothic style a certain amount of richness was absolutely necessary, and that galleries were a barbarism. He therefore adopted the Byzantine-Italian style, and executed a first work of remarkable originality in Christ Church, Streatham (1841). This is a fine building, full of dignity, though plain and simple to the last degree. While the architect was abroad, the interior was decorated by Owen Jones, Wild’s brother-in-law, and—it must be admitted—in a manner which cannot be called satisfactory.

In 1842 Wild joined the expedition of Dr. Lepsius to Egypt. This gave him an opportunity of studying the Arab art of Egypt in its centre, Cairo. At that time the Mosques were in far better state for the most part than now, and there were many good examples of houses in the beautiful old style, of which scarcely any remain. Wild thoroughly learned Cairene art, and, to complete his mastery of the subject, also visited Damascus, famous for the architecture of its houses. This study occupied him until 1845. From 1846 to 1848 he visited Spain and Italy. It is interesting to know that, after this last experience, he rated the style of Egypt far above that of Muslim Spain, at least as seen in the Alhambra.

After returning to England, Wild’s first work appears to have been the Schools of St. Martin’s, in Castle-street, Long Acre, a building of great simplicity, in a massive Byzantine style, unhappily injured by the later glazing of the playground on the highest story. In the same year a very remarkable work was executed—the Water Tower at Great Grimsby, the most original and simplest structure of the kind in the United Kingdom, and one of striking excellence. It is 300 feet high, 28 feet square at the base; and exactly a million bricks were used in the work. About 1845 Wild was chosen as architect for the English Church of St. Mark’s, Alexandria. Here we should expect a reflection of the Arab style; but the work is Byzantine, with a free use of Arab ornament. It is an oblong building, with no clerestory and an apse. The design included a campanile, unhappily never built. Some twenty years ago the five windows of the apse were filled with stained glass, for which the architect made the designs. The lights were executed in the old Arab style, perforated plaster with the stained glass backing. They were produced in London by Powell, under the superintendence of Mr. Purdon Clarke, of the South Kensington Museum. They have not suffered, owing to the absence of frost and the external protection of plain white glass. The subjects are figures of Our Saviour and the Four Evangelists, one figure in each window, bordered with floral decoration, and enriched with jewel-like

ornaments at the base. At the same time an effort was made by Mr. Henry Kay, Alexandrian merchant and orientalist, to secure the completion of the Church by the building of the campanile. This was not successful, and, like so many church towers, it remains on paper. It is to be regretted not only for its beauty, but because there is some uncertainty as to the type. Two designs exist: one with the summit in the form of a cupola, in the Arab style, the other with the more consistent pyramidal shape. It appears from Mr. Kay’s recollection, supported by that of Mr. Wild’s family, that the pyramidal summit was the latter design, and proposed by the architect.

In 1851 James Wild was appointed decorative architect to the Great Exhibition of that year, and then his health suddenly failed.

From 1863 to 1871 he was employed by the South Kensington Museum, engaged on oriental catalogues, in reporting on the demolition of old houses in London in order to rescue examples of wood and stone carving worth preservation, and reporting on the buildings of Cairo. It was while connected with the South Kensington Museum that Wild designed the British Legation at Teheran (1869), and the Bethnal Green Museum, which has suffered from cutting down the original elevation. In 1870 he exhibited at the Royal Academy a design for the British Consulate at Alexandria, which was accepted, but for want of funds never carried out. In 1878 Wild was appointed curator of the Soane Museum, a post which he held for the rest of his life. As an architect he was greatly interested in a collection formed by an architect. During the last three years he had the happiness to design and carry out the recent improvements and additions to the Soane Museum, undertaken by the present trustees. The beautiful little domed picture-gallery is complete in structure, but the designs for its colouring are still on paper.

The great characteristics of Wild as an architect are knowledge without servility. He was never a copyist or imitator, but always employed his learning in the spirit of the masters whom he understood. His conscientiousness was extreme, almost to a fault, if a virtue can so be characterised.

Wild lived a very retired life for many years past; but visitors to the Soane Museum, especially students, will miss his kindly courtesy and great readiness to help them.

REGINALD STUART POOLE.

## NOTES ON ART AND ARCHAEOLOGY.

THE winter season is now at its height. Next week no less than five exhibitions will open: (1) the thirty-first winter exhibition of sketches and studies by members of the Royal Society of Painters in Water Colours; (2) an historical collection of miniatures and enamels, at the Fine Art Society’s; (3) and (4) portraits and studies in oil by Prince Pierre Troubetzkoy, and studies in oil of “*The Water-ways of England*,” by Mr. Stephen Coleridge—both at the Dowdeswell Galleries; and (5) the eighth annual exhibition of ancient Spanish and Italian brocades, needlework, &c., at Messrs. Howell & James’s.

AN exhibition of M. Vierge’s works will be held in London early in December. It will include the series of designs for *Pablo de Segoria*, reproduced in the English edition of Quevedo’s novel, just published by Mr. Fisher Unwin.

MESSRS. FRANK BRANGWYN, Alexander Mann, and J. A. Lomax have been elected members of the Institute of Painters in Oil Colours.

MISS BRODRICK will deliver a course of four lectures, on “*The Principal Monuments of*

Ancient Egypt: their Characteristics and their History," at the College Hall, Byng-place, Gordon-square, on Tuesdays and Fridays, at 3 p.m., beginning on December 2.

THE Archaeological Institute of America has published a fifth volume of Papers of the American School of Classical Studies at Athens (Boston: Damrell and Upham; Leipzig: Harrasowitz—it is nowhere stated where the publications can be procured in this country). It covers the work of the School for four years (1886 to 1890), and gives the results of excavations at Sikyon, Icaria, Stamata, Anthedon, Thisbe, and Plataia. It contains six plans and maps, eighteen plates (some of which are heliogravures, and others artotypes), besides upwards of forty cuts in the text. All the papers have already appeared in the *American Journal of Archaeology*, and most of them were noticed from time to time in the ACADEMY. But we may mention again Prof. Mommsen's edition of the Greek fragment of the historic edict of Diocletian, which was found at Plataia; and the heliogravure of the archaic style from Icaria, which so strikingly resembles the famous "Warrior of Marathon." As indicating the modern trend of classical studies, it seems noticeable that the whole of the papers are archaeological, except in so far as they have to do with inscriptions. Whereas, in former volumes, questions of language and texts were occasionally discussed; while two entire ones (Vols. II. and V.) were devoted to the geographical explorations of Dr. Sterrett in Asia Minor.

MR. S. R. KOEHLER, of the Smithsonian Institution, has sent us a reprint of his paper on "White-Line Engraving for Relief-Printing in the Fifteenth and Sixteenth Centuries," which originally appeared in the *Chronik für Vervielfältigende Kunst* (Vienna), illustrated with several plates and reproductions in the text. The aim of the author is to prove that the so-called "dotted prints" (*gravures en manière criblee: Schrotblätter*) are identical in the technical principle involved with modern wood-engraving, the whites and the tints intermediate between black and white being produced in both cases by white lines and dots cut into the block, while the black is supplied by those parts of the wood (or metal) left standing in relief and carrying the ink. He also infers that they were executed with the graver, and, in some cases, with the punch, on metal; and that the originators were goldsmiths.

## THE STAGE.

### DRAMATIC NOTES FROM PARIS.

Paris: Nov. 21, 1892.

THE gorgeous Eden Théâtre, formerly devoted to the ballet and variety entertainments, after remaining closed for the last two years, has been reopened as the Grand Théâtre, under the management of M. Porel, formerly director of the Odéon. The new house is gaily decorated and splendidly lighted, but the auditorium is too large and too deep: there are over 500 stalls, and from the boxes beyond and the dress-circle above the spectator can scarcely hear the voices of the actors. M. Porel has issued a programme full of fair promises, and we shall be satisfied if he only realises one-half of it. For instance, among the novelties to be given are M. Donnay's "Lisistrata," M. Pierre Loti's "Pêcheur d'Islande," M. Porto-Riche's "Manon"; and among the reprises, M. Sardou's "Don Quichotte" and M. Alphonse Daudet's "L'Arlésienne"—each play to be accompanied by an important musical score, the work of one of the rising musicians of the day. "Lisistrata" was to have been given upon the opening night; but unfortunately a reprise of Belot's adaptation

of Daudet's "Sapho" was presented instead. Now "Sapho," however clever as a novel, is not exactly a pleasing story nor adapted to the stage. Though only too true in many particulars, as all know who are familiar with the shadows of literary and artistic life in Paris, the episodes of Sapho's *liaisons* are so delicately dealt with, the numerous incidental characters and scenes are so exquisitely described that criticism is disarmed. But those qualities which redeem the novel are lost in the stage version: they have to be sacrificed to the exigencies of rapid dramatic action, and, as often happens, a good novel is spoiled in order to produce a bad play. The principal attraction of the performance was the appearance of Mlle. Réjane in the title-part, "created" by Mlle. Jane Hading at the Gymnase five years ago. Mlle. Réjane possesses to an intense degree all the perverse charm of the "Parisienne fin de siècle" as portrayed in "Ma camarade," or in the character of Germaine in M. Porto-Riche's comedy "Amoureuse." Her Sapho is a very clever piece of acting, particularly in the fourth and fifth acts. But her thin voice and frail appearance are quite insufficient in such a large auditorium as that of the Grand Théâtre; while from the physical point of view she is not to be compared to "La belle Hading," who, besides, had the advantage of appearing on the comparatively small stage of the Gymnase. The sooner the Grand Théâtre is converted into the long-wished-for "Théâtre Lyrique" the better.

The incidents and misadventures which attend the unfortunate "Réserviste" during the triennial ordeal of "the twenty-eight days" military service, which every Frenchman is now obliged to undergo after having served his three years' active service in the army, have provided the modern Vaudevillist with an inexhaustible fund of *scènes à faire*. But of all the screaming farces which have been written

on the subject, none as yet has equalled the three-act play, "Champignol malgré lui," now running, and likely to run through the winter, at the Nouveautés. I will not attempt to unravel the inimitable imbroglio MM. Feydeau and Desvallière have made out of the mishaps which befall the celebrated painter Champignol and a group of Reservists during their brief experience of barrack life. All I can say is, that the three acts give rise to one continuous roar of laughter. The picture is but a slightly exaggerated version of what every male spectator present has gone through himself, and the characters are true to real life. The late Randon's admirable series of illustrations, "Nos Troupiers" and "Le Camp de Chalons," will give the reader an idea of the fun which animates all the second act of "Champignol malgré lui." The acting is perfect, particularly in the case of M. Tarride's Captain Camaret, a delightful fellow when off duty, but a terrible martinet in the barrack yard. The part, as "created" by M. Tarride, is likely to become what is styled, in green-room jargon, a *type*.

"Miss Helyett," after having been played for over 700 nights at the Bouffes, has been superseded, at last, by a new operetta, "Sainte-Freya," for which M. Andran has written a charming and, in contrast with the libretto, perhaps rather too refined score. Mlle. Bianca Duhamel, no longer pretty Miss Helyett, has become a most bewitching Dutch maiden—Freya by name and saint by vocation.

"Jean Darlot," a new piece in three acts, is to be given this week at the Comédie Française. The author, M. Louis Legendre, made himself known some five years ago with a charming adaptation in verse of Shakspeare's "Much Ado about Nothing," played with great success at the Odéon under the title, "Beaucoup de bruit pour rien."

CECIL NICHOLSON.

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## LITERATURE.

*Autobiographical Notes of the Life of William Bell Scott; and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882.* Edited by W. Minto. In 2 vols. (Osgood, McIlvaine & Co.)

ALL who knew intimately the late William Bell Scott were aware that he had written an autobiography, and that his reminiscences would be found to cover the whole period of the Victorian renaissance. Since his death, the recollections of a long literary and artistic career have been anticipated with exceptional interest; and when the announcement was made that the editorial trust had been given to so good a friend of the late poet-painter and so distinguished a man of letters as Prof. Minto, the expression of satisfaction was widespread. A rumour had got about that the really important part of the memoir had been destroyed; but this was simply a distorted statement of what did actually happen so far back as (*circa*) 1848, when Scott, having interpolated in a new autobiography all he wished to preserve from one previously written, burned the latter. Another rumour was to the effect that the autobiography had been left unfinished and unrevised, and that its publication might be postponed indefinitely. There is no doubt, however, that the book was practically completed ten years ago, and that any work upon it between 1883 and 1890 (the year of Scott's death) was of the nature of revision merely. The MS., indeed, was brought to a close in 1882. In the late summer of that year I was Mr. Scott's guest at Penkill Castle; and I recollect his showing me the MS., with the remark that that after all might prove to be his most welcome contribution to literature, and that he had a strange sense of relief in having finished a long task, sometimes trying, oftener difficult or perplexing, but generally delightful.

We have now the result before us in these two handsome volumes, made doubly attractive by etched portraits and numerous illustrations. At the same time, it must frankly be said that, interesting and even valuable as the best of these illustrations are, they prove—or, rather, those that are autographic prove—that Scott was a much less able artist than several of his eminent friends affirmed or believed, or than he himself maintained. The most interesting is the etching of Mr. Swinburne in the year 1860, when the poet was twenty-two and was writing "*Laus Veneris*" and other notable lyrical triumphs of the as yet unpublished *Poems and Ballads*; but even here the

artist's very inadequate draughtsmanship is obvious. Though skilled up to a certain point in drawing, and even apt in design of a conventional kind, Scott was no colourist, and, above all, had not that overmastering quest for ideal expression which distinguishes the artist from the artificer.

Now that the long-expected Memoirs are published, the triple question naturally arises: Are they equal in interest and value to general anticipation? Are they as scrupulously free from guile as befits a record come to light from the shadow of the grave? Are they, in a word, wrought in discretion as well as in frank remembrance and felicitous detail?

"He was so tender-hearted," writes the dearest and most intimate friend of his later life—the "AB" who figures so largely in these pages—"that I have known him deprived of sleep by the thought that perhaps a spoken or written word of his might hurt the feelings of a friend." Again, according to Prof. Minto, in his sympathetic "concluding chapter": "[His character] is very fully and frankly revealed in these Autobiographic Notes. A wise and charitable soul makes itself felt in every chapter of them."

The testimony of two such witnesses is not lightly to be gainsaid. The one knew him more intimately than any other friend ever did; the other's acquaintanceship covered a period of sixteen years, during which he "never heard him say an unjust or an uncharitable word, but many a generous one." Bearing this double testimony in mind, with much else of a kindred nature to emphasise it, let the reader turn, pleasantly biased, to the self-written story of Scott's life. If, thereafter, he remember Prof. Minto's encomium, it will be to say in effect, friendship can be blind as well as love. But if the reader come to the perusal with any foreknowledge of Scott and his circle, it cannot be but that he will repudiate some measure at least of the wisdom and charitableness of this "wise and charitable soul."

Let it be admitted freely that to review this book with absolute impartiality must be a painful task for anyone who, in whatsoever degree, can speak with the authority of personal knowledge. For indisputable reasons, no review of reminiscences can have much weight if written by a critic unfamiliar with the persons and incidents portrayed and depicted, or not intimately acquainted with the record of both. Obviously, most books are best judged solely on their own merits. There are others which must be estimated in accordance with their expressional veracity and innate truth. "Not art for art's sake, but truth for truth's sake," as Scott averred of these very memoirs.

The present writer knew Mr. Bell Scott, and, at one time, 1879-1883, saw him often. More intimately acquainted still with several of those who figure in these pages, familiar, moreover, with the authentic record, even though it be for the most part at second hand—he has justification for his seeming presumption in contradicting certain of the autobiographer's statements, and in protesting against others. There is so much

that is interesting in these volumes, so much even that is of distinct gain for the literary and artistic history of the Victorian epoch; the teller is often so entertaining, and sometimes, it must in fairness be added, so winsome, that it is with extreme regret the present critic feels bound to discredit in some degree the testimony of this posthumous record, to protest against a malversation so unfortunate, sometimes so deplorable, occasionally so inexcusable. *De mortuis nil nisi bonum* is a maxim which should inform the spirit of the biographer; but when, as it were, the dead speaks from the grave, his utterances cannot have the sanction which is his personal due. The misstatements so freely made in these memoirs are beyond hypothetical disclaimers. They do not come warm with anger, tremulous with acute but short-lived irritation, poignant with the sting of recent affront: each has been critically examined, well-weighed, pondered, before it has been wrought to its final shape—each, moreover, has lain for years under the attentive and indeed almost continuous supervision of the artificer.

A large section of this autobiography is concerned with the correspondence, the affairs, the reputed sayings and doings of Dante Gabriel Rossetti; another, though more dispersedly, with reminiscences of the group among whom Rossetti was the dominant personality. Most of this matter is contained in the second volume, though what appears in the later chapters of the first is of interest and importance also. For the present, however, let this first volume be set aside. Nevertheless, one sentence from it may be excerpted, indicative of the author's unfortunate method in dealing with private affairs which call for the most scrupulous heed in narration. "Viola," he writes at p. 286, in allusion to Deverell's picture of the garden scene in "*Twelfth Night*," "was painted from Miss Siddal, with whom Gabriel, in his innocent adolescence, fell in love, and married. . . ." The underlined words, particularly if taken in connexion with the tactless phrasing in a later passage, where he tells how Mr. Ruskin assisted Miss Siddal to go to Paris, seem to cast a slur on the memory of a woman against whose name there was never any taint of scandal.

Almost immediately after beginning the second volume, the reader will discover how bitterly prejudiced Scott was against one of the most simple-hearted, high-minded, and generous of the *dii majores* of our time. It seems to me only too evident that the real cause of this vindictiveness was wounded vanity, as foreshadowed in the following episode:—

"Let me finish here with Mr. Ruskin. In 1861, I think it was, after the last of my eight pictures was placed, and instead of arabesques on spandrels of the upper circle of arches in the hall [*i.e.*, of Wallington Hall, the north country seat of Sir Walter Trevelyan], Sir Walter had agreed to my painting eighteen scenes from the ballad of 'Chevy Chase.' Ruskin, who had not been there since his eventful visit with his wife and Millais, at last accomplished his visit to paint one of the pilasters. Lady Trevelyan had kept for him



[to paint] the great white lily, commonly called the Annunciation Lily, but the modesty of the professor would not allow him to take that sacred flower. No, he would take the humblest—the nettle! Ultimately, wheat, barley, and other corn, with the cockle and other wild things of the harvest field, were selected, and he began, surrounded by admiring ladies. . . . At dinner we heard a good deal about the proficiency of [his] pupils at the Working Men's College, and next morning he appeared with his hands full of pen-and-ink minute etchings of single ivy-leaves the size of nature, one of which he entrusted to each lady, as if they had been the most precious things in the world. *He took no notice of me, the representative of the government schools. I could stand by no longer.* . . . So I gave them [the ladies] a little lecture on the orthodox method of teaching and the proper objects to be used as models, and in a very cool, confident way showed the sensible women, as they all were, that spending so much time niggling over a small flat object with a pen was teaching nothing, but ruining the student for any application of art except that of retouching and spoiling photograph card portraits. I asserted that long practical knowledge made me certain of what I said, and I appealed to him to tell us if he had ever found any young man apply what he had thus learned to any purpose whatever? The revulsion in the minds of my audience was visible at once; he grinned in contemptuous silence. The subject was dropped."

How much unwelcome revelation of character is here? Apart from the absurd resentment in the words I have italicised, what tokens of a feeble arrogance, of an ungenerous antagonist! Alas, great men are ever too apt "to take no notice" of "representatives" of that philistinism against which their genius is a perpetual protest; and to the end of the chapter the said "representatives" will repay in kind.

Certain preceding remarks about Mr. Ruskin's supercilious pretences to him are due clearly to a distorted apprehension. On the same page Scott puts on record an instance of deplorable bad taste, unconscious that he condemns himself out of his own mouth. The circumstances considered, his spitefully worded retort about Turner cuts only one way. When he adds that the "poisonous" expression of Mr. Ruskin's face was a study, he puts himself out of court. A page further on he allows his ill-feeling to betray itself into rash assertions. "Not one of the young men who attended at the Working Men's College ever acquired any power of drawing." How did Mr. Scott ascertain this surprising fact, if fact it be; what proof did he, could he, have? But by far the worst innuendo is that (p. 10, vol. ii.) where the unwarrantable insinuation is made that Mr. Ruskin's "wealth and entire carelessness about it was the cause of his influence as much as his rhetorical genius."

These misstatements do not predispose one to accept intact Scott's record of the great poet, who comes next under the reminiscent whip of the autobiographer. Will it easily be believed that the several anecdotes and remarks about Mr. Swinburne's boyhood and youth are either wholly false or so misrepresented as to be false in implication? Mr. Swinburne, however, can speak—and has spoken—for himself.

There is a suggestive episode of Scott's boyhood told by himself. His father took him with him on a walk one day. On the door of the house of a Dr. Bachelor, in place of the customary brass-plate with name and designation, were the words "*Hinc Sanitas.*" William was asked to translate the inscription. Simple as it was for any ordinary young scholar of his years, the boy could manage neither the pronoun nor the noun. The father rallied his youngster on his backwardness, and perhaps inconsiderately laughed at him in the presence of several friends.

"My shy sensibility was so wounded at his making game of me, as I fancied, I was so savage at his not knowing his laugh would wound me, that when we reached home I shut myself in my bedroom, got hold of my Bible—it was a Sunday evening and the book was handy—and there I took an oath, as I had been told it was to be done, by holding the Bible straight up in my right hand, that when I was old enough and strong enough, I would be the death of him."

The parenthesis here would have quite a suggestion of Heinesque irony but for its delightful *naïveté*. This amiable child never saw the fulfilment of his vow; but in default he has enjoyed several consolatory stabs at Mr. Ruskin, Mr. Swinburne, Mr. Theodore Watts, Dr. Hake, and others, including Rossetti himself.

It is needless—as it might be ungracious, and certainly would be displeasing to the present writer—to discuss every more or less important mis-statement in these memoirs. One or two further animadversions must suffice.

Among Rossetti's friends there was hardly one for whom he had a kindlier regard and a more genuine esteem than Dr. Gordon Hake. As is well known to all students of the poet-painter, he went out of his way on more than one occasion to review the poetry of the author of *Parables and Tales*. For myself, I have heard him again and again speak of Dr. Hake not only with the gratitude which that gentleman's long and loyal professional service deserved, and with the affection which his blithe companionship had inspired, but with enthusiastic appreciation of his poetic originality and distinctive charm. I well remember, among other readings or recitations from the same author, with what fervour he declaimed "The Birth of Venus," with what emotion he quoted certain stanzas from "The Blind Boy." It is this good friend whom Scott goes out of his way to discredit (p. 180); this fellow-writer whom he ridicules so complacently (p. 178); this able and original poet whom he wantonly insults (p. 172) by saying that Rossetti "admired and assisted"—"doctoring his doctor in another art," as the autobiographer adds. The remark comes badly from Scott, of all men, whose published verse owes so much to the critical and generous heed of certain intimate friends, and pre-eminently of Rossetti.

But perhaps the most obvious instance of the converse of Scott's "wise and charitable" method is in his treatment of that well-beloved comrade to whom the poet dedicated his highest achievement, *Ballads and Sonnets*—"To Theodore Watts, the

friend whom my verse won for me, these few more pages are affectionately inscribed." Scott knew Mr. Theodore Watts well, and saw him frequently and intimately from 1872 onwards. He knew what a high opinion Rossetti formed of him from the first; how intimate and beloved a companion he was for the ten last years of the poet's life. He knew, moreover, how the acquaintanceship (brought about by Dr. Hake, who thought the verse of the younger and unknown poet would appeal to the elder) was based on community of tastes and intellectual kinship. Yet this is how he introduces—and dismisses—one whom he was wont to address as "his valued friend," heedless of the fact that he curtails the period of Mr. Watts's acquaintance with Rossetti, that he associates him with a then very young and quite unknown writer, that he implies the neglect of all other friends of the poet-painter, and that he mis-states the date when Mr. Watts began "to write criticisms in the weekly papers," and makes it seem that Rossetti welcomed him only as a useful ally for press-nobbling purposes.

"Only two quite new men were now to be seen about him: one, a poet to be; the other, Theodore Watts, who, being professionally a lawyer, managed everything for him, and who was just then beginning to write criticisms in the weekly papers, so was looked upon by poor D. G. R. as doubly important."

The allegation that Rossetti's success as a poet was due, or partly due, to dishonest criticism is baseless as it is infamous. The most powerful thing written in praise of his first volume was, of course, Mr. Swinburne's famous article in the *Fortnightly Review*. But this article was not a whit more enthusiastic than was Mr. Swinburne's article on Matthew Arnold's poetry. As to Mr. Watts, no one knew better than Scott that when he first knew Rossetti (early in 1872) he had not written a line of criticism, his first article appearing in the *Examiner* in 1875. Scott also knew that at that time Rossetti had abandoned all thought of bringing out another volume for years, and in fact did not bring out his second volume till 1881. He also knew that Mr. Watts, yielding to Rossetti's deep prejudice against reviewers, kept from Rossetti for a long time the fact that he was writing for the press; while, on the other hand, Scott himself was in the secret, and professed to have a great admiration for Mr. Watts's work. As to Mr. Swinburne, he has or had a letter from Rossetti in which, learning that Mr. Swinburne was about to write upon his poetry, Rossetti urged him not to be too enthusiastic.

After all this evidence of Scott's maladroit way of putting things and perversity of reminiscence, it is hardly necessary to give a warning as to his testimony concerning Rossetti himself. It may be stated at once that whatever he has to say of Rossetti during the last three years or so of Rossetti's life must be discounted in some degree. It is well known that he bore his great friend a chronic grudge, and that he was not over reticent in the expression of his sentiments. He was not in a position to judge of Rossetti's mental and social powers during that period of slow bodily collapse,

for the excellent reason that he saw him very rarely, and then only very briefly.

At p. 181, and more particularly and offensively at p. 305, there is what can only be characterised as an outrage upon Mr. William Rossetti and his wife, upon Miss Christina Rossetti, and other relatives or intimate friends. The idea that Rossetti was without loving attendance and affectionate and solicitous friends in his latest years is preposterous. Apart from Mr. Watts, Mr. Hall Caine, and others who were much with him, he saw constantly Mr. Ford Madox Brown, Mr. Leyland, Lord and Lady Mount-Temple, Mr. Joseph Knight, Mr. William Graham, M.P., and others, while so good and well-loved a friend as Mr. Frederick Shields hardly ever missed dining at Cheyne-walk once a week.

I do not care to go further into the untrustworthiness of Scott's Rossetti-record. Others who can protest with more authority will doubtless do so. But, lest these things should pass unnoticed, I may add that the picture "Found" was *not* an illustration to Scott's poem of "Rosabell," but an original conception worked out in a distinctive manner; and that the superb ballad-poem "The King's Tragedy" was *not* founded upon Scott's "King's Quhair" designs at Penkill Castle.

It is with pleasure that I now turn to what is valuable in these memoirs. In some respects, no more interesting book has been published recently. The author shows one essential quality of the successful prose writer—that of the power to depict a scene with swift touch and bold outlines. Here, for example, is his account of the death of his mother (vol. i., p. 273), a figure of great pathos and strange dignity. The old lady—who at fourscore quietly removed the gas-pipe her son introduced for her comfort into her cottage at Portobello, for "gas she had never used, and thought her house would be like a tavern with gas-lighting it"—was very lonely in her old age, and had little heed of anything save the longed-for meeting again with her dead husband and children:

"For two days I sat beside her, reading aloud very audibly her favourite chapters from the New Testament. On the third day I saw that the shadow of an unknown evening made all things indistinct to her at noonday and utterly indifferent. A warm afternoon it was, with all the doors open and the sound of the tidal waves breaking and receding again distinctly audible in the stillness, when the dear face was quieted for ever. As I stooped over to kiss it for the last time, a loud knock of three strokes came to a side door that led into the yard behind. The old servant hobbled out to answer, but no one was there, nor could any one be traced."

In the vivid account of Rossetti at Penkill Castle (at the time he wrote "The Stream's Secret"), there is record of another eerie experience of this kind. Rossetti, then in a very overwrought state, came upon a chaffinch in one of his wanderings in that lonely district, and, as it did not attempt to fly or evade him in any way, and was quite quiet in his clasp, he exclaimed suddenly, "It is my wife, the spirit of my wife, the soul of her has taken this shape; something is going to happen to me."

"When we reached home in silence," writes Scott, "Miss Boyd hailed us with the news that the household had had a surprise—the house bell, which takes a strong pull to ring it, had been rung, and rung by nobody!"

Rossetti, upon this, turned to his companion with a look that told all that was in his mind. As it was shortly after this that the poet resolved to exhume from his wife's grave the package of his poems he had buried with her, there is ample scope for imaginative commentators! Strangely enough, Scott, who again and again expresses his incredulity in "bogeys," records two other instances within his own experience, neither of which commends itself to immediate acceptance. One of them is an unqualified plea for levitation: "Scotus" (the name by which he was best known among his friends when a lad), could come downstairs by shutting his eyes; the eyes were shut, the top landing was left, and, *presto!* the boy stood quietly at the bottom of the staircase! This strange "impression or experience" (p. 35, vol. i.) was a real thing to Scott to the end of his days. In 1882, when the septuagenarian poet was composing his *Harvest Home*, he wrote a poem, "Little Boy," wherein the mother begs the father not to puzzle the boy's mind with strange questionings, for

"Already he is something wild,  
Saying he can fly down stair!"

The other episode, I fear, has been wittingly clad in mystery, and never undressed again! It is that of the strange sounds heard in Penkill Castle after Rossetti's departure, given at vol. ii., pp. 117-8. Not only was Rossetti—superstitious as he was, often, rather, superstitious for superstitiousness's sake—ultimately made aware of the true cause; but I well remember Mr. Scott explaining it to me on the spot.

Among the many delightful things in these memoirs—so rich in letters of vital interest from Rossetti, Holman Hunt, William Morris, Sir Frederick Burton, Thomas Woolner, and many others—there are some which will afford valuable spoil to the literary historian in a later epoch. There is much incidental matter, too, of great interest. We learn how Alfred Tennyson had at one time a passing attack of gold fever, and even thought of going to Australia; how Mr. Holman Hunt came to paint his most famous picture, "The Light of the World"; how Walt Whitman's poetry first gained attention in this country; how Rossetti first met two young men named Morris and Jones; how Mr. William Morris first saw his wife, an incident around which some absurd legends have grown; how Ebenezer Jones "broke to pieces," and how Hengist Horne bitterly resented the nicknaming of *Orion* as "The Farthing Epic"; how the strange fascinating personality of Walter Deverell flamed and burned itself out; how Carlyle proved what a very human and dyspeptic individual, what a very inconsistent sage he could be; how, finally, the Devil appeared in a Manresa-street studio, and was routed, though not without ill-mannered clamour and confusion. The second volume in particular is full of entertaining anecdotes, interesting letters, and suggestive person-

alia. Readers who may be aware of the revived Burns controversy in Scotland, and of the concurrent effort to paint the figure of his frail but well-loved Jean in stainless white, should turn to the delightful letter from the amorous poet given at p. 177, vol. ii. Was ever a kiss before or since called, in all its myriad nomenclature, "the prophet Elisha's pot of oil"? In connexion with Hogg there is settled at last a matter of great interest to literary specialists in the genre of "the weird," the perplexing uncertainty as to the authorship of *The Confessions of a Justified Sinner*. After what is said at vol. i., p. 69, there can be little question that Hogg actually was the writer.

It will be to some a perplexing, and to all a regrettable, fact that these memoirs do not always present the author in the genial and unselfish light in which his affectionate editor would have him appear. From first to last Scott's preoccupation about how he was treated and how he was ignored, how people acted or should have acted towards him, and how his opinions and doings and writings were of paramount value, tends to alienate a reader's sympathies. Occasionally his high self-esteem passes into a painful arrogance, as when (at vol. ii., p. 311) he congratulates himself on his reserve in publishing only a hundred short poems in his *Harvest Home*, and cannot understand why Mr. Swinburne, in *Tristram of Lyonesse*, "a poem ten books long, of two hundred to eight hundred lines each" . . . "should load the volume with two hundred pages more of inferior matter": or, again, when (at p. 204) he takes pains to point out that he does not consider himself inferior, "either poetically or socially," to Rossetti, Mr. William Morris, or Mr. Swinburne. In striking contrast to this assertiveness is the remark in Mr. William Morris's letter of thanks to "Scotus" for his triple dedication:

"My surprise at the honour of it [his 'share']; for indeed I did not suppose you would have put me in the same place with A. C. S. and D. G. R., both of whom I consider for the most part as 'passed masters' over me in the art."

In conclusion, let it be said that were these two volumes pruned of their misstatements, and in places either modified or amplified so as to give the whole truth, not truth in part or in fragments, they would be a legacy of abiding interest and value. As it is, they are a fascinating addition to autobiographical literature, even if their chief allurements, as certainly their chief worth, lies in the letters of those great men of our time who honoured William Bell Scott with their friendship.

WILLIAM SHARP.

*Memoirs of the Verney Family during the Civil War.* Compiled by Frances Parthenope Verney. In 2 vols. (Longmans.)

"ALTHOUGH altered, added to, almost *transmogrified*, the form of the ancient manor house may still be traced." The verb, to *transmogrify*, is not allowed by Johnson; and even by Webster it is branded as "colloquial and low." Lady Verney tells us in

another place that "we are *deluged* by a mass of documents *unearthed* by the Historical Commission," and that it will belong before this mass of liquid "can be worked into the common stock." Fortunate is a reviewer who can find works with no other blemishes than these; and Lady Verney has bequeathed us an interesting work, full of gracious people and of pretty English.

The history of the Verneys is given in outline, from the thirteenth century to the time of James I. At the close of that reign the head of the family was a Sir Edmund, who began his official career in the service of Prince Henry. He was transferred to the household of Prince Charles, with whom he travelled into Spain; and later on he became the Knight Marshal of his master's Court. "A reddey and compleat man for the pleasures of ladies," he is described; and Charles himself, that correct and stately sovereign, recommends him as "the model he would propose to the gentlemen." He was also the very model of a country squire, delighting himself in all the recreations and pursuits of land, managing his difficult estate with untiring care and with tolerable success, liberal and courteous to all his people. These were not less gentle in their various degree; and the dealings of Sir Edmund with his tenantry illustrate the fine manners and the free spirit of the English people, before the Republic was established and the Church destroyed.

To show that all extremes of religion and government are equally destructive to civility, we may contrast this pleasing view of England with what Sir Edmund tells us about the rudeness of the Spaniards and the barbarity of their common life. He disembarked at Santandar, "a very poor thing, having neither glass windows nor chimneys." The Spaniards

"make their wives their slaves, who till the ground and carry the luggage. We have seen when these women come with great trunks upon their heads from the shore, and ready to sink under the burthen, their own husbands standing by, their pride was such they scorned to put their helping hands to help their wives, and suffered our people to help them, when they stood by and laughed."

On their journey to Madrid, they used a lodging where the king and queen had lain.

"There was no table nor stool for supper, but with much ado we got a piece of timber, about which we stood and gave God thanks for what we had."

At Madrid itself the English complain that "the dirt in the streets and houses did almost poison us. The ladies are painted thick and palpable, you would think they rather wore vizards than their own faces. The boldest women in the world, numbers called and beckon'd to me as I passed."

In their passage through the country they heard a Latin sermon from a Jesuit, who knew that "King Henry's soul lyes chained in the bottomlesse pit of Hell," and that Queen Elizabeth's mother "was begot by none but Satan," of whose personal feats this Jesuit had too intimate a knowledge; for there is a Spanish proverb, quoted by my Lord Chesterfield: "Tell me whom you live with, and I will tell you who you are."

Charles left Spain, disgusted by the

Junta of theologians, and their impertinent curiosity about his married life. During the next few years he was busy undermining the foundation of his monarchies, and the ancient loyalty of his English people. Sir Edmund, like Falkland, like the great Lord Halifax at a later time, was of too fine a nature for the low rivalry of politics; but he was faithful to his master, though he disapproved his measures, and he showed his disapproval by votes in Parliament. Nevertheless, he fought against the Scotch; and it was into his hand that King Charles delivered the Royal Standard, when it was unfurled at Nottingham, bearing the motto "Give Caesar His Due." Sir Edmund fell, defending it, not long after, at Edge Hill; meeting death willingly, as the only comforter of his troubled mind. An old writer ascribes to him "the strictness and piety of a Puritan, the charity of a Papist, the civility of an Englishman"; and he was said to be "the only courtier that was not complained of."

The care of the family and of its inheritance then fell upon Sir Ralph, a precise and patient man, of a tender conscience and a gentle nature. He was a member of the Long Parliament; and his notes, written in the House, are a valuable witness to those anxious and stormy scenes. He was more favourably disposed, upon the whole, to the Commons than to the king; but he refused the Covenant, and suffered many years of loss and exile for his moderation, his integrity. As he abhorred violence, he neither liked, nor was liked by, Cromwell: that strange hero of the middle classes, who protected their commonwealth by shutting all the old liberties of England into a military chest. Sir Ralph lived in retirement through that despotism, worse than any we have known; but the Restoration still found him on the opposing side. He was one of the few Whigs in the Parliament of 1680; and James II. struck his name from the roll of magistrates only a few months earlier than his own more just removal. Neither Cromwell nor James II. could satisfy a lover of the Constitution.

"Our Trimmer," says the great Lord Halifax, "adores the goddess Truth, though in all ages she has been used scurvily, as well as those that worshipped her. He cannot commit such a sin against the glorious thing called Liberty, nor let his soul stoop so much below itself as to be content without repining to have his reason wholly subdued, or the privilege of acting like a sensible creature torn from him by the imperious dictates of unlimited authority, in what hand soever it happen to be placed: yet he professes solemnly that were it in his power to choose, he would rather have his ambition bounded by a great and wise master."

William III. was the master whom Sir Ralph chose; and he died, honoured and happy, in the reign of that generous king, the true preserver of our liberties and greatness, the genuine protector of our commonwealth.

In these memorials of the Verneys, we can discern the true meaning and the course of historical affairs more clearly than in most histories; and we can realise, as well, the daily lives and thoughts of Englishmen in those times of trial. A pleasant life it was at Claydon, before the war, and a

loving family. The Verneys were people of great refinement; and the house was filled with portraits, by Jansen, by Vandyck. Some of these have been reproduced; and Sir Ralph is particularly charming, with his refined and wistful expression, and his exquisite lace. The tombs of the family are works of art, usually by hands from Italy; and all about the house we see reflected the high culture of Charles the First.

Ralph Verney was at Oxford, in 1630, at Magdalen Hall, which was then a leading and a fashionable college. Even at Oxford, time brings his revolutions, and Magdalen Hall is the present Hertford.

Edmund, Ralph's young brother, was at Winchester, and there are some interesting letters of his from the great school. The first is about his holidays, one Christmas:

"The Commoners custom and the Children's are not alike, the Children cannot goe home without the consent of the Warden, the others need only that their parents should desire their coming: our stay is but three weeks, the earnestness of my sute makes my father, I feare, mistrust that I neglect my time, but it is not soe."

In another letter, to Ralph, he says:

"The propositors begin to affront me, which my companions are free from, I doe intende to intreate him to suffer mee to enjoy the same libertyes that they doe."

But in the next letter he writes:

"The propositors' words are more than their deeds, and your fraternal letter has made me careless, not fearing what they can do unto me."

Edmund Verney passed from Winchester to Oxford, and then became an experienced and gallant soldier, retaining always a taste for scholarship, and exhibiting in his life the excellence of Wykeham's motto, the high tradition of Winchester, that Manners Makyth Man. He "won upon every person with whom he had to do, by his upright, chivalrous conduct, and his care for all the weakly and wanting." Col. Sir Edmund Verney was murdered at Drogheda by one who cared for none of these things:

"he was slaine at Drahoda three days after quarter was given him, as he was walking with Cromwell by way of protection."

"I wish that all honest hearts may give the glory of this to God alone," wrote that strange "Protector," who was always equally careful to give away his crimes to God, and to keep the profits for himself.

If we turn from politics, these memorials are filled with information of the most various kind. The Verneys were a family of letter writers, and they have recorded the minutest details about the manners of their age. In town they lodged in Covent Garden, when Inigo's Piazza was the height of fashion. In those days mourning was carried to the last extreme of misery: mourning beds and couches were lent about, from one friend to another; not only dresses, but horses, harness, bed linen, and rooms were black. Death brought all his terrors when he came; and most of them, to the survivors: and he came very often; as the mortality of children was so dreadful, that only the largest families kept pace with it. The rent of land, we find, has not risen, but has fallen considerably, since the

death of Charles I. Much of Sir Ralph's correspondence is devoted to the marriage of his sisters, rather difficult young persons to please in all matters, and most of all in husbands. The ordinary course of life went on, somehow or other, right through the wars, though not so smoothly as in time of peace. Country houses were turned into quarters by one side or the other, and threatened by both; only the lawyers prospered in those unsettled years, though more than once a marriage was the result of a military occupation, in which a mistress and a manor house yielded to the same assault.

It would be wrong to leave these volumes without any mention of Dame Mary Verney, the wife of Sir Ralph; for of all the charming persons who are to be found in these papers, she is easily the first. In the happy days at Claydon she was the joy of the whole family, the peacemaker, the friend of all in trouble, the life of the house. In the gloomy days of exile she was her husband's only comfort; and it was through her tact and industry that he was able to return. Her difficulties were incredible, except to those who know the venal ways of "patriots" or republican usurpers; her labours were incessant, and she died of them. Sir Ralph was a master of letter-writing; and the best letters in the volumes are those which passed between him and his most admirable wife. In the early days Sir Ralph was perhaps a little too precise, too ceremonious. There is a model composition of his, docketed "this was never writ to anyone": a letter of high-flown compliments, and moral sayings in the best manner of that formal age. Nothing shows the goodness of the man so much as the way he mellows and softens with his years and with his trials. In his old age, one of his friends writes of him as "a very fine gentleman"; and another great lady says, "I cannot hope my son-in-law should have the manners of Sir Ralph Verney." That would be a good thing to hope for, and yet it would be a better to hope for the perfection of his wife. Of the old stock of the Verneys it might be said, transposing, not "transmogrifying," the proverb, "All the men were pure, and all the women brave." Long may we have such families in England, representing us, making our history; and may their descendants never be unworthy of them, in their literature or in their lives!

ARTHUR GALTON.

*Esther, Love Lyrics, and Natalia's Resurrection.*  
By Wilfred Scawen Blunt. (Kegan Paul.)

LONG ago the *Love Sonnets of Proteus* revealed Mr. Blunt as a poet of force and marked personality. The irregular sonnet scheme, parallel to that of *Modern Love*, which he there adopted and has never entirely abandoned, though offensive to the more orthodox, is admirably suited to his genius. And in this, his last volume, the most powerful passages are those which retain the peculiar form of his earliest poems.

Mr. Blunt owes but little to others. His strong individuality continually asserts it-

self; and, thus, whether completely, or only partially, successful, he is always interesting. Occasionally, in his blank verse, there comes a line that has in it a far-off echo of Tennyson; sometimes there is a stanza reminding us of Byron's aggressive flippancy in "Don Juan"; at rarer intervals, as, for instance, in the "Eviction," he recalls for an instant the conceits and excellencies of the Restoration poets; once or twice in his lyrics there is a Shelleyan phrase. He possesses, too, quite an Elizabethan facility for writing good "tags," as

"There is no pleasure in the world so sweet,  
As, being wise, to fall at folly's feet."

But his style is his own as is his matter.

Like other poets, Mr. Blunt sings chiefly of love and death, but it is always as a young man would sing of them if he could. Fierceness alternates with tenderness in his lines, and his philosophy is summed up in the assertion:

"He can bear to die  
Who has been happy."

This happiness he holds—and surely there is much to be said for his view—that it is impossible to attain without love; and that love is, in great measure, the love of the Arabian poet's chaunts, the strong sensual love that must exist so long as there is anything of youth left in the world. His genius may possess neither breadth of view nor heights of thought, but its current is terribly deep and strong.

The title poem in this book, "Esther, a Young Man's Tragedy," is a love story briefly told in a sequence of fifty-three sonnets. His vigorous and lucid narrative, employing not a word too much nor too little, proves Mr. Blunt the rival of Mr. Kipling at his best, in his bold, almost savage, grasp of and delight in the commonplace. The plot is simple. A young Englishman, alone in Lyons, wanders into a fair in the Place d'Armes, and while in one of the booths, looking at the "fat lady" and her spotted companion, is spoken to by "a little woman dressed in black." The giantess asks him to take note of her huge proportions, wishing him to prove the truth of her boast, "all here is honest beauty." The "little woman" with the "childish face" standing near him bids him "play the man," and the onlookers take up the jest. Stung by their rough ridicule, he rushes from the tent; but a few hours later, as he stands reading an advertisement affixed to the stage-door of the local theatre, he comes face to face with the woman who had mocked him at the fair. He learns that she is the celebrated actress to whose performance of "Manon" the poster refers, and whose life's history is not unfamiliar to the world. She is struck by his youth and beauty—

"You turn my head with your John Baptist's face,  
I will not be made jealous, so beware."  
She looked entreatingly as if for grace  
And held me by the arm. 'We are strangers  
both  
Among these heavy Lyonnese. By right  
We should so hold together.'"

The inexperienced boy is an easy victim, and for a short time they do "hold together." But finally comes the inevitable quarrel and

separation. Here is the last sonnet and summing up of the whole matter.

"It might not be. Some things are possible  
And some impossible for even God.  
And Esther had no soul which heaven or hell  
Could touch by joy or soften by the rod.  
She could not really love me. The day came  
How soon, how late, I need not to devise,  
When passion played its last, and only shame  
Stood for my portion in a world grown wise,  
And I went forth for ever from her sight,  
Knowing the good and evil. On that day  
I did her wrong by anger. Now life's light  
Illumines all, and I behold her gay  
As I first knew her in my love purblind,  
Dear passionate Esther, soulless but how kind."

Mr. Blunt has never done anything better than this wonderful study. From beginning to end one is held spellbound: his touch is so firm and precise, without sign of hesitation anywhere, and he has the rare and precious power of rousing in his reader the very emotions he describes. Throughout, moreover, he has avoided a fault that has sometimes seriously marred his earlier efforts, the fault of mistaking hysterics for passion.

Many of the love lyrics that make up the second part of the volume are very beautiful; but Mr. Blunt's frank carelessness in the matter of rhyme and metre (less noticeable in the form he has made essentially his own) is more than once irritating and fatal. Such words as "crouched," too, are inexcusable, and go far to spoil the effect of even a fine lyric. But in spite of such shortcomings, this section of the book is well worth reading and remembering. In "A Day in the Castle of Envy," especially, he shows weird Heinesque qualities of fancy and deftness of touch quite alien to his usual manner. It is difficult to realise that the poet of "Esther" and "Proteus" is also the moulder of the following stanza:

"There he sitteth through the noon,  
While the pine tops clash together,  
Till deep silence, like a tune,  
Wrappeth all the earth and air;  
And the old king dreamily  
Noddeth his great heron feather,  
As he sitteth in his chair.  
For sleep cometh upon all,  
Rock and castle, flower and tree;  
And the turrets wave and quiver,  
And the battlemented wall  
Bendeth in the haze of noon,  
And the fir-cones one by one  
Split like thunder in the heat;  
And the old king hearing it  
Saith, 'It is the angry sun.'"

Yet in each of his previous volumes a surprise has lain hidden. After the long sequence of fiery love poems in *Proteus* came the magnificent sonnet on Gibraltar, unequalled by any patriotic poem of our day; while in *A Modern Pilgrimage* he gave us the brilliant "Sancho Sanchez," written in a vein he had never before attempted, but as faultless in structure as in conception, and "Worth Forest," that lovely and touching poem of mingled melancholy and quiet joy.

"Natalia's Resurrection" is clearly not a success, in spite of several fine passages. It is an elaborate setting of a legend that is popular in many places and under many aspects, and Mr. Hawker has treated one version of it, current in Cornwall, more winningly and more simply. Moreover, by telling the story in the third person,



Mr. Blunt has had to struggle against a difficulty which he has only once surmounted, namely in "Sancho Sanchez." He seems unable to identify himself with the joys, passions and sorrows of Adrian. It is the truthful and emphatic "I" of his finest poems that makes them so astoundingly convincing. For though he has considerable dramatic power, it comes out only when he himself is, verbally at any rate, the hero of his tragedies. Of the lyrics, however, the exquisite "At a Funeral," the pathetic "To Hester on the Stair," and "On the way to Church," amply make up for the failure of "Natalia."

Mr. Blunt, it seems to me, is in this volume a nobler and an English De Musset, the poet of "the dear dead days." One reads him as one reads old love letters, with a beating heart.

"Speak, O desolate city, Speak O silence in sadness.

Where is she that I loved in my strength, that spoke to my soul?"

PERCY ADDLESHAW.

*The Japs at Home.* By Douglas Sladen. (Hutchinson.)

MR. DOUGLAS SLADEN is a poet, and the chronicler of poets; and from him one would expect a delicate perception and artistic touch in giving us his personal experiences of the delightful land of Japan. But his latest English published work, *The Japs at Home*, consists mostly of deck chatter under the awnings after a jinricksha ride in Nagasaki or Yokohama, some historical notes of doubtful value, and much jocular comment on the funny little Japs and the Japaninity of everything.

The poetical instinct does once or twice make itself felt; but throughout the book you can trace the baneful influence of the kodak. A series of snap shots with explanatory letterpress would be a fair description of the major part of the work. No native, no foreigner, no building, no temple, neither age nor infancy escaped unkodaked from the insatiable photographer; even the Mikado himself became an unconscious victim. This is Mr. Sladen's description of his proceedings:—

"I hurried out to do a risky thing. I was anxious to get a picture of the Mikado in his carriage. I flew off directly I saw the escort mounting, secured my jinricksha man, made him take up his stand where the Emperor would pass, and squat on the shafts, while I prepared to leap on the seat just as the Emperor passed, and present kodak and fire. Which I did."

If the negative taken under these circumstances bears any resemblance to the frontispiece styled "Poor Japs and English Royalty," the Mikado has, indeed, reason to complain.

One more quotation will suffice to show Mr. Sladen's jaunty style as, kodak under arm, he gallops through Japan:

"We stopped a minute outside to photograph Miss Arostook against a magnificent bronze bell as big as she was, and only hung on a sort of ten-foot-high towel-horse; and then leapt on to our rikshas again to get to Kameido some time. Some time! for two minutes afterwards, I was down again photographing an old lady and her daughter aged about fifty, who

were going through the country playing on a tum-tum and a samisen, to proclaim to the public that they were selling game, a sort of sweet-meat cake made of barley-meal. The elder woman 'took the cake,' a doubtful advantage, as it was contained in a good-sized chest of drawers, hung round her neck in approved millstone method."

The last sentence is a hard saying, which I leave each reader to interpret for himself. Again and again the same process is gone through, till one tires of the boisterous good spirits with which the author unstraps his kodak, and takes in at a shot the queer little Japanese men squatting about in their queer little way, with their little boys' pipes, and behind quaint thatched tea houses, and above the blossom of the plum tree. Nikko, alone of all the wonders of Japan, sobers Mr. Sladen, and recalls him from the making of travellers' jokes to well expressed admiration for those glorious shrines set amid the sombre shade of giant cryptomeria.

The chapters which treat of "English as she is spoke," the publishing of a book in Japan, and above all the lending library rules in Tokyo, are amusing reading.

"Rule 2. All books are divided into four class. First Class is the book which always ready in our Company, out, Never take out except Special and quasi Special Customer. Second and third Class is the Books which will lend to the Readers who has paid Evidencial Money."

To me the paying of Evidencial Money appears a truly precious privilege.

One closes the book with a sigh for a page of Pierre Loti, a letter from Sir Edwin Arnold (upon whose household gods the author turned in stealth his hateful instrument), or even for a chapter of *A Social Departure*; for whatever qualifications Mr. Sladen may possess to give us a poet's view of the Japanese fairyland and its people, in this book he has belied our expectations and his own reputation.

S. McCALMONT HILL.

#### NEW NOVELS.

*Mona Maclean.* By Graham Travers. In 3 vols. (Blackwoods.)

*Trust Money.* By William Westall. In 3 vols. (Chatto & Windus.)

*How Like a Woman.* By Florence Marryat. In 3 vols. (Griffith, Farran & Co.)

*Ridge and Furrow.* By Sir Randal H. Roberts. In 2 vols. (Ward & Downey.)

*Gentleman Upcott's Daughter.* By Tom Cobbleigh. (Fisher Unwin.)

*Mixed Humanity.* By J. R. Couper. (W. H. Allen.)

*Rachel and Maurice.* By the Hon. Margaret Collier. (Chapman & Hall.)

THE "female medical" movement has not quite gone through all the Spencerian stages, which are inevitable before it finds itself in the satisfactory position of a recognised institution. It is still liable to attacks, attributable to the contempt of the ignorant. Clever Philistinism, therefore, may find material for ridicule in *Mona Maclean*, which is not only based on, but is full of, this "female medical" movement. It may be

said that this story proves girl graduates in anatomy and physiology to be, to say the least of it, quite as liable as others to be carried off the track of their "mission" by their own emotions. It is quite true, indeed, that *Mona Maclean* finally enters into partnership with Dr. Dudley, both as wife and as practitioner. She will not waltz with anybody else, and she takes cases that are delicate (in all senses) off his hands. But it is not to be expected that every female medical student should be able to solve the two problems of her life so satisfactorily as *Mona*. As things stand, the chances are that, but for meeting Dudley, she would have accepted the offer made by the worthy gentleman—he is indeed much more of a man in most respects than Dudley—whom she nicknames "the Sahib," instead of leaving him to Doris Colquhoun. But when all exceptions are made, *Mona Maclean* must be allowed to be a promising and, indeed, eminently ambitious story. "Graham Travers"—it appears tolerably plain that this is the pseudonym of a lady—is evidently a novice in literature, and she has some philosophic and other problems to solve. But in *Mona Maclean* she shows that she can write well, and that she can construct an ingenious plot. Her leading idea—that of taking *Mona Maclean*, a young woman with a position, a mission, and £300 a year in her own right, down to a little Fife-shire town, evidently but a short distance from St. Andrews, there to act as assistant in the "shop" of a humble female relative—is a daring one, and is very cleverly carried out. Apart altogether from the self-discipline they involve (tempered by meetings with Dr. Dudley), the Fife-shire experiences of *Mona* are not only admirable, but true to life. Several of the secondary male characters—one does not somehow fall in love with either Lucy or Doris—are admirably sketched, "the Sahib" and the rather too dignified Sir Douglas Monro in particular. Even if *Mona Maclean* is not followed up by more mature works, it stands forth by itself as one of the freshest and brightest novels of the time.

Mr. Westall is seen at his best in plot construction in *Trust Money*, but hardly at his best in any other respect. In most of his stories there are lifelike and even Trollopian sketches of men and women, to be found to-day (or, at all events, yesterday) in English provincial towns. But in his new novel there is only one such portrait—that of Mr. Leonard Prince, commonly known as "The Boss of Peele," in virtue of his being "leading solicitor, clerk of the peace, clerk to the justices and board of guardians, and agent to Lord Hermitage, the largest landowner in these parts." He is flesh and blood, at least until misfortunes overwhelm him: one is certain to have met him somewhere. His wife Dorothy, Olive Lincoln the heroine, and the minor characters (with one exception) are, however, either puppets or phantoms. But the story is most skilfully constructed. How the whole Prince family, through the crime of one of its junior members, becomes involved in the trouble, it would, of course, be unfair to tell. It must suffice to say that Mr.

Westall has never managed anything more skilfully than the disappearance of Charlie Prince, or the evolution of the character of his brother Edward—or, perhaps one should rather say, the bringing to the front of the bad elements in that personage. As already said, one of the minor figures is well drawn. That is the old clerk—he recalls Newman Noggs, but that very slightly—who is a thorn in the flesh to Edward Prince.

On page 245 of the third volume of *How Like a Woman* it is written that

“my great-great-grandfather was Lord Hugh Saltoun, the youngest brother of the first Duke of Craig-Morris, who, being a Cavalier, married the daughter of a Roundhead, and was disinherited by his father in consequence. He had nothing to support his wife and children on, and, being disowned by all his family, dropped his title and adopted his father-in-law's business.”

Whoever can solve the mystery propounded in this astonishing and involved statement will have found the key to the love affair of Rachel the high-born and Geoffrey the son of a hosier and a salter. He will not, however, gather from it who Mrs. Crawley, the widow and companion, is, and why she first makes impudent love to the artist (and hosier's son), who is as good as engaged to her employer, and then condescends to become mistress to the Duke of Craig-Morris. But, in truth, it may be doubted if any one who makes a beginning of *How Like a Woman* will care to proceed very far with it. It is tedious, portentously long, commonplace, and even a trifle vulgar. It is very nearly, if not quite, the poorest story its author has produced.

Sir Randal Roberts's new book shows him to be quite capable of improving his style, but it certainly does not indicate any capacity for originality in the way of plot construction. *Ridge and Furrow* is brighter, compacter, and better written than most, if not all, of its predecessors. But the peer who sighs “No heir, no child to hand down to posterity the birthright of my ancestors”; his too loving wife who, to satisfy him, passes off another's child as her own; the private secretary, with a mesmeric power in him, of whose face “it might be said the upper portion was angelic while the lower was devilish”—these and a few more of the characters in the story have all done duty in scores of novels before figuring in *Ridge and Furrow*. The diabolic private secretary is disappointing, especially after we find him trafficking with a sea captain, who seems in every sense an ideal pirate and blackguard. He fails as a lover; he fails as a mesmerist; he fails as a marplot; and at last he dies miserably and not even melodramatically. In spite of its faults in character-evolution, however, *Ridge and Furrow* will no doubt live for a holiday season.

*Gentleman Upcott's Daughter* is one of the best studies in rural English character and dialect that have been published for a long time; and in fidelity to truth, if not in imaginative force, may be placed on the same level as *Far from the Madding Crowd* and even *The Mill on the Floss*. The hatred

between Miller Biddlecombe and Gentleman Upcott, indeed, recalls that between Mr. Tulliver and his lawyer enemy; and Uncle Granger is quite worthy of a place in the immortal company of relatives that came, after a fashion, to the help of the Tullivers. The small fry of the story, too, John Sprackman and the sandy-haired Toop, and “the vlat-vooted one, she they do call Zempy,” are delightful sketches. Ebenezer Upcott, who has a good deal in him of Mr. Micawber, of Harold Skimpole, and of the Father of the Marshalsea, but who is nevertheless essentially original in his pride, is one of those lucky souls that bear a charmed existence on the battle-field of life. Even when his almost life-long enemy, so to speak, tracks him down, he (or rather his good fortune) is equal to the occasion. For that enemy is chosen by Providence to save him from a watery death, and even apparently to be his good angel in a pecuniary sense. Nor should the lovers, the son of the Miller and the daughter of the Gentleman, be overlooked. They have, at least, the merit of being natural—natural as Juan and Haydee. *Gentleman Upcott's Daughter* is, in short, one of those stories which are the pioneers of greater, though not brighter or more finished, performances.

Mr. Couper has the courage—or is it only the naïveté?—to introduce us to a new phase of South African life. A thirst for drink and diamonds, sensuality that is relieved not indeed from coarseness but from selfishness by capacity for self-surrender, and a passion for prize-fighting, are among the ingredients of the undoubtedly very mixed “humanity” of which he writes, and of which Senior, an athletic weakling, and Cheeky (a girl) are the best specimens. The prize-fighting is at once the most real and the most realistic element of the book, but Mr. Couper overdoes it in the last combat which he allows to his “gifted amateur” Senior. This exaggeration is no doubt due in part to his mixing up the question of Senior's prowess in the Ring with that of his wife's infidelity. But, apart from this, he gives far too many details of a disgusting character. Next in importance to the performances of the prize-fighters are the intrigues of the I. D. B.'s (otherwise the Illicit Diamond Buyers) and their prolonged war with the detectives. It is a queer but yet life-like world that Mr. Couper introduces us into. But one leaves his book with the hope that the humanity he next depicts may be a little less “mixed”; that the men may be a trifle less weak and blackguardly, and the women a little more anxious to become wives and a little less willing to become mistresses to a succession of lovers.

Mme. Galletti di Cadillac's new stories are as finely constructed as delicately finished, and as mournful in the interest they excite, as any that have been recently published. Perhaps from the earlier pages of all of them, but especially of the first, the shadow of impending doom is too palpable. Yet the leading characters in all, in particular the eccentrically good Rachel and the inconstant half-Italian Maurice—are such that misery in some

shape or form, but almost certainly sentimental, was sure to be their fate; and only the obstinate devotee of good endings could wish that wedded happiness of the Little Dorrit or bread-and-cheese and kisses sort, should atone for prolonged misery. Mme. di Cadillac has not the same excuse—the necessity for being at all hazards true to nature—for the tragical close of “An Excursion to the Apennines.” The lovers in it appear to be born for rather commonplace happiness; and the fatal duel which prevents this consummation is certainly not so much a crime on the part of the poor fellow who is successful in it as to justify the very harsh treatment he receives. It must be allowed, however, that, in spite of the death, which closes it, and which seems not at all unnatural, “Our Foreign Friend” is as exquisite an idyll as has been written for many a day. The character of the poor, simple impressionable Italian (amateur) violinist, Luigi Coriolani, is admirably traced; and, notwithstanding his weak chest and his not especially strong nature, it is hardly possible to forgive the too thoughtful brother for separating the poor creature from his half-sweetheart. In other words, the plot of “A Foreign Friend” is almost too good.

WILLIAM WALLACE.

#### GIFT BOOKS.

*Pictures of Roman Life and Story.* By A. J. Church. (Hutchinson.) We have nothing but praise for this interesting book, which consists chiefly of a series of character-sketches of the most notable personages of Roman history from Augustus to Marcus Aurelius. The subjects include most of the Twelve Caesars, Marcus Aurelius, Maecenas, the two Plinys, Agricola, and some others. Three imaginary letters—one from a Greek at Rome, describing “a day with Horace,” another from Martial to a friend in Spain, and a third from a Roman youth studying philosophy at Athens—are among the most successful attempts of the kind we have seen.

*Beric the Briton. A Story of the Roman Invasion.* By G. A. Henty. With twelve Illustrations by R. Parkinson. (Blackie.) Mr. Henty deals in this volume with a period of history less familiar than those with which his former books are concerned, but he displays all his accustomed skill in blending his real and imaginary incidents into a spirited and attractive story. The hero is a young Iceni chief, who takes part in the insurrection of Boadicea (Mr. Henty is not so morbidly accurate as to call her “Boudicca”), and after her defeat carries on the struggle at the head of his own tribe. Afterwards he appears as a captive in Rome, as the leader of a band of outlaws in Calabria, and finally as a tributary chieftain in Britain. This varied career affords his biographer abundant opportunity for the introduction of striking and picturesque incidents, and—a fair amount of allowance being made for the exigencies of fiction—there does not seem to be much reason to find fault on the score of historical accuracy.

*Baron and Squire: A Story of the Thirty Years' War.* From the German of W. Noel-deche, by Sarah M. S. Clarke (Mrs. Pereira). With sixteen Illustrations. (Nisbet.) This is a well-written historical story, somewhat heavily charged with facts, but not by any means dull reading. The writer views the great struggle of the sixteenth century from the Protestant side, but the book has neither a

controversial nor, indeed, any very markedly religious purpose. The style of the translation is excellent; it reads quite like an original, and the language is neither too archaic nor too modern.

*The Siege of Norwich Castle: A Story of the Last Struggle against the Conqueror.* By M. M. Blake. With Illustrations by the Author. (Seeley.) The unfortunate revolt of 1075, in which Walthoe was implicated, is a rather good subject for a story, but the author of this volume has hardly enough of historical knowledge to qualify him for treating it satisfactorily. It is painful to think what Mr. Freeman would have said of a writer who spoke of Roger Fitzosbern's daughter as "Emma Fitzosbern"; and this is only a sample of the anachronisms of the book. And yet it is quite plain that the author has spent some pains in reading up the history. So far as the course of events is concerned, the story appears correct enough, and it is not wanting in interest. Perhaps in a tale written for children it may be unreasonable to expect more than this.

*No Humdrum Life for me.* By Mrs. Kent Spender. (Hutchinson.) This is an effective and rather pathetic story. It purports to be a record of the occurrences which befell the inmates of Torlish Rectory, somewhere down in Cornwall. The characters—children and grown folk—are carefully drawn, individualised and contrasted, and the book owns a decidedly large share of natural human interest. Its heroine—and a very charming one she is—is Ruth Calderwood; and the evolution of the story consists in the gradual transformation of this young lady from a self-arrogated assumption of genius and the consequent expectation of a famous destiny, to the unselfish performance of the humdrum duties of life. This conversion, moreover, is accomplished by no higher or more extraordinary instrumentality than the common accidents and inevitable discipline of human existence. It would no doubt be possible for a trained psychologist or philosopher to pick holes in the narrative of some particular stage or process; but, on the whole, there is little in Mrs. Spender's tale which is wholly extravagant or inexplicable. If the book has a fault, it is that the story seems here and there to drag, and that the authoress allows her young folk to use language and discuss matters a long way above the ordinary level of even intellectual children's conversation. Indeed, it seems to us that this is a fault—is it symptomatic of an age of cram and pretentious sciolism?—which is greatly on the increase among writers of children's stories. We may point out to the authoress, while congratulating her on her clever and instructive book, that it was not Savonarola but John Hus who is said to have used the expression, "O Sancta Simplicitas!" on seeing an old woman bring a faggot as her contribution to the fuel kindling round his stake. Let us add that the illustrations are of quite unusual excellence and that, as regards both form and matter, the book is one to be decidedly commended.

*Sunwood Glory; or, Through the Refiner's Fire.* By Margaret Haycraft. (Nisbet.) The gist and object of this story are so fully unfolded in the title that a further description seems superfluous. The young lady who passes through the refiner's fire—with the result of leaving behind a rather larger measure than usual of human dross and scoriae—is a certain Miss Eleanor Ramney. To reveal the successive trials and disappointments by which Miss Ramney becomes purified from her pride and selfishness would be to retell the story, and thereby deprive the reader of his own legitimate source of interest. Suffice it to say that

the tale is fairly well told, that the incidents are not extravagant or improbable, and that all ends happily. The most prominent defects in the book are a certain laxity of construction and the continual employment of the present tense; the religious element also is introduced in a casual, haphazard manner. The two latter defects imply a weakness of the artistic faculty, as well as a deficiency in the story-telling requisites of insight and proportion. Were it not that the title-page credits the authoress with several more stories, we should have thought that this—though not wholly discreditable—was only a first attempt.

*Nigel Bertram's Ideal.* By Florence Wilford. (Wells, Gardner & Co.) The interest of this story is to a great extent psychological. The problem, of which it purports to be the solution, is something of this kind. Given a clever young lady with a mysterious and slightly suspicious past as to which she is needlessly reticent, but which includes, among other doubtful elements, the crime of having written a morbidly sensational novel: given, further, a cultured and refined man, an eminent author and critic, whose doctrinaire notions on the subject of women and wives have been elaborated into an impracticable and unreasonable fastidiousness, it is required to ascertain the kind and amount of influence which each will exercise on the other in their mutual relations—(1) of lovers, (2) of man and wife. There is here, no doubt, ample scope for introspective analysis, of which the authoress makes due use, though we cannot say that her dissection of unusual, not to say morbid, intellectual and sentimental states will always bear the test of psychological likelihood. But, in fact—and this is the reason why the psychological novelist or story-teller can always defy criticism—the innermost workings and motives in highly sensitive and variously gifted natures will always be marked by a rare individuality which scorns comparison or classification. The story, however—though a good deal above the level of school boys and girls—is well told. Nigel Bertram's "ideal" may claim—setting aside the extreme fastidiousness of Nigel Bertram himself—to be the ideal of not a few men of culture. Unhappily, in a world so constituted as this, it is an ideal that is very rarely realised.

*The Hot-Swamp.* By R. M. Ballantyne. (Nisbet.) That a veteran and prolific story-teller like Mr. Ballantyne should have occasionally to go far afield in search of new scenes and characters for his narratives is incidentally disclosed by the second title of this book—"A Romance of Old Albion." So far as title, description, names, customs are concerned, the reader is introduced into a highly wrought and imaginative environment of Ancient Britain; so far, however, as language, ideas and thought are concerned, he will find himself removed at no great distance from our degenerate nineteenth century. It must be admitted that few fields of fiction are more fascinating than the earliest epochs of our own pre-historic history—"when wild in woods the noble savage ran"—but the adequate representation of such a period is by no means easy. Mr. Ballantyne has achieved, perhaps, a fair average of success, but his story seems to us to suffer from various shortcomings in the way of thoroughness of historical realisation and portraiture. The "noble savage" in this volume is a certain Prince Bladud, who, notwithstanding his name, dress, and surroundings, comports himself as a well-disposed young athlete of our own country and century. He forms the centre of a certain number of highly coloured and sensational adventures of the usual Ballantyne type. The book has no plot to speak of, but there is no denying its interest for boy readers. It is a book that might

fairly claim to be for its purpose commendable, were it not for the fact that the author's name renders commendation needless, if not impertinent.

*Fair Women and Brave Men.* By Mrs. Alexander. (Griffith, Farran & Co.) Even if the suggestiveness of this Byronic title were less to the average reader than it is likely to be—albeit he may never have read or altogether forgotten "*Childe Harold's Pilgrimage*"—he could hardly be at a loss to guess the subjects of this book. Among the fair women and brave men whose beauty and bravery are recorded are the typical examples of St. Louis, Joan D'Arc, Sir Philip Sidney, and Louis XVII.—the last-named being further entitled "*A Prince of Promise*." The chief criticism we have to offer on Mrs. Alexander's gallery of portraits is that her standpoint is that of the first half of the century rather than that of the present day, and that she is too much carried away by conceptions of chivalry and duty which, however picturesque, are too narrow and impracticable for modern requirements. Still, for young people some few lessons in extreme disinterestedness and an infatuated and extravagant sense of duty may not be thrown away in an age wherein chivalry seems extinct, without much prospect, as it would appear, of an early resurrection. The illustrations which accompany the text are not of the very highest class; but the high tendency and tone of the book may well be considered as over-balancing both that and a few more ordinary defects in the authoress's treatment of her subject.

*Our Picnic,* by E. Gallibrand, and *Nigel: A Summer Day in a Child's Life,* by E. M. Green (S.P.C.K.). The venerable society has never issued better and cheaper booklets than these. Well printed, well illustrated, and well written, at the marvellous price of a penny each, bound in limp cloth, these stories will be welcomed alike by nursery and parish school. The former story particularly gives a pretty glimpse of a summer in Russia.

*O'er Cranbourne's Oaks: a Tale of Sixty Years Ago,* by Rev. T. Davidson (S.P.C.K.), pleasantly recalls the days of the machine-breakers and Mr. Swing, together with the deer and buzzards which formerly haunted Cranbourne Chase.

IN *A Promising Boy* (S.P.C.K.) Miss Annette Lyster shows that deceit and selfishness will wreck the fairest career; while *Ray's Discovery* (S.P.C.K.), by C. S. Loundes, paints a few pretty sketches of child life.

MISS ESMÉ STUART has bound up thirteen short stories under the name of the first, *A Brave Fight* (Nisbet). It is by no means the best of the collection. "*Bab's Christmas Sights*" is much more to be commended. It is a tale of Morthoe and the wreckers.

THE fortunes of an orphaned family of a dozen are feelingly told by Mrs. E. Everett-Green in *The Doctor's Dozen* (Oliphant, Anderson & Ferrier). The authoress excels in such delineations; but the phrase "being out of the swim of family life" is not usually to be expected in her writing.

THE Rev. E. A. Rand, in *A Candle in the Sea* (Nisbet), enthusiastically treats of the work of the American Lighting Board and its lighthouses. The situations and language are very American. A badly spent Sunday is described as "a bit of time that tries to shut out a happy eternity with God." The intention of the book is better than its execution. But some may wish to be instructed in the mysteries of bell-buoys, can-buoys, nun-buoys, and whistling buoys; and such persons may like this volume, with its affected title.

## NOTES AND NEWS.

DR. W. PETERSON, Principal of University College, Dundee, has interrupted his critical edition of Quintilian's *Institutes*, in order to prepare for the delegates of the Clarendon Press an edition of Tacitus's *Dialogue on Oratory*. It is remarkable that this interesting work should have been so entirely neglected by English scholars. Besides a reconstitution of the text, based on an independent study of the manuscripts, Dr. Peterson hopes to be able to throw some new light on the romance of the finding of Tacitus in the fifteenth century. The Introduction will deal also with the disputed question of the authorship of the *Dialogue*.

THE request having been made by a number of friends that the translation of the Egyptian Book of the Dead, printed in the *Proceedings* of the Society of Biblical Archaeology, should be issued in a different form, Mr. P. le Page Renouf has consented. A limited number of copies upon large paper, with illustrations of the vignettes, will be issued. It is calculated that the work will be completed in eight parts, the first of which is nearly ready.

THE new volume of the "Badminton Library," on *Coursing and Falconry*, will be published at the end of this week. It is written by Mr. Harding Cox and the Hon. Gerald Lascelles, with illustrations from drawings by Messrs. John Charlton, R. H. Moore, and others, and also from photographs.

MESSRS. ELKIN MATHEWS and JOHN LANE are about to publish Mr. Oscar Wilde's play, *Salomé*, which, it may be remembered, was accepted by Mme. Sarah Bernhardt, but was refused the Lord Chamberlain's licence. The play is not only written in French, but has been printed in Paris, in the format usual for such works.

MESSRS. MACMILLAN will publish shortly a volume entitled, *Footprints of Statesmen during the Eighteenth Century in England*, by the Hon. Reginald B. Brett.

The volume on *Great Book Collectors*, which is to be the first of a series of "Books about Books," published by Messrs. Kegan Paul, Trench, Trübner & Co., will bear on its title-page not only the name of Mr. Charles Elton, but also that of his wife, who was his collaborator in the privately-printed Catalogue of the Whitestaunton Library. Other volumes in the series, which will appear at monthly intervals, are: *Books in Manuscript*, by Mr. F. Madan, of the Bodleian; *Early Printed Books*, by Mr. E. Gordon Duff; *The Decoration of Books*, by Mr. A. W. Pollard, of the British Museum—the general editor of the series; *Bindings*, by Mr. H. P. Horne; and *Book Plates*, by Mr. W. J. Hardy. Each volume will be illustrated with from eight to thirty plates, and a limited number of copies will be printed on large paper.

THE next volume in the "Heroes of the Nations" series will be *John Wyclif: Last of the Schoolmen and First of the English Reformers*, by Mr. Lewis Sergeant.

MESSRS. CHAPMAN & HALL will publish in the course of this month a volume of short stories, collected from *Black and White*, with numerous illustrations. Among the authors are Messrs. Thomas Hardy, W. E. Norris, James Payn, Grant Allen, J. M. Barrie, Mrs. Oliphant, and Mrs. Lynn Linton.

MESSRS. CHATTO & WINDUS will publish shortly a one-volume novel by Mr. Bret Harte, entitled *Susy*, with a frontispiece and vignette by Mr. J. A. Christie.

MR. G. MANVILLE FENN's book for boys, *The Heathercock*; or, *The Adventures of a Boy with a Bias*, has been delayed in publication,

owing to the requirements of the American Copyright Act. It will be issued early in December by Messrs. Griffith, Farran & Co.

THE new volume of Messrs. Henry & Co.'s "Victoria Library for Gentlewomen" will be *The Gentlewoman's Book of Art Needlework*, by Miss Ellen T. Masters. It will be fully illustrated, including three photographs lent by the Queen.

*Ascana in Ruwenzori* is the title of a work announced for immediate publication by Mr. Elliot Stock, which seeks to prove that Uganda was the country of Enoch, and that this Patriarch was the inspirer of much of the wisdom of the Egyptians.

A HUMOROUS history of Bristol, written by "Lesser Columbus," and profusely illustrated, will be published early in January by the Pelham Press.

MISS M. BETHAM-EDWARDS has written a sketch of the early career of her cousin, the late Amelia B. Edwards, which will be published, with illustrations, in the January number of the *New England Magazine*.

THE December number of the *Eastern and Western Review* will contain a translation from the Persian of Hafiz, by Sir Edwin Arnold, together with the latest photograph of the writer.

AT the London Institution, on the afternoon of Monday next, Mr. Edmund Gosse will give a lecture upon "Reading as a Recreation."

THE Bohemian Academy has just published, at Prague, under the title of *Výbor z Písní a Ballad*, a collection of no fewer than 127 of the shorter poems of Burns, translated into Czech, in every case in the exact metrical form of the original. This astonishing feat has been performed by Prof. Jos. V. Sládek, the editor of *Lumír*, who contributes a biographical and critical preface. The volume is dedicated to Mr. Edmund Gosse.

MESSRS. JOHN WALKER & Co., of Farringdon House, have sent us some specimens of their Back-Loop Pocket Diaries. They are certainly very pretty little things, and seem to deserve the encomiastic epithets they have received. The only drawback to their merits which we can discover is that the paper is not sufficiently opaque; but this shall not prevent our making use of one for the coming year.

## UNIVERSITY JOTTINGS.

IN accordance with general expectation, Mr. W. M. Flinders Petrie has been appointed to the new chair of Egyptology at University College, London—the first of the kind in this country—which was founded under the will of his friend, the late Miss Amelia B. Edwards. Mr. Petrie, whose state of health has not permitted him to resume excavations this winter, intends to begin his professorial work early next year. The appliances for Egyptological study at University College include a very complete library of books of reference, more than a thousand photographs of monuments, with paper impressions of inscriptions, and a typical collection of antiquities bequeathed by Miss Edwards, to which Mr. Petrie hopes to add some valuable loan collections. He proposes to undertake the following work: (1) lectures on current discoveries, history, and the systematic study of antiquities; (2) lessons on the language and philology; (3) attendance in the library on fixed days for the assistance and direction of students; and (4) practical training for excavation.

THE Regius Professor of Divinity at Cambridge (Dr. Swete) hopes to lecture early in next term upon the newly-discovered fragment

of the Gospel of Peter. Meanwhile he has published (Macmillan's) a provisionally amended text of the fragment for the use of workers.

MR. M. R. JAMES, assistant director of the Fitzwilliam Museum, was to read a paper in the library of the Divinity School at Cambridge, on Thursday of this week, upon "The Apocalypse of Peter, with special reference to the newly discovered Fragment." Mr. James is one of the authors of a forthcoming little book on the subject, which was announced in the last number of the ACADEMY.

THE following public lectures are announced at Oxford: on Thursday of this week, "The Zend MSS. recently presented to the Bodleian Library," by the Rev. Dr. L. H. Mills, at the Indian Institute; on Friday of this week, "The Present State of Literature in Poland," by Mr. W. R. Morfill, reader in Slavonic, at the Taylor Institution; on Tuesday next, "Japanese Music, with illustrations on the Koto," by Mr. F. T. Pigott, in the Sheldonian Theatre; and on Wednesday next, "Scenic Art," by Mr. Hubert Herkomer, Slade professor of fine art, also in the Sheldonian Theatre. Prof. Herkomer will further deliver two lectures, on Thursday and Friday (both morning and afternoon), on "An Art of the Future," in the studio of the University Galleries.

THE annual report of the Keeper of the Ashmolean Museum at Oxford records the bequest by the late Mr. Greville Chester of his collection of Egyptian and oriental antiquities; the presentation, by Dr. Drury Fortnum, of Prof. Westwood's unique collection of fictile ivories; the purchase of the bilingual Hittite and cuneiform cylinder, already described in the ACADEMY by Prof. Sayce; and the acquisition of five Greek painted vases, from the site of Gela, in Sicily.

WE note that a son of Bishop Stubbs has been elected to an exhibition for modern history at New College, Oxford.

THE sermon preached by Dr. Butler, on October 19, in the chapel of Trinity College, Cambridge, in reference to the death of Lord Tennyson, has been "printed by request" (Macmillan & Bowes).

IN view of the proposal to establish a university for Wales, it may be worth while to call attention to the results shown by the three Welsh colleges at the recent examinations for the B.A. and B.Sc. degrees at London University. Taking the two degrees together, it appears that Cardiff (with eighteen passes for present, and two for former students) was more successful than any other university college, while Aberystwith comes next, with fifteen present and four former students. Bangor had eight passes, of which four were in science. Total for Wales, forty-seven.

THE ninth annual meeting of the University Association of Women Teachers was held at Holly Lodge, Campden-hill, on Saturday last. Miss Welsh, Mistress of Girton College, presided, and in her opening speech alluded to the loss sustained in the death of Miss Clough, who had been president of the association since its foundation, and had shown a continuous and active interest in its proceedings. The report showed an increase in the number of members to 426.

AT the moment of going to press, we hear with much regret of the death of Dr. F. J. A. Hort, Lady Margaret professor of divinity at Cambridge, and joint-editor with Bishop Westcott of the standard Greek text of the New Testament. Dr. Hort, we understand, had been for some years past in weak health, which prevented him from producing the original work that his friends anticipated from him.



## ORIGINAL VERSE.

## AN ELFIN SKATE.

## I.

They wheeled me up the snow-cleared garden way,  
And left me where the dazzling heaps were  
thrown;

And as I mused on winter sports once known,  
Up came a tiny man to where I lay.  
He was six inches high; his beard was grey  
As silver frost; his coat and cap were brown,  
Of mouse's fur; while two wee skates hung down  
From his wee belt, and gleamed in winter's ray.  
He clambered up my couch, and eyed me long.  
"Show me thy skates," said I; "for once, alas,  
I too could skate. What pixie mayst thou be?"  
"I am the king," he answered, "of the throng  
Called Winter Elves. We dwell 'neath roots,  
and pass  
The summer months in sleep. Frost sets us free."

## II.

"We find by moonlight little pools of ice,  
Just one yard wide," the imp of winter said;  
"And skate all night, while mortals are in bed,  
In tiny circles of our Elf device;  
And when it snows we harness forest mice  
To wee bark sleighs, with lightest fibrous thread,  
And scour the woods; or play all night instead  
With snow balls large as peas, well patted thrice.  
But is it true, as I have heard them say,  
That thou can'st share in winter games no more,  
But liest motionless year in, year out?  
That must be hard. To-day I cannot stay,  
But I'll return each year, when all is hoar,  
And tell thee when the skaters are about."

## III.

On my wheeled bed I let my fingers play  
With a wee silver skate, scarce one inch long,  
Which might have fitted one of Frost's Elf  
throng,  
Or been his gift to one whose limbs are clay.  
But Elfdom's dead; and what in my hand lay  
Was out of an old desk, from years when, strong  
And full of health, life sang me still its song;  
A skating club's small badge, long stowed away.  
Oh, there is nothing like the skater's art—  
The poetry of circles; nothing like  
The fleeting beauty of his crystal floor.  
Above his head the winter sunbeam's dart;  
Beneath his feet flits fast the frightened pike.  
Skate while you may; the morrow skates no more.

EUGENE LEE-HAMILTON.

## MAGAZINES AND REVIEWS.

In the *Expositor* for December, Prof. G. A. Smith examines the objections made to the topographical accuracy of John iv. 5 (the question of Sychar). Mr. V. Bartlett discusses to some extent the origin and meaning of the term, "the Son of Man," with special reference to the points of contact in the Old Testament. Bishop Ellicott defends the Revised Version of the New Testament from the attack made upon it in October by Bishop Walsham How. The series of papers by Prof. Beet, Dean Chadwick, and Principal Dykes are continued.

A STUDY of the editor's on home decoration; a short paper of M. de Saint Hérays's on the apparent paradox, but very simple truth, that in literature *rien n'est vrai que le faux*—that is to say, that as it has been put by others you must "disrealise reality" before it is matter for art; some documents for anyone who is curious about the history of M. Zola's *Germinal*; M. Gausseron's usual literary review; and a short and not extravagant laudation of "Le Latin Mystique"—that is to say, the Latin of mediæval devotion, make up a good November number of *L'Art et l'Idée*. M. Uzanne's ideas on the decoration of the interior are, as usual, ingenious, and also, as usual, not contemptible; but we think he leans too much in the direction of multiplication of *bibelots*. His full-page illustration of a bedroom, in particular, seems

to us to sin in this way. We don't go so far as those Spartans who insist that a bedroom should contain nothing but a bare floor, a bath, and a bedstead; but the crowding of it with knick-nacks and draperies and so forth is, we think, an offence against the Graces as well as against Hygieia.

## "INDIAN FIELD SPORTS."

THOSE born of Anglo-Indian parentage will remember a series of coloured plates, illustrating Williamson's *Oriental Field Sports* (1807), which depicted with realistic treatment the death of the tiger, of the mighty boar, and of other inhabitants of the jungle. Of these familiar friends of our own childhood, Mr. Archibald Constable, the publisher of the "Oriental Miscellany," has now reissued a selection, reduced in size from atlas folio to small oblong quarto, but still admirably preserving the details of the originals. He has added a preface, and also descriptions of each plate, partly based upon those of Williamson. These suggest some reflections. A hundred years ago, it was the fashion to ride the pad-elephant astride, even when tiger-shooting; from which it would appear that small animals were chosen for the purpose, or else the seat must have been very insecure.\* It is also worthy of note that the hog-deer (*Cervus porcinus*) is depicted with a row of white spots running along his back, which the editor gives as a characteristic mark of the species. But, according to Mr. W. T. Blandford ("Fauna of British India": *Mammalia*, p. 549), the spots appear in the adult male only in summer, and not always then. Blandford bases this statement upon the observation of several specimens, "for two or three years," in the Zoological Gardens in Calcutta; whereas our editor remarks (presumably following Williamson) "no instance is known of its surviving confinement for more than a few days." In his account of pig-sticking, the editor is guilty of a curious blunder, upon which it may be worth while to dwell. He says:

"In Bengal, the paradise of pig-stickers, the spear, a bamboo of some eight or nine feet in length, weighted with lead at the butt, is carried by the rider close to his knee, the point being depressed and driven into the pig as he comes up with it. In other parts of the country, the spear, which is shorter, is thrown at the pig, the rider thereby being left defenceless for the time being."

Now the historical facts were almost the reverse of this, as may be gathered from the quotations *s.v.* "Pig-sticking" in Yule's *Anglo-Indian Glossary*. In Bengal, the old fashion was to use a short javelin, and to throw it; and this fashion certainly lasted into the present century, though it seems that the spear gradually became longer, until at last it was used as a lance. Williamson himself is careful to explain how the spear should be thrown; and if the editor will compare the two plates entitled "The Chase after a Hog" and "The Hog-deer at bay," he will see that the action in the first is preliminary to the action in the second, where the spear is actually in the air. In Bombay, and also (we believe) in Madras, a long spear has always been used, couched like a lance. Mount Stuart Elphinstone, in a letter to his friend Edward Strachey, dated Poona, 1816 (*Life* by Colebrooke, i. 311) writes:

"We do not throw our spears in the old way, but poke with spears longer than the common ones, and never part with them."

\* Since writing the above, we have been assured that in Baroda elephants are commonly ridden astride, except, of course, on state occasions. The Guckwar himself uses an elephant-saddle, with stirrups. We have also heard of baby-elephants being ridden, with reins attached to the ears.

We quote this passage because Yule strangely misinterprets it, as implying that the original practice in Bombay, as in Bengal, was to throw the spear. He had forgotten that Elphinstone was in his early days a Bengal civilian, and a companion of Strachey at Benares. The editor will pardon us for labouring this small point, in consideration of his known regard for historical veracity in all things Indian.

J. S. C.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BOURGNET, P. *Cosmopolis*. Paris: Lemerre. 10 fr.  
CIAN, V., e P. NURRA. *Canti popolari sardi*. Parte I. Turin: Loescher. 6 fr.  
DECRAIS, Julien. *L'Angleterre contemporaine*. Paris: Calmann Lévy. 3 fr. 50 c.  
FRÉY, C. *Il codice Magliabechiano cl. XVII. 17, contenente notizie sopra l'arte degli antichi e quella de' Fiorentini*. Scritta da Anonimo Fiorentino. 12 M. Il Libro di Antonio Billi. 3 M. Berlin: Grote.  
GUMPOWICZ, L. *Die sociologische Staatsidee*. Gmbr.: Leuschner. 3 M.  
KALUZA, M. *Chaucer u. der Rosenroman. Eine litterargeschichtl. Studie*. Berlin: Felber. 8 M.  
THOMAS, Ernest. *Les Relieurs français (1500-1800)*. Paris: Paul. 80 fr.  
ZENKER, E. V. *Geschichte der Wiener Journalistik während d. J. 1848*. Wien: Braumüller. 4 M.

## THEOLOGY, ETC.

- BACHER, W. *Die jüdische Bibelerklärung vom Anfange d. 16. bis zum Ende d. 16. Jahrh.* 2 M. *Die hebräische Sprachwissenschaft vom 10. bis zum 16. Jahrh.* 2 M. 25 Pf. Trier: Mayer.  
KÖHLER, H. *Von der Welt zum Himmelreich od. die johanneische Darstellung d. Werkes Jesu Christi, synoptisch geprüft u. ergänzt*. Halle: Niemeyer. 5 M.

## HISTORY, LAW, ETC.

- ACTA historica res gestas Poloniae illustrantis ab. a. 1547 usque ad a. 1795. T. XVII. Cracow. 10 M.  
ANDRÉ, TONY. *L'Esclavage chez les anciens Hébreux*. Paris: Fischbacher. 3 fr. 50 c.  
BARDOUX, A. *Les dernières Années de La Fayette 1791-1834*. Paris: Calmann Lévy. 7 fr. 50 c.  
BERGER, H. *Geschichte der wissenschaftlichen Erkunde der Griechen*. 4. Abth. Leipzig: Veit. 4 M. 80 Pf.  
CUNEO D'ORNANO, E. *Hoche: sa vie, sa correspondance*. Paris: Baudoin. 7 fr. 50 c.  
DARSTET, Rodolphe. *La Science du Droit en Grèce: Platon, Aristote, Théophraste*. Paris: Larose. 8 fr.  
DE LA RIVE, C. *La Condottiere Garibaldi 1870-1871*. Paris: Savine. 3 fr. 50 c.  
ECKARDT, J. *Figuren u. Ansichten der Pariser Schreckenszeit (1791-4)*. Leipzig: Duncker und Humblot. 8 M.  
FRUND, L. *Lug u. Trug nach molesmischen Recht u. nach molesmischer Polizei*. 1. Hft. München: M.-hrlich. 1 M. 50 Pf.  
KLIN, C. *Raimund v. Aguilars. Quellenstudie zur Geschichte d. 1. Kreuzzuges*. Berlin: Mittler. 2 M. 75 Pf.  
KÖHLER, J. *Kulturrechte d. alten Amerika. I. Das Recht der Azteken*. Stuttgart: Enke. 4 M.  
KORHNE, C. *Das Hansafrankenamt. Ein Beitrag zur Geschichte der Kaufmannsgenossenschaften u. Behördenorganisation*. Berlin: Gaertner. 7 M.  
LEFRANC, Abel. *Histoire du Collège de France depuis ses origines jusqu'à la fin du premier Empire*. Paris: Hachette. 7 fr. 50 c.  
MARCKS, E. *Gaspard v. Coligny. Sein Leben u. das Frankreich seiner Zeit*. 1. Bd. I. Hälfte. Stuttgart: Cotta. 8 M.  
MERKEL, R. *Der römisch-rechtliche Begriff der Novatio u. dessen Anwendbarkeit im heutigen gemeinen Recht*. Strassburg: Trübner. 3 M. 50 Pf.  
MEYER, E. *Forschungen zur alten Geschichte*. 1. Bd. Zur älteren griech. Geschichte. Halle: Niemeyer. 8 M.  
MOLTKE, H. v. *Gesammelte Schriften*. 6. Bd. Briefe, 2. Sammlg. Berlin: Mittler. 8 M. 40 Pf.  
MONUMENTA Germaniae historica. *Scriptorum, qui vernacula lingua uti sunt, tom. I. pars I.* Hannover: Hahn. 18 M.  
PHILIPPON. *Histoire du Règne de Marie Stuart*. T. 3. et dernier. Paris: Bouillon. 10 fr.  
ROESTEN, die, d. *Geschlechtes v. Wallmoden*. Bearb. v. H. Dürre. Wolfenbüttel: Zwieler. 12 M.  
ROSCHE, W. *Politik: Geschichtliche Naturlehre der Monarchie, Aristokratie u. Demokratie*. Stuttgart: Cotta. 8 M.  
SCHWANN, M. *Johannes Janssen u. die Geschichte der deutschen Reformation*. München: Mehrlich. 3 M.  
SPIEGELBERG, W. *Studien u. Materialien zum Rechtswesen d. Pharaonenreiches der Dynast. XVIII.-XXI. (ca. 1800-100 v. Chr.)*. Hannover: Hahn. 10 M.  
STERN, A. *Beiträge zur Litteraturgeschichte d. 17. u. 19. Jahrh.* Leipzig: Richter. 7 M. 50 Pf.  
URKUNDEBUCH, Osnabrücker. 1. Bd. *Die Urkunden der J. 772-1200*. Osnabrück: Rasthorst. 10 M.  
URKUNDEN U. AKTENSTÜCKE zur Geschichte der in der heutigen Prov. Posen vereinigten ehemals polnischen Landesteile. Hrg. v. H. Ehrenberg. Leipzig: Vert. 90 M.  
VIGOR, L. *La France en Algérie*. Paris: Hachette. 10 fr.  
WEIL, le Commandant. *La Campagne 1814: la cavalerie des armées alliées*. Paris: Baudoin. 16 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BRZELIUS, U. LIEBIG. Ihre Briefe von 1831—1845, hrsg. v. J. Carrière. München: Lehmann. 8 M.
- HARTWIG, O. Die Zelle u. die Gewebe. I. Jena: Fischer. 8 M.
- ROCHOLL, R. Die Philosophie der Geschichte. 2. Bd. Der positive Aufbau. Göttingen: Vandenhoeck. 12 M.
- SAALSCHÜTZ, L. Vorlesungen üb. die Bernoullischen Zahlen. Berlin: Springer. 6 M.
- SCHREFFLER, H. Die quadratische Zerfallung der Primzahlen. Leipzig: Forster. 3 M.
- SEELIG, E. Organische Reaktionen u. Reagentien. Stuttgart: Cotta. 15 M.
- SOMMER, R. Grundzüge e. Geschichte der deutschen Psychologie u. Aesthetik von Wolff-Baumgarten bis Kant-Schiller. Würzburg: Stahel. 10 M.
- WEISMANN, A. Das Keimplasma. Eine Theorie der Vererb. Jena: Fischer. 12 M.

## PHILOLOGY.

- ECKINGER, Th. Die Orthographie lateinischer Wörter in griechischen Inschriften. Leipzig: Fock. 2 M. 50 Pf.
- HÜBNER, H. Syntaktische Studien üb. den bestimmten Artikel bei Eigennamen im Alt- u. Neufranzösischen. Leipzig: Fock. 3 M.
- MANOWSKI, L. v. Der Auszug aus dem Paicatantra in Kshemendras Brihathkathamajari. Leipzig: Harrasowitz. 6 M.
- SAMMLUNG der griechischen Dialekt-Inschriften. 2. Bd. 4 Hft. Die delphischen Inschriften. 2. Tl. Bearb. v. J. Bausack. Göttingen: Vandenhoeck. 8 M. 20 Pf.
- SAMMLUNG kurzer Grammatiken germanischer Dialekte. Altgermanische Metrik v. E. Sievers. Halle: Niemeyer. 5 M.

## CORRESPONDENCE.

## THE GOSPEL OF PETER.

Oxford: Nov. 20, 1892.

The newly published fragment of the Gospel of Peter offers an interesting coincidence not only with the account of the crucifixion given in the Apology of Justin Martyr, but with the *In Flaccum* of Philo Judaeus.

In the Gospel of Peter we read that the malefactors who assailed Jesus made him sit on a high seat of judgment and said, "Judge us justly, O King of Israel." The Greek is as follows:

οἱ δὲ λαβόντες τὸν Κῆριον ὥθον αὐτὸν τρέχοντας καὶ ἔλεγον εὐρωμεν τὸν υἱὸν τοῦ θεοῦ ζήσαντα αὐτοῦ ἐσχηκότες καὶ πορφύραν αὐτὸν περιέβαλλον καὶ ἐκάθισαν αὐτὸν ἐπὶ καθέδραν κρίσεως λέγοντες δικαίως κρίνε βασιλεῦ τοῦ Ἰσραὴλ καὶ τὰς αὐτῶν ἐνεγκὼν στέφανον ἀκάνθινον ἔθηκεν ἐπὶ τῆς κεφαλῆς τοῦ Κυρίου.

In *Philo Lib. in Fl.* (Mangey, vol. ii., p. 522) we read how the mob of Alexandria, by way of mocking at Herod Agrippa, seized on a harmless madman and set him up as a mock-king—

συνελάντες τὸν ἄλιον ἔχρι τοῦ γυμνασίου, καὶ στήσαντες μετέωρον, ἵνα καθορῶτο πρὸς πάντων, βύβλον μὲν εὐρύσαντες ἐντὶ διαδήματος ἐπιτίθεσιν αὐτοῦ τῇ κεφαλῇ, χαμαιστράφω δὲ τὸ ἄλλο σώμα περιβάλλουσιν ἀντὶ λαμύδου, ἀντὶ δὲ σκήπτρου βραχὺ τι παύρου τμήμα τῆς ἐγχωρίου. . . . Ἐπεὶ δὲ, ὡς ἐν θεατρικοῖς μίμοις, τὰ παράσημα τῆς βασιλείας ἀνελήφει καὶ διεκδύσθη εἰς βασιλείαν, νεανίας ῥάβδου ἐπὶ τῶν ὤμων φέροντες ἀντὶ λογαφῶρων ἐκατέρωθεν εἰστήκεισαν, μιμούμενοι δορυφόρους. εἰθ' ἕτεροι προσήσαν, οἱ μὲν ὡς ἀσπασόμενοι, οἱ δὲ ὡς δικάσόμενοι, οἱ δὲ ὡς ἐντειζόμενοι περὶ κοινῶν πραγμάτων. Εἰτ' ἐκ περιστάτος ἐν κύκλῳ πλήθους ἐξήκει βῆθις ἡτοῖος Μάριν ἀποκαλούντων—οὕτως δὲ φασιν τὸν Κύριον ὀνομαζέσθαι παρὰ Σύροις.

The events narrated took place about A.D. 38.

Σ.

## "CRESCENT."

The Scriptorium, Oxford: Nov. 30, 1892.

I should be grateful to anyone who can supply any facts as to the history of this word. I want to know when, and in what language, *crescent* was transferred from its proper meaning of the waxing or first half of the moon—the *luna crescens* of Columella—and applied to the convexo-concave shape of a moon, whether *crescent* or *decreascent*, in the first quarter or the last. Also, when the "crescent" was first used as an ensign by the Turks—a point on which I find very diverse statements in books of reference. Is it true that Mohammed II.

"planted the crescent on the walls of Constantinople," or is this merely a flower of rhetoric, like the opposition of "the crescent and the cross" in the Crusades? The first date I have yet for the rhetorical opposition of crescent and cross is just two centuries old; and the writer is dealing with Turkish invasions of Austria, so that I suppose the crescent was in evidence, whether the cross was or not. How far East does the crescent go at present as a symbol?

J. A. H. MURRAY.

## THE OBIT OF ST. COLUMBA.

Youghal: Nov. 25, 1892.

Mr. Anscombe, in his letter (ACADEMY, November 19), has not essayed to prove that in 580 Whitsunday fell upon June 9 (= Easter, April 21), according to the Iona Computus. What he shows in a roundabout way\* nobody denies: (a) XI. F=Easter, April, 21, IX. F=Easter, April 14, V. F=Easter, March 24, in accordance with the Alexandrine system; (b) assuming that the Iona Computus consisted of Alexandrine epacts, with Easter on moon 14, but not later than March 25, the Columban Easter would respectively fall on April 21, 7, 21 on A.D. 580, 597, 631.

Mr. Anscombe seems unaware that the reckoning used in Iona down to 716 was admittedly the cycle of 84. This, we learn from the Paschal Epistle of Cummin, differed from the Decemnovennal in, among other divergences, the epact and 14th of the moon. Consequently, it lies upon Mr. Anscombe to give the epact, Paschal term, and Easter date of 580, according to the cycle of 84. Until this is done, his conclusion must remain a "nebulous hypothesis."

When Mr. Anscombe has dealt with the foregoing, and given his reason for stating that the latest Irish Easter was April 21, I shall, with the editor's permission, answer his query respecting the Irish Easter of 634.

The assertions that the Ulster Annalist (1) accepted 597 for the obit of St. Columba, (2) equated 595 with 597, (3) and habitually antedated by two years, being unproved, I asked to have them substantiated. In reply, I am informed that they "have been submitted either directly or inferentially to proof" in his paper. This is a facile rejoinder. How far it is effective may be judged from the fact that by his admission of having mistaken the Solar Cycle of 28 for the Lunar of 19, Mr. Anscombe amended the Ulster Annals, confessedly without full knowledge of their fundamental data. (The aid derivable from the Roman epacts is set forth in a paper on A.D. misdating in the Annals of Ulster read by me before the Royal Irish Academy on November 14, which will appear in due course.)

A fourth statement, that the Ulster Annalist made the whole chronology of the sixth century subservient to his 595=597=obit of St. Columba, is now proved (?) by a supplementary dictum respecting (not the chronicler in question, but) Tigernach!

As he omits to give grounds for the Innisfallen A.D. 507=509, Mr. Anscombe, we may conclude, abandons the equation. On the other hand, since he professes to maintain the A. P. 405 of Mennius=A.D. 433, it behoves him to assign reasons therefor.

\* The Canon employed by Mr. Anscombe is: "Si vis scire quanta est epacta [Alexandrina], sume annos decemnovennales quot fuerint, et de ipsis semper detrahe unum, et illos alios multiplica per 11, et postea partire per 30, et quot remanent tota est epacta [xi. Kal. April]." The Irish regular is 10, as there are 10 days from March 23 (the first day of the Alexandrine Paschal year) to April 1, both inclusive.

With the original before him, Mr. Anscombe reiterates that Thursday, December 7, is a blunder for Thursday, January 1. Very well: take a similar instance. The battle of the Curragh of Kildare was fought, according to the Annals of Ulster, on Tuesday, August 27, 782†. As the Dominical Letter was F, this, if the new criterion is to be relied on, signifies that the engagement took place in a year in which January 1 fell on Tuesday! *Mirus calculandi preceptor.*

B. MACCARTHY.

## "THE VISION OF MACCONGLINNE."

University College, Liverpool: Nov. 23, 1892.

Will you kindly grant me a small space to correct a few additional mistakes in my edition of the *Vision of MacConglinne* which was published by Messrs. D. Nutt & Co. the other day?

On p. 6, *Mac Dá Chérda* ought to have been translated "The Son of Two Arts." Dr. Whitley Stokes draws my attention to Todd's *Book of Hymns* (vol. i., p. 88), where all that is apparently known about this interesting person and his kindred is fully discussed, and whence it appears that the "two arts" are poetry and folly.

On p. 96, l. 3, before "rail of alder" insert "fair and white" (*findgel*). On p. 100, l. 8, for "twenty" read "four-score" (*ceithir fichit*).

The modern stories about the *Cailleach Bhéirre* or Hag of Beare, which I printed on p. 132, are now found in a more correct form in D. O'Faherty's recent publication, *Siamsa an Gheimhridh*, p. 116 (printed by Patrick O'Brien, 46, Cuffe-street, Dublin). The interest which the legends about this remarkable character, which has preserved its vitality in Irish folklore for a thousand years, seem to have excited in my readers, has induced me to prepare an edition of the poem ascribed to her, of which I have given extracts on p. 209. It will, I hope, soon appear in the *Revue Celtique*, with such translations as I am able to offer, though at present more than half of it is quite obscure to me.

KUNO MEYER.

## A SELECTION FROM LESSING.

Hamilton College, Clinton, N.Y.: Nov. 15, 1892.

Mr. T. W. Rolleston, reviewing the new edition of Hamann's-Lessing's *Laokoon* in the ACADEMY of October 22, says that, so far as he knows, no one has published a book of extracts from Lessing's works.

Such a book has been published by Messrs. G. P. Putnam's Sons, of New York and London, edited by Prof. H. S. White, of Cornell University. It is called *Lessing's Prosa*, and is a companion volume to Prof. J. M. Hart's excellent *Goethe's Prosa*.

Messrs. Heath & Co., of Boston, have announced a Lessing's Prose, selected by the writer of this. But I have hesitated to carry out my plan since the appearance of Prof. White's volume, in which the notes and introductory remarks to each selection are all that could be asked for in the way of scholarship and appreciation. But Mr. Rolleston will join with me in regretting that Prof. White has not included a single extract from the *Laokoon*. He seems to have had in mind a book introductory to the further study of Lessing's works. I had contemplated a volume of selections representative of all the prose works of Lessing. After reading your review, I am strongly inclined to take up again my abandoned plan.

H. C. G. BRANDT.

† As Maguire "writes" 781, Mr. Anscombe will perhaps maintain that he "means" 783.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 4, 4 p.m. Sunday Lecture: "Bacteria and Infectious Diseases," with Lantern Illustrations, by Dr. E. E. Klein.  
7.30 p.m. Ethical: "Quantity and Quality of Life," by Mr. J. A. Hobson.
- MONDAY, Dec. 5, 8 p.m. Royal Institution: General Monthly Meeting.  
5 p.m. London Institution: "Reading as a Recreation," by Mr. Edmund Gosse.  
8 p.m. Royal Academy: "Painting Methods," by Prof. A. H. Church.  
8 p.m. Society of Arts: Cantor Lecture, "The Generation of Light from Coal Gas," III, by Prof. Vivian Lewes.  
8 p.m. Victoria Institute: "Principles of Rank among Animals," by Prof. Parker.  
8 p.m. Aristotelian: Symposium, "Does Law in Nature Exclude the Possibility of Miracle?" by the Rev. C. J. Shebbeare and Messrs. E. J. Ryle and A. F. Shand.  
8.30 p.m. Geographical: "Journeys in Benin," by Captain Galloway.
- TUESDAY, Dec. 6, 8 p.m. Civil Engineers: Discussion, "The Manufacture of Small Arms," by Mr. J. Rigby.  
8 p.m. Biblical Archaeology: "The Different Egyptian Versions of the Bible" and "The Book of the Dead," continued, by Mr. P. Le Page Renouf.  
8.30 p.m. Zoological: "A Revision of the Genera of the Alcyonaria Stoloniifera, with Descriptions of one new Genus and several new Species," by Mr. Sidney J. Hickson; "The Convolutions of the Cerebral Hemispheres in certain Rodents," by Mr. F. E. Beddard; "A new Monkey from South-East Sumatra," by Prof. Collett.
- WEDNESDAY, Dec. 7, 4 p.m. Archaeological Institute: "Edward the Confessor's Gold Chain and Crucifix," by Mr. Walter Lovell; and "Romanesque Architecture," by Mr. J. Park Harrison.  
8 p.m. Society of Arts: "The Chicago Exhibition, 1893," by Mr. James Dredge.  
8 p.m. Geological.  
8 p.m. Elizabethan: "Sir Thomas Browne," by Mr. James Ernest Baker.
- THURSDAY, Dec. 8, 7 p.m. London Institution: "A Plea for Catholicity of Taste in Music," illustrated, by Sir Joseph Barnby.  
8 p.m. Royal Academy: "Treatment of Pictures and Drawings," by Prof. A. H. Church.  
8 p.m. Electrical Engineers: Annual General Meeting.  
8 p.m. Mathematical: "Cauchy's Condensation Test for the Convergence of Series," by Prof. M. J. M. Hill; "Secondary Tucker Circles," II, by Mr. J. Griffiths; "Determinants," by Mr. J. E. Campbell; "A Geometrical Note," by Mr. R. Tucker.  
8.30 p.m. Japan Society: "Japanese Fans," by Mrs. Salway.  
8.30 p.m. Antiquaries.  
FRIDAY, Dec. 9, 5 p.m. Physical: "Colour Vision," by Mr. W. B. Croft; "Japanese Magic Mirrors," by Prof. Silvanus P. Thompson; "Reflexion from Diffusing Surfaces," by Dr. Sumpster.  
7.30 p.m. Ruskin Society: "Art on the Modern English Stage," by Mr. C. T. J. Hiatt.
- SATURDAY, Dec. 10, 8.45 p.m. Botanic: Fortnightly General Meeting.

## SCIENCE.

## AN ETYMOLOGICAL GREEK DICTIONARY.

*Etymologisches Wörterbuch der Griechischen Sprache.* Von Dr. Walther Prellwitz. (Göttingen: Vandenhoeck & Ruprecht.)

To the student of Greek, as of any other language, an etymological lexicon is as indispensable as a comparative grammar; but the Germans hitherto have recognised only the latter necessity. We have Brugmann's Greek Grammar, a masterpiece of sobriety, and Gustav Meyer's, a storehouse of facts: to Dr. Prellwitz, a distinguished pupil of Prof. Bezenberger, belongs the credit of being the first German who, since etymology became a science, has attempted an etymological Greek dictionary. He mainly follows Fick, whose invaluable *Wörterbuch der Indogermanischen Sprachen* is now in its fourth edition; but he often displays considerable originality. He divides his work into 4926 articles, embracing, if I have counted correctly, 5934 "root-words," i.e., words whose formation requires to be explained; he includes a large number of interesting words from Hesychius, and omits only about 83 root-words found in classical Greek authors, among them 12 of the names of letters. Of these 5934 words he leaves 505 underived, marks with a query the

derivations given of 423 more, and for 162 others suggests alternative etymologies. He sometimes leaves the major part of a word unexplained, merely referring ἀλίσγω to a root *li*, and in the case of βόσ-τρως ἐν-δίνα θη-σαυρός λοι-σθος μασ-τροπός φά-σκαλος φλή-ναφος being content to deal with the first syllable alone. Only 102 words are marked as foreign, in 17 cases with a query attached; but doubtless many of the words which he leaves underived, and probably several of those which he attempts to derive, are really un-Greek.

Misprints are naturally rather numerous. To take only important cases, Dr. Prellwitz gives wrong accents to ἄκρος (under ἀκίς and φαλακρός) κήρυξ φοῖνιξ, and wrong breathings to ἀυσταλέος ἥλιος (under αὐός ἥλιος); he wrongly marks the root-vowel as long in Lat. *lucrum lituus merus nates puter* under ἀπολαύω λειμών μαρμαίρω νῶτον πῶω, and leaves it unmarked, as though it were short, in ἀμάω μᾶτιον πάπυρος, μᾶν (under μήν), and Lat. *imbecillus laridum tippula* under βακτηρία λαρῖνός τίφη. Corrections of spelling are required under the following words: ἄραμος—ἐρεμῶν, ἀσπάραγος—*asparagus*, βαύ—*baubari*, βρύλλω—ἐβρύζε, γέφυρα—\*gveghvuria, ἔψω—arm. *ephem*, καῶ—*urēdo*, κόσμος—κόσμος, μέσσοις—\*medhios, μήκων—\*makio, μυχθίζω—μύ, νήπιος—νήπιή, ννός, σκαριφάσμαι—*seribo*, ὠλέκρῳ—\*leqo. Designations of language should be added under μέλλαξ and μολύνω. What "ai. *aith* f. *Glut*" under αἰθω means I am unable to guess; "unarticulate in one's speech" (under βλαυσός) is an orthographical gem taken straight from Fick. Dr. Prellwitz denotes Welsh by "cymr.," what "brit." stands for he does not explain, and the words *dag* and *cauch*, given as such under θήγω and κάκκη, seem to be figments. It is not clear why under σπλήν we have "zend." and everywhere else "ab." (i.e., Old Bactrian: an awkward abbreviation, since it might equally mean Old Bulgarian). The Doric forms δαλέομαι ἐράτῳ μᾶνις μᾶνῳ should have been mentioned. The alphabetical order is often broken for no obvious reason; compounds are given sometimes under their own form, sometimes under the simple word, and thus ἀπολαύω appears twice over. The articles on ἀλπινοτος ἀπῶς ἀριστερός βαλβίς ἐριθος are corrected or supplemented by those on ἐπαλπινοτος πᾶς ἐνεροι φλίβω ταλασία: for εὐαγής ἰσθμός κορδύλη we have to look under ἡγέομαι εἰμι σκορδύλη respectively. The author seldom contradicts himself; but he can hardly have meant to connect Lat. *vires* with both βία and ἴς, mōles with μόθος and μῶλος, *forus* with φάρος and χορός. He is usually careful to avoid quoting unauthenticated Sanskrit words; but *dhārakas* (θωράξ), *kakk kakh* (καχάξω), *nābhīlam* (ὀμφαλός), *pundarikas* ("tiger" (πάνθηρ), *prāḍaks* ("panther" (πάρδαλις), *parut* (πέρυσσι), *puris* (πόλις), *kshij* (τέττιξ), are all "unbelegt" and should be excised. So under κάλλαια he gives (from Bezenberger) three Sanskrit words for "cock," any one of which would do if it happened to exist.

The Introduction is short and featureless; the only interesting point in it is a note on Ablaut. "Lauttabelle A," however, is very

important, though it omits eleven letters which the author afterwards recognises—the diphthongs beginning with a long vowel—the long sonants, and the sonant *ng* which he finds in γυνός (i.e., \**ngunós*, beside *St. nagnás*: why we have νύξ and not \*γύξ he does not explain)—as well as the Tenues Aspiratae, which he mentions in a note. This will give the Ursprache an alphabet of 67 letters; which perhaps ought to be enough. The most aggravating of these is the seventh letter, which Dr. Prellwitz denotes by the symbol ~, meaning, apparently, a weak vowel-sound between two consonants, representable in Greek at random by any one of the five short vowels. He does not seem to give any instance of its representation by ε, but it is o as the second vowel in μολοβρός ὄγδο(F)ος, while it is a in βανά κεφαλή λάσιος τάμνω and apparently in βαστάζω δάκτυλος νέωτα (\**teu* *Fata*, from *ēros*), i in δολιχός ξείπε (\**ēfē* *ipnós* (\**Fipnós*) λίθος πύ(F)αίω μέτος μίτω μνί(F)ον πῖθος πύστρος πύστρος τάμνος φιλήω χυθίς and perhaps σφίγγω,\* and v in βυθός γυνή γυργαθός ξέφυρος κύκλος κύλιξ κῆρυξ μύλη νύμφη νύξ νύσσω ὄρνυξ τολύπη φρίγως φύλαξ φύλλον. He sometimes speaks of it as an Ablaut of ε or o, and in the Introduction it is Ablaut of ā, ē, ō. Surely he ought to have supplied us with some sort of a knot to hold this Proteus.

Three minor points of vocalism may be noted. (1) Dr. Prellwitz follows Fick, no doubt rightly, in holding that a root may be bi-vocalic, that the root of πέτομαι is rather *peto* than *pet*; but it is difficult to believe further that the vowels may change their places at will, that γλάμων-Lett. *glemi*, ἐδανός-εἶδαε, ἐλαία-Lat. *olea*, λέπας-Lat. *lapi*, τήγανον-τάγγονον, come respectively from *glame-glema*, *sveda-svado*, *elo-ole*, *lepa-lapi*, *tēga-tagē*. (2) That, as Schulze has pointed out (Kuhn's *Zeitschrift*, 27, 420 sq.), diphthongs beginning with a long vowel existed in the Ursprache, is plain enough from their preservation in Sanskrit; but it is inconceivable that, without any law at all, *ēi*, for instance, might become not only *oi* and *ai* but also *ei* *oi* *ai*, *ē* *ō* *ā*, *e* *o* *a*, *i* and *i* (see Prellwitz under αἰεῖ ἀπολαύω γάνος δαύομαι δόναξ ἡθέω λείος πείνα φθάνω φήρω φῶις χάσκω χλῖω ἔχραον). (3) Transposition of consonant+vowel to vowel+consonant may perhaps be allowed in a few cases where the consonant is a liquid (see γέγωνα ἔγχος ἀρπάξω κρότος λαγαρός), but becomes more doubtful where it is a semi-vowel, *j* (see αἰψα ἄκος οἶψω) or *v* (see αὐγή αὐλός αἰξω εὐνή εὐνις εὐρύς εὐχος οὐλή).

The following combinations must be marked as questionable or even impossible: ἄμπυξ—ἀννύξ, ἀπαλός—ἡκα, ἀποινα—ἀπό-ποινή, ἀραιός (in Homer *Faraiós*)—Got. *arai*, ἄρμα—ἀραρίσκω, ἀττηγός—κενέβρεια, ἀφρός—ὄμβρος, γέφυρα—Sk. *ghūrṇ* "to waver," θρίξ—Lith. *drika*, ἰδὼν—λίγδος, κνέφας—Lat. *creper*, κῖός "vetch" ("quasi \**κῖκῖός*")—Lat. *cicer*, μάλα—Lat. *mille*, μορφή—Lat. *forma*, σελήνη—ἔξ+ἀλία, and, which the author himself queries, ἀγαθός—δοθίην, ἀνάξ—Lat. *prōvinciā*, χαλεπός—ὄχλος. It is not easy to believe, with Fick, that there was

\* He does not explain in any way the Homeric verb-forms κίδαμαι κέρημι πύττημι σκιδνημι, or the later ὀριγνόμεαι πύττω.

n Ablaut  $\sigma-i$  (βλέπω—Old Slavonic *glipati*, *griv*—Sk. *grīvā*), or that the  $\iota$  in *μείζων* *λοῖστος* was simply “shoved in” before the sibilant; nor to see why  $\rho$ s, a “beliebe autverbindung” in Homer, changed its form in *ἄσπορος ἔρρω ἐπίκουρος*, or how the original forms of *ἰνις κλώνις κοινέως* could have been *\*iFnis \*κλόFnis \*κοFνέω*. The  $\chi$  of *ἐχομαι*, the  $\delta$  of *νέποδες*, are left unexplained; “intensive reduplication” does not account for the first syllable of *δαρδάπνω*; Lat. *brāchium* is borrowed from *βραχίων*, not a real cognate, and so probably Sk. *halīnas* from *χαλινός*. That *εἰβω ἦπαρ*, beside *λείβω* and English *liver*, stand for *\*λγείβω \*λγῆπαρ* is a very ingenious theory of J. Schmidt's; but the only word which we really know beginning with *lj*, Lat. *ljēn* (in Plautus apparently a monosyllable), became *liēn* and not *\*jēn*. Dr. Prellwitz's “*ἐός* aus *\*vesús*,” according to which *ἐός* should have an initial *F*, is a perversion of Johansson's theory (*Bezz. Beitr.* 18. 29) that *ἐός* represents an original *\*eu(ə)su-*, and Sk. *vasús* an original *\*(ə)uəsu-*; while “*βαίνω* = Lat. *venio* aus *\*gvm-nio*” must be an oversight for *\*gvm-jo*.

E. R. WHARTON.

#### CORRESPONDENCE.

PĀLI “CUMBATA”=PRĀKRIT “CUMBHALA.”

Harold Wood, Essex.

*Cumbata* and *Cumbataka* in Pāli signify “a roll of cloth (used as a rest or stand), a coil or wreath.” We have no corresponding term in Sanskrit, though there must have been such a form as *cumbata* from which has arisen Marāṭhī *cumbala* (for *cumbada*) “a ring (of cloth) to be put under a load upon the head, or under a pitcher or vessel.” With this we must equate Hindi *cummala* (for *cumbala=cumbada*) “a ring made of grass or twigs, placed under waterpots to keep them in an upright position.” In Prakrit we find *cumbhala*, *cuñcua*, *cuppala*, in the sense of *cekbara* (H. D. III. 16). Compare *capphala* “*cekbara-viṣesa*” (H. D. III. 20.) *Cuñcua=cuñcuka=cūcuka* “a nipple.” Compare *cūa* (H. D. III. 18) a nipple for *cūpa* whence *cuppala* (for *cāpala*.)

*Cumbata*, *cumbala*, *cummala*, *cumbhala* seem to be derivatives from a nasalised form of *cāpa*. Compare Pāli *kumbhaka* “a mast” from Sanskrit *kūpaka*. The original meaning of *cumbata* seem to have been “crest.” R. MORRIS.

#### SCIENCE NOTES.

ON Sunday next, at 4 p.m., at St. George's Hall, Langham-place, Dr. E. E. Klein will deliver a lecture, on behalf of the Sunday Lecture Society, upon “Bacteria and Infectious Diseases,” with oxy-hydrogen lantern illustrations.

THE following letter has been addressed by the University of Cambridge to that of Padua, which is about to celebrate the tercentenary of Galileo's professorship:—

“Litteris vestras, viri doctissimi, GALILAEI GALILAEI Professoris vestri celeberrimi in laudem conscriptas vixdum nuper perlegeramus, cum statim in mentes nostras rediit non una Italiae regio viri tanti cum memoria in perpetuum consociata. Etenim nostro quoque e numero nonnulli urbem eius natalem plus quam semel invisimus, ubi Pisano in templo lucernam pensilem temporis intervallis aequis ultro citroque moveri adhuc juvenis animadvertit; etiam Vallombrosae nemora pererravimus, ubi antea scholarum in umbra litteris antiquis animum puerilem imbuerat; ipsa in Roma ecclesiam illam Florentinam intravimus, ubi doctrinae suae de telluris motu veritatem fato iniquo

abiurare est coactus; Florentiae denique clivos suburbanos praeterivimus, ubi propecta aetate caeli nocturni sidera solus contemplabatur, ubi extrema in senectute diei lumine orbatus cum MILTONO nostro collocutus est, ubi eodem demum in anno mortalitatem explevit, quo NEWTONUS noster lucem diei primum suscepit.

“Hodie vero ante omnia non sine singulari voluptate sedem quandam doctrinae insignem, intra colles Euganeos urbemque olim maris dominam positam recordamur, ubi trecentos abhinc annos saeculi sui ARCHIMEDES discipulorum ex omni Europae parte confluentium numero ingenti erudiendo vitam suam maturam maximam cum laude dedicavit; ubi, ut LIVII vestri verbis paulum mutatis utamur, ultra colles camposque et flumen et assuetam oculis vestris regionem late prospiciens, caelo in eodem, sub quo vosmet ipsi nati estis et educati, instrumento novo adhibito inter rerum naturae miracula primus omnium Lunae faciem accuratius exploravit, Iovis satellites quattuor primus detexit, Saturni speciem tergemina primus observavit, ultraque mundi orbem ingentem a Saturno lustratum fore suspicatus est ut etiam alii planetae aliquando invenirentur.

“Ergo vatis tam veracis, auguris tam providi in honorem, nos certe, qui Professorum nostrorum in ordine planetae etiam Saturno magis remoti ex inventibus alterum non sine superbia nuper numerabamus, hodie alterum ex Astronomiae Professoribus nostris, GEORGIUM DARWIN, nominis magni heredem, nostrum omnium legatum, quasi Nuntium nostrum Sidereum, ad vosmet ipsos libenter mittimus. Vobis autem omnibus idcirco gratulamur quod tum Italiae totius, tum vestrae praesertim tutelae tradita est viri tanti gloria, qui divino quodam ingenio praeditus rerum naturae in provincia non una ultra terminos prius notes scientiae humanae imperium propagavit quique caeli altitudines immensas perscrutatus mundi spatia ampliora gentibus patefecit. Valet.”

THE death is announced of Mr. W. Mattieu Williams, well known as a popular writer on scientific subjects. In his young days, he made the acquaintance of George Combe, and became a teacher at technical institutes. Afterwards he held appointments as metallurgical chemist at various industrial works. But for several years past he had devoted himself entirely to literature. He died on November 28, at Willesden, in the seventy-fourth year of his age.

#### PHILOLOGY NOTES.

WE have received two of the publications of the Oriental Congress, issued by the Oriental Institute at Woking. Both are written by Prof. René Basset, of Algiers, who has done so much to make known the Berber and Arab dialects of Northern Africa. One is a summary of recent studies, from 1887 to 1891, not only in Berber and Arabic, but also in Ethiopic; for it appears that M. Basset himself published, ten years ago, a collection of historical documents in Aethiopic. The summary of Arabic studies is, of course, the longest, covering more than thirty pages out of forty. It is confined to Europe, Northern Africa, and Syria, thus excluding the chief Muhammadan countries. The arrangement is clear; and, merely as a bibliography, it must be of great value to the student. The Berber and Aethiopic summaries are perhaps still more interesting, because so much less is known about these subjects in England. In Berber, the only English publication mentioned is the Kabail Vocabulary of Prof. F. W. Newman; and in Aethiopic, a translation of the Book of Jubilees (Oberlin, U. S.). M. Basset's other work is a notice of two Berber dialects spoken in the Algerian department of Constantine and in the South of Tunis. Of these he gives some grammatical notes; examples of their folklore—in Arabic, in Roman transliteration, and in a French version; and a fairly full vocabulary. Here he is on his own ground; for nothing has previously been published about these two dialects, which are apparently in process of dying out.

#### REPORTS OF SOCIETIES.

SOCIETY OF HISTORICAL THEOLOGY.—(Thursday, Nov. 17.)

JOHN MASSIE, Esq., in the chair.—A paper was read by the Rev. Charles Hargrove on “Signs of Composite Authorship in the Fourth Gospel.” The hypothesis which the reader suggested, briefly stated, comes to this: that there is evidence in the Gospel text of the use of (1) A theological work akin in character to the First Epistle of John; (2) Logia of Jesus, like the solitary Joannine saying preserved in Matthew and Luke, “No man knoweth the son,” &c.; and (3) Traditional narrative about the Lord's life and miracles—all combined, oftentimes with difficulty and not always with success, into a continuous work, and in the process inevitably altered and harmonised, then subsequently edited and annotated. He first established the *a priori* probability of such a Gospel, by showing that materials not known to or not employed by the Synoptics did exist down to at least the first decade of the second century, and that there was ground for supposing that there were, in especial, materials of a Joannine as distinct from a Petrine tone of thought. To such tradition, rather to the Gospel itself, he inclined to ascribe the disputed allusion in Justin Martyr and the early developed doctrine of the Logos. Proceeding to external evidence directly bearing on the Gospel, he showed that every tradition respecting its origin which had come down to us associated more than one other person with its author; the Muratorian Fragment, as it is the earliest, so also being the fullest in its evidence on this point. “Joannes cohortantibus discipulis et episcopis suis dixit &c. . . et revelatum est Andreae ut recognoscentibus cunctis Joannes suo nomine describeret.” Moreover, the Gospel itself speaks of a witness (xix. 35), of “we” who corroborate the testimony (xxi. 24), and of an “I” who adds the last word. The conclusion might hence be fairly justified, that more than one was concerned in the work, even if we possessed no more; but examination of the contents seems almost convincing. First, we have it admitted that the story of the woman taken in adultery is an intrusion, and that the last chapter is an appendix, which at least shows that there was no scruple in adding to it, as there must have been if it were regarded as an inspired whole. Secondly, we find evidence throughout of piece work: it is broken, abrupt, fragmentary; here abounding in details which seem uncalled for, and here puzzling us by the absence of any explanation, even when most needed. Often, too, the connexion is broken, by the insertion of some passage which seems quite out of place. Going through the Gospel up to the account of the Passion, where these phenomena were no longer apparent, and the narrative seemed continuous, the reader gave numerous instances to illustrate and confirm his hypothesis, especially dwelling on the distinct character of chaps. xiv. to xvii. distinguished from the rest of the Gospel by the almost entire disuse of the particle *οὐν*, which, while it occurs over 200 times in the course of the other seventeen chapters and is found in every other book of the New Testament, more or less, is absent alone here and in the kindred Epistle.—Mr. F. C. Conybeare read a paper on the comparison of the Holy Spirit to a dove. He showed that the dove was the recognised symbol of the divine Spirit or Logos in the allegorising theology of the Alexandrine Jews at the beginning of the first century, and he adduced a series of passages from Philo Judaeus in proof of this. He then pointed out how what was at first a metaphor came to be in the Gospel narrative interpreted as an historical fact. Of this process of gradual materialisation, or confusion of the symbol with the thing symbolised, the Gospels of Matthew, Mark, and John exhibit an early and incomplete phase; that of Luke along with Justin, the Sibylline poem, and the Hebrew Gospel of Matthew, a later and more complete phase.

HISTORICAL.—(Thursday, Nov. 19.)

OSCAR BROWNING, Esq., in the chair. J. F. Chance, the Rev. Herbert C. Watts, the Rev. G. F. Terry, G. O. Coop, and W. E. Hill were elected fellows of the society. A paper was read by Prof. Julius von Pfugk-Harttung on “The Druids of Ireland,” which was followed by a discussion, in which Mr. H. E. Malden, Dr. Emil Reich, Mr. J. Foster Palmer, Mr. Lloyd, and others took part.



ROYAL SOCIETY OF LITERATURE.—(Wednesday, Nov. 23.)

DR. PHÉNÉ, vice-president, in the chair.—A paper was read by Mr. Watkiss Lloyd on "The Central Groups of the Eastern Frieze of the Parthenon." This is a subject which has been actively discussed by scholars and archaeologists, for well over a century, with but slight approach to agreement. The present argument indicated that previous attempts at explanation were defective in principle, as failing to account for the correlation of the groups in marked symmetry, as well as for the special selection of the members associated in each. The solution propounded was to the effect that the seated divine or daemonic figures on one side are representatives of the primeval sacred traditions of Athens connected with the Erechtheum, and those on the other side in like relation to Eleusis; that this combination had reference to the incorporation of the townships of Attica—of Eleusis pre-eminently with Athens—which was commemorated annually in a festival of Athene. This union was an achievement of statesmanship, ascribed by Thucydides to the combined power and policy of Theseus, and is recognised by him as the true basis of the great career of Athens. Attention was especially drawn to the clue to the correction of names hitherto assigned, by the recognition by Prof. Michaelis of the object held by the boy whom he still calls Eros as a parasol—in truth the sacred symbol which was in custody of the priests of the Erechtheum, and paraded by them at the festival of Skiadephoria.—Mr. A. S. Murray, Mr. J. W. Bone, and others joined in the discussion.

### FINE ART.

*The Life of John Linnell.* By Alfred T. Story. In 2 vols. (Bentley.)

To mention first the three main faults of a book in which there is something to like, let me begin by saying that there is no index to this *Life* of a distinguished landscape painter—that, accordingly, there is no ready means of access to the fund of anecdote, of fact and fancy, which the volumes undoubtedly contain.

In the second place, the book itself is too big. It consists of about six hundred pages, and takes the form of two portly volumes, destined to a great extent, one would suppose for the circulating libraries. Now, though it is of course perfectly true that brevity is a quality which, in the hands of most people (who don't know how to use it), tends to baldness rather than terseness—to a parsimonious bestowal of information and thought, rather than to that to which it ought to tend, the presentation, that is, of a mental gold twice refined and without alloy—it is yet certain that diffuseness is for the average slipshod writer by far the easier method: that by this diffuseness there is cast upon the really studious reader an amount of labour which he should be spared—that much of the work is transferred from the shoulders of him who should bear it to the shoulders of those no part of whose function it is to undertake the load of it—that the only reader who is indulged or favoured by this method is the reader who is indifferent and indolent, who, naturally, in skipping the diffuse, loses less than he must lose when he is skipping the terse. Diffuseness is the curse of second-rate English writing—most of all the curse of second-rate English biography. Nay, more, it is of itself sufficient to keep irretrievably in the ranks of the second-rate that which, but for it, might have taken a more exalted place. To be diffuse is to be second-rate. It is to be an amateur and a

muddler in the use of your materials. Mere bulk may gain you a hearing, but it condemns you to be listened to but for a short time, and often by but a poor public.

So much for the first two faults: one of them, the omission of the index, an accident if you will, but an accident that is inconvenient; the other, the diffuseness, the unserviceable and baffling prolixity, a thing that is of the essence of the whole matter. It is at such length as this that we may even be thankful to the learned for instructing us on Michael Angelo and Dürer, on Titian and Rembrandt, on Watteau and on Turner; but a *Life* of John Linnell—an artist, after all, only of the second importance—cannot be written upon this scale without including many tediousnesses, *des longueurs* insufferable, and even the full text of Mr. Rogers's invitations to breakfast. The third fault—which the infectious prolixity of the volumes before me is, I fear, preventing me from at once mentioning and making an end of—is the character of the illustrations. In so far as they are concerned with portraiture, they may fairly pass. We are enabled to perceive, at all events, what were the external characteristics of a person talked about. When it comes to the landscapes, it is a different matter. Of the nature of the subject and of its composition the prints cannot indeed but make us aware. But with that their message ends. They have nothing to suggest of atmosphere or of the artist's touch.

Coming now to the book's merits, it does, let it be said, far more justice to the character of the man than to the quality of the painter. If we elect to spend our time in reading it, the man himself does finally stand before us. And this in a measure must be praise; for the man—with all his fads and eccentricities—was no doubt worth presenting. He was an "interesting personality"—in the phrase of the day—much happier, more dignified, more really respectable than many painters, in that at least he had a vision of something more than his own and his neighbour's canvases, in that his vista was not bounded by paint. Life itself concerned him: he was occupied with many of its phases: he was concerned with things beyond the grasp of the materialist; he was engaged with creeds and faiths. Very interesting, both in its deliberation of weighty thought and in its clearness and fullness of expression—very characteristic, too, of the time at which it was written—is the correspondence that passed between John Linnell and Bernard Barton, the Quaker poet, as to the "principles of Friends" and as to the possibility of John Linnell joining that body. The wish that he should do so—it need hardly be said to the well-informed—came from Linnell, not from the Quakers, who have never been proselytisers, who have received no one without closest inquiry and the conviction of real accord. The correspondence ended in Mr. Linnell being persuaded that his views did not truly fit him to join the Society of Friends; and though no doubt a part of the objection urged by Mr. Barton belonged to the period at which it was made, and would not hold good to-day—I mean the insistence upon the observance

of certain external things—it is yet true that Linnell would never have been wholly at one with those who are perhaps the most refined and the least visionary of mystics. And yet he recognised—perhaps even recognised too much—the essential part that mysticism has to play in any human life of reasonable depth and fullness.

All this time I am fighting shy—and I mean to fight shy till the end—of any detailed discussion of John Linnell's art. The simplest truth is that I have never found it particularly interesting. A dozen times less individual and less forcible than Constable's, a thousand times less exalted, less exquisite, and less varied than Turner's, there are some of us to whom it can only appeal in virtue of its formal dignity; yet in this very quality, which is the gift of the Classic, is it not surpassed by Richard Wilson and Samuel Palmer, and Barret and Varley and Oliver Finch? Along with something—but, after all, only a modest share—of the great qualities of these men, who had, in varying, but still abundant measures, nobility of line, reticence, suavity, grandeur—all that the Classic implies—an understanding that, whether Nature happened to be reproduced or not in their work, the exacting conditions of Art must in any case be complied with—along with his own modest share of these men's qualities, Linnell, I say, had something of the characteristics that conduce to popularity. Neglected though he was by the Academy, he had a long and prosperous day. In his own middle age and later time he reaped, pretty effectually, the harvest which had sprung from the seeds which he had sown. He had done work, important as to bulk and completeness, and quite good of its kind. He amassed money, and he enjoyed his reputation. The generation that has succeeded him may well be pardoned for a little indifference to his method and his achievements.

FREDERICK WEDMORE.

### THE ROYAL SOCIETY OF PAINTERS IN WATERCOLOURS.

THE most interesting feature of this exhibition is a number of drawings (244-254) by Mr. Holman Hunt, which have been prepared to illustrate an edition of Sir Edwin Arnold's *Light of the World*. They are in watercolours, silverpoint, and pen and ink. In the most important of them, called "Gloria in Excelsis," the heavens are opening to the dazzled and awe-stricken gaze of the shepherds, who occupy, with their sheep, the lower part of the picture. The conception is novel and fine; and the whole scene is brightly lit with divine light, presenting much the same difficulties as the "Triumph of the Innocents" in blending natural with supernatural illumination. It would be rash, without the guidance of the artist, to attempt to explain the arrangement of the "Company of Heaven," or even to name all the personages represented, though some of them, like Moses, are easily recognisable. It is noticeable that the angels are without wings, and of an age between childhood and adolescence. They are filled with a glorious joy and a simple rapture which is human as well as angelic; and the divine personages, though anything but conventional, are inspired with dignity and power. The design is altogether so fresh and noble that we

may hope it will be reproduced on a larger scale. Of lesser rank in the scale of imagination, but making perhaps a surer appeal by its truth to experience, is the drawing of the Unfortunate Neighbour — "To him that knocketh it shall be opened," a sort of human converse to the well-known "Light of the World." Here the mere painting of the rich, warm moonlight, striking on house and figure, and casting the garden into half light, compels the admiration, as well as the fine sentiment which pervades the composition. There may be difference of opinion as to the artist's precise meaning in the chair outside the door, and the bitch and puppy (admirably drawn) which are drinking at the water-pot. Without any ambiguity are the silverpoint portraits, the fine pen and ink designs of "The Hid Treasure" and "Christ before Pilate," and the two exact drawings of Jerusalem and Bethlehem, which remind us of the artist's early friend, Thomas Seddon, and his picture of Jerusalem in the National Gallery.

The place of honour on the north wall is worthily occupied by a large and fine drawing by Mr. Arthur H. Marsh, called "The Messenger" (85). Two men stand before a fisherman's door, the bearers of ill news, while a number of friends wait a little way off. It belongs to a class of subject common enough now, but it is treated newly. All the figures are full of character, and the pathos of the moment is sincerely given, without excess. Such drawings, together with a fine study by Mr. Burne-Jones for "The Golden Stair" (364), and Mr. F. J. Shield's "The Good Shepherd" (274) (although neither of these can be called new), show how strong the exhibitions of this Society might be in works of poetical imagination, if the members so chose. A sketch design of Mr. Walter Crane for a picture of "Neptune's Horses" (38) is another instance in point. Among the fresher and more striking landscapes are those of Mr. Ernest Waterlow, Mr. Robert Allan, and Mr. Thorne Waite. Particularly fresh in effect and brilliant in execution is Mr. Waterlow's "Over the Sandhills" (134); Mr. Thorne Waite's "Carting Corn" (31) is the largest and finest of his many drawings; and Mr. Robert Allan's "A Summer Day in the Highlands" (15) is singularly fine though incomplete.

But of all these drawings and of a great many more in the exhibition it cannot be said that they are either sketches or studies. They are drawings — pictures — sometimes, indeed, unfinished (though this can scarcely be said of many of them), but still not what is generally meant by a sketch or a study, unless putting a border of white round a picture makes the difference. The term "study" may however, be properly applied to Mr. Alfred Hunt's solitary contribution, "Armboth Fell, Thirlmere, Cumberland" (165), though it is full of elaborate and subtle work, of minute observation and refined colour; and the word sketch is applicable to most of the clever but rather flat and patchy contributions of Mr. Thomas M. Rooke, whose aim seems to be to paint light without any shade to speak of. His mosaics of light bright colour are, however, interesting and dexterous, and some like "Votive Candlesticks, St. Sulpice, Fougères" (337) gemlike and beautiful.

The variety of the exhibition is great, giving us poetry, pathos, humour, besides glimpses of almost every quarter of the globe. Mr. Albert Goodwin, fertile, poetical, accomplished, and restless as usual, ranges from Salisbury to Oxford, from North Devon to Canada. Mr. Charles Frapp has been to Japan and brought therefrom many bright and faithful studies of the people and the country. Miss Clara Montalba gives us her dreamy impressions of Sweden, of greenish tree, and reddish roof, and grayish water and sky,

charming in their way, but only half-satisfactory. Mr. Wallis shows us the rich colour of an Oriental bazaar, and paints with sympathetic touch the glory of Persian pottery. Mr. Colin Phillip has been to Austria, Lord Carlisle to India, Mr. Andrews to Niagara, Mr. Collingwood to the Alps. The critic must indeed be a traveller who dares to testify to the fidelity of half these drawings, but of their high level of merit in execution there can be no doubt.

There is not, however, much need to dilate on merits of such well-known artists as constitute this favourite and favoured Society. The humour of Mr. Stacy Marks and Mr. Glindoni, the tenderness of Mrs. Allingham, the poetry of Mr. Matthew Hale, the masterly vigour of Sir John Gilbert (shown here only in one broad sketch, 260), the patience of Mr. Pilsbury, the sweet colour and marvellous manipulation of Mr. North (of which "The Broken Bridge," 170, is this year the solitary example), the all round cleverness of Mr. Brewnall, the pastorals of Mr. Beavis and Mr. Tom Lloyd — all these and many more sources of yearly pleasure are here; and this winter exhibition may be safely said to be as full of good performance, and perhaps fuller of promise, than usual.

COSMO MONKHOUSE.

## CORRESPONDENCE.

THE AMHERST PAPYRI.

London: Nov. 25, 1892.

May I be allowed to record another little discovery of some interest that has recently been made at Didlington Hall, in Norfolk?

Mr. Griffith was, a few months ago, examining a boxful of papyri belonging to Lord Amherst, of Hackney, and among these he noted some fragments of a papyrus relating to the Fayum. These fragments have since been fitted together, and on comparing them with Mr. Harris's copy of the Hood Papyrus (published by Dr. Playte) I have found that they undoubtedly belong to the Hood document. Two other portions of the same papyrus are known, namely, the Papyri Nos. 1 and 2 of *Les papyrus Egyptien du Musée de Boulay*. The Amherst fragments contain about five pages of new matter.

During the course of next spring I hope to publish autotype facsimiles of these, the Sancha, the Sekhti, the Lee, and other papyri in Lord Amherst's collection.

PERCY E. NEWBERRY.

## NOTES ON ART AND ARCHAEOLOGY.

It is now officially announced that the Government has concluded an arrangement with Mr. Henry Tate, and that the long-talked of National Gallery of British Art will be built on part of the area now occupied by the Millbank Prison, covering about two and a half acres, with a frontage to the Thames Embankment. At the same time, the much-needed enlargement of the buildings of the National Gallery will be provided for, by a removal of the adjoining barracks to another portion of the same area. It is further reported that the new Gallery of British Art will be placed under the charge of the trustees of the National Gallery.

We are authorised to state that the body of artists hitherto known as the "Glasgow School," has been formally constituted a society under that name. The acting secretary is Mr. W. H. Ellis, 108A, West Regent-street, Glasgow.

The exhibitions to open next week include a series of drawings by Mr. H. B. Brabazon, at the Goupil Gallery; and an exhibition of draw-

ings in black and white, at the St. James's Gallery.

THE following have been elected members of the Royal Anglo-Australian Society of Artists: Messrs. Colin B. Phillip, F. W. W. Topham, W. B. Wollen, W. W. May, Sutton Palmer, G. C. Haité, and Allan Hook.

A NEW work, presenting in a popular form some of the results of recent discoveries in the domain of Oriental Archaeology, will be issued in a few days by Messrs. Cassell & Co., under the title of *New Light on the Bible and the Holy Land*. It is written by Mr. B. T. A. Evetts, and will be illustrated.

AT the meeting of the Japan Society, to be held in the hall of the Society of Arts, on Thursday next, Mrs. Salwey will read a paper on "Japanese Fans," illustrated with sketches and diagrams, and also with a collection of specimens towards which members are invited to contribute. The society now has 275 ordinary members. Many valuable donations have been received for the library, for which it is hoped that permanent premises will shortly be provided. The Emperor of Japan has sent a donation of one hundred guineas to the general funds of the society.

THE sixth ordinary general meeting of the members of the Egypt Exploration Fund will be held on Wednesday, December 14, at 4.30 p.m., in the hall of the Zoological Society, Hanover-square. Sir John Fowler, as president, will be in the chair; and besides the ordinary business, a report will be submitted by M. Naville on recent explorations in Egypt.

MESSRS. MARCUS WARD & Co. have sent us a parcel of books, which may be noticed here because of the artistic taste bestowed on their production. Though intended as presents for children and young people, they are also a pleasure to the critical eye because of their excellence in paper, print, illustrations, and (above all) in binding. We may specially mention *Red Letter Days*, by Frances Ridley Havergal, presumably a reprint; and *Violets for Faithfulness*, by Sarah Doudney.

## THE STAGE.

### DRAMATIC NOTES FROM PARIS.

Paris: Nov. 26, 1892.

"JEAN DARLOT," by M. Legendre, was given for the first time at the Comédie Française, on Tuesday last, with what is termed *un succès d'estime*: that is "damned with faint praise." I would fain protest against the indiscriminate use made nowadays of the very vague term, "pièce" in speaking of plays, instead of the more explicit title drama, comedy, or farce, which at once indicates the true character of a dramatic work. For instance, the great success of the day, the screaming farce "Champignol malgré lui" figures on the play bills as a "pièce"; while "Jean Darlot," a commonplace domestic drama, almost a tragedy, is also dominated a "pièce," to the bewilderment of the uninitiated.

Mme. Boisset (Mme. Pauline Granger) and her daughter Louise (Mme. Bartet) keep a newspaper shop in a small provincial town; they are poor, business is bad, and their hard landlord—the conventional stage villain—who nourishes sinister designs against Louise, threatens to turn them out into the street if his arrears of rent are not paid immediately. Louise, who has been brought up like a lady by her mother "who has known better days," has two lovers: André (M. Lambert), her cousin, who has just been ordered off to do his three years' military service, and does not dare to

declare his love; while the other lover, honest bluff Jean Darlot (M. Worms), an engine driver, is afraid to tell how deeply he loves her from fear of offending her. But when misfortune strikes down the two poor lone women, Jean steps in and begs them to allow him to pay the rent and save them from misery and dishonour. Mme. Boisset, although she looks down on Jean as a common workman, is aware that he is not only kind-hearted and above his position in many respects, but a man who has savings, *un bon parti*, as the French say; so she talks her daughter into accepting Jean, and they are married.

This first act, a charming bit of realism, is the best of the three. The scene is laid in the poverty-stricken home of the Boissets, brightened by the presence of Louise and her light-hearted cousin, André. We assist at Mme. Boisset's lamentations over the lack of customers and ready cash, and her quarrel with their rascally landlord; then in comes Darlot, who stops a few minutes every morning on his way to the station to buy the *Petit Journal*, to chat and pay Mlle. Louise a well-meant but often misplaced compliment. The second and third acts show us the interior of the Darlot ménage. Louise is sitting listless at the window, awaiting her husband's return for breakfast: the table is laid, and a real *pot au feu* is simmering on a real stove—so much for stage realism. Her mother comes in to help her until Darlot arrives; the latter does not get on very well with his mother-in-law, who is always taunting him with his want of education, and hinting how unfit he is to have such a pretty and well educated wife as Louise, until Darlot, losing all patience, sends her back to her shop. Poor Darlot sees plainly enough that Louise does not love him, though he hopes that by dint of delicate attentions and devotion he may some day succeed in winning her affection; but Louise's heart is elsewhere, and she shudders at the dreary prospect that lies before her. She has a touch of Mme. Bovary in her nature, and M. Legendre in writing this play seems to have been somewhat under Ibsenian influence. It is her mother who introduces the wolf into the fold in the person of André, now a dashing dragoon, who comes to bid his cousin farewell before leaving for foreign service. André upbraids her for her heartlessness; but she explains to him that it was her mother who urged her to accept Darlot out of gratitude for all his kindness, but that she never will love him, for her heart still belongs to André, and she cannot bear the idea that he is leaving on her account. The reconciled lovers rush into each other's arms and—the curtain falls.

In the third act, we find Louise in tears, her head on her mother's lap, the picture of misery and despair. Mme. Boisset tries to console her; the harm is done, but may be repaired, only she must not allow her husband to suspect anything. However, Louise, who possesses the one redeeming quality of sincerity, declares that she could not deceive her husband, but will confess her guilt to him, and bear the consequences. In the cruel scene which follows, she tells him all. A terrible change comes over the poor, confiding husband on hearing his wife's confession, and in a paroxysm of rage, despair, and jealousy he is about to turn her out of doors; but so deep is his love that he relents, and almost begs of her to remain. But she refuses to live any longer beside him. The refusal provokes another outbreak of jealous anger: he drags her to the window with the intention of throwing her into the river below, but love is stronger than anger; he lets her go, and, with a wild cry of despair, springs over the balcony himself, and dies. At the general rehearsal, Darlot actually threw his wife out of the window first, and

then jumped after her. This dénouement was far more logical, considering his violent character, and the provocation he had received. Such is the very dramatic but unsatisfactory end of M. Legendre's "pièce," which began so well in the first act, and proved so disappointing in the two last. From a literary point of view, "Jean Darlot" is a work of some merit, containing passages which remind us that the author is a poet though an inexperienced playwright.

The character of Jean will rank among the finest creations of M. Worms, who delighted everybody with the bluff *bonhomie*, the tenderness, and dramatic force he showed in the part. Mmes. Bartet and Pauline Granger were perfect in the parts of Louise and her mother. André was played by that rising young actor, M. Albert Lambert. The scenery and dresses were in keeping with the humble surroundings of the drama—a genteel adaptation of the Théâtre Libre.

Cecil Nicholson.

#### STAGE NOTES.

THE revival at the Princess's of Messrs. Jones and Barrett's never very successful melodrama, "Hoodman Blind," is suspected by many as having been undertaken for a temporary purpose; clear it is, in any case, that it does not serve any specially artistic aim. The chief character is played by Mr. Rolls Balmain, who, in a somewhat rough fashion, is not ineffective. Mr. George Barrett, who is always welcome as the representative of a cheery helper of virtue in distress, has confessedly a part that suits him, and in acting it on the present occasion he does indeed but resume his own. Mr. Bassett Roe plays by no means badly the villain, to whom Mr. E. S. Willard originally gave such colour and force. And the double rôle of the heroine—which was wont to be interpreted by Miss Eastlake—now falls to the lot of Miss Sara Mignon, an actress whom we cannot remember to have seen before.

THE Comedy has closed its doors after a very brief revival of "The Arabian Nights," which, amusing as is the piece and competent as was the cast, does not seem to have caught on.

CHANGES of the bill are imminent at one or two of the more important theatres. "Dorothy" has already been revived at, or rather transported to, the Trafalgar-square, with Mr. Hayden Coffin out of the cast, and Miss Decima Moore very lively and agreeable in the part the performance of which by Miss Marie Tempest we confess we never greatly valued. And at Drury-lane Sir Augustus Harris is promising the town a pantomime that is to "beat the record": that is, as regards cast probably, for it cannot do so as regards gorgeousness.

MR. J. T. GREIN has secured the Royalty Theatre for the next performance of the Independent Theatre Society, the second of the present season, which will be given on the evening of Friday, December 9, to be followed by a matinee on Tuesday, December 13. On this occasion will be produced the first original piece brought out under the auspices of the Society—"Widowers' Houses," a realistic didactic play by Mr. Bernard Shaw. The cast includes Miss Florence Farr, Miss Kate Phillips, and Messrs. W. J. Robertson, W. T. Percyval, Arthur Whittaker and James Welch. Such seats for either of the above performances as remain unallotted after the subscribers have been accommodated may be obtained on application to the hon. secretary, Mr. A. Teixeira de Mattos, 81, Warwick-street, Eccleston-square.

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## LITERATURE.

*Eighteenth Century Vignettes.* By Austin Dobson. (Chatto & Windus.)

STEELE'S Letters, Prior's Kitty, Spence's Anecdotes, Captain Coram's Charity, The Female Quixote, Fielding's Voyage to Lisbon, Hanway's Travels, A Garret in Gough-square, Hogarth's Sigismunda, The Citizen of the World, An Old London Bookseller, Gray's Library, The New Chesterfield, A Day at Strawberry Hill, Goldsmith's Library, In Cowper's Arbour, The Quaker of Art, Bewick's Tailpieces, A German in England, Old Vauxhall Gardens—these are Mr. Dobson's themes. Now, the best classification of scholars and of critics is under two heads: those who do, and those who do not, adore the eighteenth century. To its votarists and devotees it is the enchanted, the golden, the incomparable age: our dearest friends lived in it, and our best books were written in it. We know that the ages of Shakspeare and of Milton were greater far than the age of Addison and of Pope, of Johnson and of Burke, of Berkeley and of Gray, of Fielding and of Richardson: we acknowledge the exceeding glory of Wordsworth, Coleridge, Keats; but for pure and genuine pleasure we turn most often and most gladly to the age of the golden mean. Glover's "Leonidas" does not depress us; we can stomach Beattie on Truth; Home's "Douglas" and Mason's "Caractacus" are positively our delights. In the meanest last century book there is something of urbanity, atticism, grace, composure, ease; some felicity of arrangement or charm of manner: the hireling pens of pamphleteers, the pensioned Grubstreet Muses, have a pleasant way of seeming scholarly and grave, or bright and witty. Critics and controversialists, whose whole aim was a brutal bludgeoning or filthy bespattering of their opponents, yet kept about them some air of taste and art. The vile thing was done with a certain happy congruity, a certain dexterous and able grace. For myself, let me confess that the literature of the last century has few dull places: deistical treatises, Christian evidences, third-rate essayists, Odes to Solitude, I can enjoy them all. In a word, the bad writing of the last century is more tolerable than that of any other century; it shows more of the craftsman, the artist, the master of composition and design.

What, then, must be the joy of such an enthusiast for the unenthusiastic century, when he reads Mr. Dobson upon some of the best and greatest charms of that century! After toiling through volumes of a

horrid modernity, all weeping and wailing, all fire and frenzy, I turn to the eighteenth century, as Herrick from his hated Devon turned to London:

"I send, I send here my supremest kiss  
To thee, my silver-footed Thamasis!"

Like Dr. Birkbeck Hill, that master of last-century literature and true servant of its great writers, I "find in their exquisitely clear style, their admirable common sense, and their freedom from all the tricks of affectation, a delightful contrast to so many of the eminent authors of our own time." And Mr. Dobson has here put together twenty brief and winning sketches of much that is most dear and pleasant in the arts and letters of his cherished age. All are good, some "choicely good"; let us dwell a short while upon each of them.

Mr. Dobson's vignette of Steele is not unworthy to be set beside Thackeray's larger portraits in *Esmond* and in the *Lectures*: it should help to keep alive that interest in Sir Richard lately awakened by the publication of an admirable biography. Mr. Dobson, by a few judicious strokes, puts before us the most lovable of wits and worthies: the bustling, sensitive, pleasant creature, of whom Dr. Johnson could say nothing severer than: "Steele, I believe, practised the lighter vices." Even the ridiculous Colley Cibber, in his suit against Steele, informs the Master of the Rolls: "Sir, the Case, in plain Truth and Reality, stands thus: Sir Richard, though no Man alive can write better of Oeconomy than himself, yet perhaps, he is above the Drudgery of practising it." There is hardly any English author more praised, and by more people, for his good nature: "he was," said Young, "the best-natured creature in the world: even in his worst state of health, he seemed to desire nothing but to please and be pleased." His letters to his "Dear Prue," their simple affection, humorous honesty, and touches of very tender sentiment, have well inspired Mr. Dobson to sketch some scenes and ways in the life of this "clever, faulty, kindly," man.

Prior's "Kitty" is her Grace, the famous Duchess of Queensberry, a lady whose charm and beauty were proverbial. Some men are so afraid of being conventional, says Young, that they blush to be found out in a truism:

"If they by chance blurt out, ere well aware,  
A swan is white, or Queensberry is fair."

"Kitty, beautiful and young" is a fascinating figure: Prior, Gay, Pope, Swift, were her worshippers; her humours make a charming diversion in "the artificial century." There must have been something very winsome and pleasantly provoking about her Grace: something very generous and upright about her husband, Thomson's "worthy Queensberry," who "yet laments his Gay." Thackeray has hit off excellently Gay's lazy life at Amesbury, under this ducal patronage:

"With these kind lordly folks, a real Duke and Duchess, as delightful as those who harboured Don Quixote, and loved that dear old Sancho, Gay lived, and was lapped in cotton, and had his plate of chicken, and his saucer of cream, and frisked, and barked, and wheezed, and grew fat, and so ended."

"How comes it," asked Pope, "that providence has been so unkind to me (who am a greater object of compassion than any fat man alive) that I am forced to drink wine, while you riot in water prepar'd with oranges by the hand of the Duchess of Queensberry? That I am condemned to live by a highway side, like an old Patriarch receiving all guests, where my Portico (as Virgil has it) *Mane salutantum totis vomit aedibus undam*, while you are wrapt into the Idalian groves, sprinkled with rose-water, and live in burrage, balm, and burnet up to the chin, with the Duchess of Queensberry? That I am doom'd to the drudgery of dining at court with the ladies in waiting at Windsor, while you are happily banish'd with the Duchess of Queensberry?"

Swift's correspondence with the duchess and with Gay, as Mr. Dobson observes, has been variously judged; I must own to finding it delightful. All Swift's envious and savage contempt, his mock humility, condescending playfulness, and rare strokes of true tenderness, are in his letters to the great lady, whom he has not seen since she was five years old. There are few pleasanter things in fiction than Smollett's bringing Mr. Matthew Bramble and his companions to Drumlanrig, the Queensberry seat in Scotland, which "puts one in mind of the beautiful city of Palmyra." The duke was all courtesy; "the duchess was equally gracious, and took our ladies under her immediate protection." Prior's "Kitty" entertaining Mrs. Tabitha Bramble! "She died in Savile Row in 1777, of a surfeit of cherries, and was buried at Durrissdeer": a name which takes us away from Smollett and Humphry Clinker to Mr. Stevenson and the Master of Ballantrae.

Spence is our next figure. "An extreme poor creature," says the courteous Warburton, to whom the gentle, amiable scholar must have been very contemptible. It is Pope, of course, who has kept Spence alive, because it is Spence who has made Pope so living. But the *Anecdotes* are full of other interests, and their bibliography is a curious piece of history. Singer's edition was published in 1820, upon the same day as Malone's; but my own copy was presented by Singer to "The Right Honourable Sir George Campbell" upon August 15, 1819, which seems to show that "advance copies" were in existence very early, the title page being dated 1820, and the preface December, 1819. As Johnson has somewhat extinguished Boswell, so Pope has extinguished Spence, who deserves, perhaps, a little more attention than he has commonly received. Every one of his greater critics has been severe upon him:

"At Captain M'Lean's I mentioned Pope's friend, Spence. Johnson: He was a weak conceited man. Boswell: A good scholar, Sir? Johnson: Why, no, Sir. Boswell: He was a pretty scholar. Johnson: You have about reached him."

Gray echoes Johnson:

"I remember to have read Mr. Spence's pretty book. . . . If you ask me what I read, I protest I do not recollect one syllable; but only in general, that they were the best bred sort of men in the world, just the kind of *frinds* one would wish to meet in a fine summer's evening, if one wished to meet any at all. The heads and tales of the dialogues, published separate in 16mo, would make the sweetest reading in



natur for young gentlemen of family and fortune, that are learning to dance."

And he criticises the *Polymetis* very much in the tone of Lessing, whose references to it in the *Laocoon* are very frequent. Lessing ascribes to him "much classical erudition," and "a very trustworthy acquaintance with the latest works of ancient art"; but he maintains that "to every reader of taste his book must be absolutely intolerable." Spence took up the precisely opposite method in criticism to that of Lessing; and it is true, as Mr. Dobson observes, that Lemprière superseded him. Spence would be glad to think that his successor was also a Wykehamist. For *vir doctissimus Josephus Spence*, as another fellow Wykehamist, Lowth, termed him, "Dear Jo," as most of his correspondents called him, "Dear Spanco," as young Lord Middlesex addressed him, was a very patriotic Wykehamist, and one of an interesting little group of literary Wykehamists: Young, Pitt, Spence, the laureate Whitehead, Lowth, "Muscipula" Holdsworth, Theophilus Cibber the actor, brother of Colley; that most attractive youth, Harrison, whose early death was bitterly lamented by Swift; Joseph Warton, Collins, and others. The earlier of these were patronised by Bubb Dodington, and, like Thomson and Voltaire, knew well "the pure Dorsetian downs" at Eastbury. They resemble, in many ways, the quadruple alliance of Etonians: Gray, Walpole, West, and Ashton. Surely Mr. Dobson is incorrect in saying that Pitt translated Homer? His translation of Virgil is fairly well known, and not without its merits. In his fastidious tastes, Italian culture, gentle humour and grace, Spence seems to me a Gray without Gray's genius: a kindly soul, who passed his days in benevolence, helping the Queen's thresher poet and librarian of the grotto, Stephen Duck; assisting Thomson; charitable towards the blind poet and scholar, Dr. Blacklock; and, as Swift "charitably sneers," in "fondling an old mother—in imitation of Pope!" At least, we are greatly in his debt for those solemn and tragic pages, in which he tells us of Pope's wasting away to death, while Bolingbroke bursts into tears, accuses Heaven, and cries out many times: "O great God! what is man?"

Captain Coram's Charity, otherwise the Foundling Hospital, is treated by Mr. Dobson very genially. The old seaman's pleasant memory deserved this tribute. The place is redolent of famous recollections: of Handel and of Hogarth, above all. That irascible little artist writes:

"The portrait I painted with the most pleasure, and in which I particularly wished to excel, was that of Captain Coram for the Foundling Hospital; and if I am so wretched an artist as my enemies assert, it is somewhat strange, that this, which was one of the first I painted the size of life, should stand the test of twenty years' competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it."

Mr. Dobson recalls Thackeray's use of the old place in *Vanity Fair*, and his residence hard by; Dickens also has kept up the Captain's memory by his strange creature,

Tattycoram, in *Little Dorrit*; while he also lived in the same quaint and quiet old neighbourhood. And did not Mr. Kenwigs desire his defrauded infants to be taken away to the "Fondling"?

I suppose no place in old London is so constantly mentioned in old literature as the Apollo room at the Devil, by Temple Bar: the dramatists revel in allusions to it. But few stranger scenes, even in Ben's roaring days, can have taken place there than that which Mr. Dobson next describes—the coronation of Mrs. Charlotte Lennox by Dr. Johnson, upon the publication of her first novel. The doctor, for inexplicable reasons, held her superior to the Grecian Mrs. Carter, the moral Miss More, and the vivacious Miss Burney. Goldsmith wrote an epilogue to her play, and was curiously asked, so he told Johnson, to hiss the play in honour of Shakspeare, whom the lady had treated lightly in her *Shakspeare Illustrated*. She is one of his few contemporaries whom Johnson honoured by quotation in the *Dictionary*. Her famous book, *The Female Quixote*, is quite unreadable now, and, spite of Johnson and of Fielding, ought to have been so from the first. But she gave occasion for that inimitable description of the famous revel by the pompous knight, Sir John Hawkins: a revel of tea, coffee, and lemonade upon Johnson's part; the other guests obeyed the "convivial laws" of his early namesake:

"Let no sober bigot here think it a sin,  
To push on the chirping and moderate bottle;"

and the injunctions of Drayton in the same place:

"Let not a man drinke, but in draughts profound;  
To our God Phoebus let the health go round."

Fielding's *Voyage to Lisbon* is the next piece in this goodly collection: a praise of a most manly, spirited, pathetic, and neglected masterpiece, by the master whom Mr. Henley does well in calling "worthy to dispute the palm with Cervantes and Sir Walter as the heroic man of letters." That humorous and lusty vagrant, Borrow, made the same voyage on his ludicrous mission of spreading "scripture knowledge" in Spain: a mission in which the Protestant archbishop of Dublin has rashly followed him. Upon landing in Lisbon, Borrow exhorts travellers to "repair to the English church and cemetery, Pere-la-chaise in miniature, where, if they be of England, they may well be excused if they kiss the cold tomb, as I did, of the author of *Amelia*, the most singular genius which their island ever produced, whose works it has long been the fashion to abuse in public and to read in secret." He quaintly adds: "In the same cemetery rest the mortal remains of Doddridge, another English author of a different stamp, but justly admired and esteemed." Mr. Dobson, indeed, will hardly allow the Journal to be "a literary masterpiece"; yet I can use no other term of a work so enchanting in its fine simplicity and courageous temper.

We pass on to a very different traveller: Jonas Hanway, philanthropist and hater of tea, moralist and patron of the umbrella. A portentous scribbler, and excellent man! His travels, abroad and at home, are only

remembered by Johnson's witticisms. Mr. Dobson has not exaggerated the truly repellent character of the latter, the journey from Portsmouth to Kingston: an eight day's journey, says Hawkins, told in two octavo volumes. Mr. Dobson pleasantly describes his purchase of this work in Holborn, a presentation copy to two ladies embellished with some abominable verse in Hanway's autograph. The only good thing to be said of Hanway's works is that they are perpetually surprising the reader; the titles of Montaigne's *Essays* are not more delusive. I lately bought, in Holborn also, two volumes of Hanway, with a title-page of sixty-two words; except for a charming frontispiece by Major, the volumes are deadly in their diffuse dullness. Now and then we have delightful references to "the much admired Mr. Dodd," that rascally parson who seems to have preached charity sermons from his cradle to his gallows; or to "Mr. Whitefield at Tottenham Court," whom, with the sect called Methodists, Mr. Hanway does most vehemently revile. He followed, or preceded, Bishop Lavington upon the same theme, and makes the amazing statement that

"in Cromwell's time it is well-known that the Popish clergy, disguised as Reformers, found their way to our pulpits, and we must not be surprised if the same should happen again amongst the Methodists."

Of which the sober English is, in Newman's words, that Wesley was "the shadow of a Catholic saint." But this wearisome, old scribbler was a man of most real and practical charity; and Mr. Dobson has dealt kindly with his ways and works.

"A Garret in Gough Square" describes one of the many London homes of Hanway's great antagonist, that champion of tea, whose melancholy disorders, like those of Cowper, may have been increased by his indulgence in "the cups that cheer, but not inebriate," as Cowper sang, "conveying" the phrase from Bishop Berkeley. It is a dignified portrait of the great man's habitation, with touching reverence for his sorrows and cares, with a brave vindication of his literary excellences. Let us hope that Mr. Dobson will do something to dissipate the tiresome superstition, that Johnson's works are a ponderous mass of affected and pedantic verbosity. The flippant persons who are ever prating of the *Rambler's* heavy dullness would be surprised to find, by experiment, how bright and vigorous is the better part of it. But Johnson has worthy champions in this age; to them we may leave him.

Hogarth's "Sigismunda," that tragical piece, is the next subject. And what more can be said than Mr. Dobson has said? He tells all the petty quarrels and misadventures that surround its history. Let me tell one little fact which would have enraptured poor Hogarth. The present writer lately spent a morning at the National Gallery, and came to the "Sigismunda." Two men, of rusty and ragged appearance, stood in front of it. Said one to the other: "We've been through the whole show, and I say it's the best of the lot. Look at the woman's eyes!"

Mr. Dobson's remarks upon *The Citizen of the World* are naturally full of zeal

and of love for the author, whom he has served in so many ways. The suggestion that these incomparable sketches were suggested by Walpole's anonymous Chinese pamphlet seems extremely probable: it is just the kind of hint which Goldsmith's genius so often wanted to set it working. One can scarcely say too much in praise of Goldsmith's essays: they resemble Addison and Steele on this side, Fielding and Dickens on that; yet they have an incommunicable air of distinction wholly their own: a delicacy and simplicity, a natural felicity, which stamp them as original. Goldsmith's exquisite verse, much as it owes to others, has precisely the same quality and distinction: a kind of innocent, pleasant grace and ease and charm, with touching passages of deep sentiment here and there, whilst all is musical and mellow, perfectly finished and wrought out.

Another paper is upon Goldsmith's Library; and it is curious to reflect that Goldsmith, like Racine, as Mr. Dobson notes, or like Browning, as he might have noted, appears to have kept no copies of his own works. The paper upon Gray's Library is a very different record; the dainty Cambridge scholar, the fastidious recluse or delicate worldling, was a born bookman. Mr. Dobson remarks upon his careful collection of MS. music from Italy: in this Gray resembles Milton, who brought home a similar collection. Indeed, Milton "The Lady of Christ's" and "Miss Gray of Peterhouse" are well worth comparing in their Italian travels and studies.

"An Old London Bookseller" is a sketch of Newbery, once a familiar name with children: a shrewd, genial figure of a man, with his eternal Dr. James's Powder, and his childish classics. All the last century children's books are charming and pretty; and even Mrs. Trimmer has at least one masterpiece. Newbery, like Cowper's Johnson, and Pope's Lintot, and Johnson's Cave, is one of the many booksellers who make the old annals of "The Trade" such pleasant reading.

"The New Chesterfield" is, in part, an apology for that elegant and polite writer, who has been the scorn of stern moralists this many a year. Mr. Dobson shows that much of the notorious Letters is excellently moral and true; and he pleads, as only the singer of "a fine old-fashioned grace" could plead, that

"the finished elegance, the watchful urbanity, the perfect ease and self-possession which Fielding commended, and Johnson could not contest, are things too foreign to our restless over-consciousness to be easily intelligible."

It is worth notice that Lord Chatham, in those strangely neglected letters to his nephew, Thomas Pitt, speaks of behaviour, carriage, "deportment," the graces, in the very accents of Chesterfield; and Chatham was no Chesterfield at heart. To such caricatures of exquisite breeding, as the Prince Regent in life or Sir John Chester in literature, we may apply Young's sentiment: "a Half-Chesterfield is quite a fool."

Two of Mr. Dobson's remaining vignettes are pieces of reconstructive antiquarianism in his best manner: "A Day at Strawberry Hill" and "Old Vauxhall Gardens." Within

the limits of a brief sketch, they could not be improved; all is there—happy quotation, dexterous allusion, positive knowledge: Georgian England revived in two characteristic scenes of public and of private life.

"In Cowper's Arbour" is a graceful portrait of the lighter, brighter Cowper: the "worldling" of Mr. Birrell's recent essay. This is the Cowper whose letters show us the inveterate fish-eater; the jester with Newton, once of the slave trade, now of the Olney Hymns; the facetious and playful Cowper, all sprightliness and airs.

"I am jealous," writes Lamb to Coleridge, "of your fraternising with Bowles, when I think you relish him more than Burns, or my old favourite, Cowper. But you conciliate matters when you talk of the 'divine chit-chat' of the latter: by the expression, I see you thoroughly relish him."

That is the true Cowper: the Cowper who sat in his pleasant arbour polishing *John Gilpin* to perfection, and sending his verses over the way to Mr. Wilson, the barber.

I have scarce left myself space to say anything about the three remaining papers: sympathetic "chit-chat" about Stothard, "The Quaker of Art," about Bewick's Tailpieces, and about the adventures of the young German, Pastor Moritz, in the England of 1782. For the first of these, one is especially grateful; as the happy possessor of that "old double-columned edition of the essayists," praised by Mr. Dobson, I am vastly indebted to the graceful art of Stothard. He has suffered, also, by foolish comparisons with Blake. Upon Bewick Mr. Dobson writes with authority, and further—what does not always accompany authority—with charm and ease. In particular, he well insists upon the moral force of the designs: their grimness of humour, sadness of tone, and perfect nicety of truth. The account of Pastor Moritz, a kind of German Partridge or Strap, is delightful enough; but it is a pity that the scene of the Oxford dons drinking and disputing at the Mitre, the gem of the book, was too long for quotation.

If we go through Golden-square, which is most living to us: Mr. Matthew Bramble or Lord Bolingbroke, Mr. Ralph Nickleby or Cardinal Wiseman? That is the sort of question prompted by this book; it is so full of the rich life of all literature and so full of actual life also. The books and the men of the past are as real, or as unreal, as each other; it is Mr. Dobson's fortunate office to bring them out of the dust and ashes back to life. His is not a great book, a masterpiece of learning, of criticism, of history; but it is a masterpiece of cunning craftsmanship. To design and compose these Vignettes, with artful touches of love's labour, is no light thing; one must be something of a Goldsmith, something of a Lamb, to do it. Mr. Dobson's verse is, indeed, of a finer quality: yet I find it hard to say, without foolish airs of enthusiasm, how good is this book of prose.

LIONEL JOHNSON.

### *The Memories of Dean Hole.* (Arnold.)

FAMILY mottoes are generally matters of assumption. Are we wrong in surmising that Dean Hole himself made choice of that which, with his armorial bearings, is stamped on the cover of this entertaining book? For, "*Froena vel aurea nolo*" may be liberally interpreted to mean "Even a deanery does not prevent me from talking as I please"; and this describes, accurately enough, the course which the genial author has pursued. To a large extent, his "Memories" are of artists and archers, of cricketers, sportsmen, gamblers, and (of course) gardeners; and the stories about those classes who lie outside his own vocation—as well as about those within it—are told with a freedom that is unusual in a church dignitary. Deans, however, are privileged folk. Were it otherwise, and were Dr. Hole a less large-minded and tolerant humourist than he is, one might feel disposed to crave a little more reserve than he sometimes exhibits. Such a phrase as "our comic ecclesiastical history"—though its meaning be perfectly innocent—scarcely suits the lips of one who occupies a prominent place in the Church, and who, we are well assured, has the deepest reverence for its orders and organisation.

But, we must confess, the Dean's book is much more easy to read than to criticise. What can one do for an author who, from a well-stocked and retentive memory, brings out treasures, new and old, for our gratification? To quote his best stories, or to seek to "cap" them, would be an ungracious act, and, moreover, an extremely difficult one. If among them we find some old familiar friends, we have to bear in mind that the Dean himself was on intimate terms with John Leech, and, through him, an occasional contributor to *Punch*. Nay, more; he dined once at the "hebdomadial board" in Bouverie Street, and was made an honorary member of the mess.

About John Leech, the kindest-hearted of caricaturists, he has a good deal to say. No artist had ever more enjoyment of his art than he. Sometimes he would work with marvellous rapidity and finish three drawings on wood between breakfast and luncheon. He was always on the look out for subjects, and though he often found them in the hunting field, he was too cautious a rider to emulate the wonderful feats he depicted. His end came very suddenly.

"On the day before his death he had promised, and had commenced, a drawing for *Punch*. On the morning of that day he said to his wife, who in her widowhood repeated his words to me, 'Please God, Annie, I will make a fortune yet.' Messrs. Agnew had offered him £1000 for four original pictures. He proposed to give up his work for *Punch*, which overtaxed his strength, and to take a house in the country. But 'God's finger touched him, and he slept.' A sudden spasm, *angina pectoris*, and that noble heart was still. That right hand, cold and white as marble, could give and bless no more. His last words were, 'I am going.'"

In contrast with this was the last scene of Tom Hood's life. Weak and emaciated in body, he lay expecting the summons. But the old bright spirit was strong within him,

and, pointing to some pungent plasters which the doctor had put on his chest, sighed, "Ah, Leech, so much mustard and so very little beef."

The Dean, except in the hunting-field, does not seem to have handled the brush, but at an early age the pen was in his hand. His first tragedy was written at the age of eight, his first poem at ten, his last sermon, it would seem, at forty or thereabouts. Only twice in twenty years, since he discarded his MS., have words failed him, and then not from want of faith, but want of food or strength. He quotes with approval what the Scotch elder said to the minister.

"The minister made a very free use of notes in the pulpit, and the congregation did not approve. They decided to expostulate, and sent a deputation. He heard their remonstrance, and he informed his visitors, somewhat rudely, that his memory required assistance, and that he intended to use it. 'Weel, then, minister,' said the chief of the legation, 'if ye sae soon forget your own sarmons, ye'll nae blame us if we follow your lead.'"

Of ecclesiastics in his own church, the Dean's memories go back to bygone days—days of pluralities and non-residence—when rectors did as little as decency compelled, and that but once in the week, and a clergyman would devote himself to the pursuit of the fox, which, it is charitable to suppose, he mistook for a wolf, and, like a good shepherd, was anxious to destroy. Not that the Dean would exclude the clergy from all part in field sports. Anything to make and keep them manly is permissible (for is he not able to cite an instance where a miner was converted by a curate's hit to square leg?) and, though times are changed, the Dean would still sanction a hard-working parish priest having a day's hunting on one immutable condition—that he shall ride straight to hounds.

The Dean's memories of what he did when, for the first time, he became possessed of a gun will recall like memories in many of his readers. In other sports, he says, experience adds to enjoyment:

"But in shooting there is no joy to compare with the first partridge, pheasant, woodcock, blackcock, grouse, mallard, snipe, or running game. . . . What shall we compare with the eager, intense felicity of boyhood, wandering about the woodlands on a summer's eve, creeping, gun in hand, to the corner of the covert whence the rabbits come forth to graze, and intercepting one of them ere he can reach his refuge?"

It is easy to see that in these reminiscences the Dean feels the keenest pleasure. He wears the gaiters still, it is true, but they are of the wrong colour, and the apron—dignified and distinctive though it be—is a sorry substitute for the old shot belt that encumbered but could not retard the activity of youth.

CHARLES J. ROBINSON.

*The Church in Spain.* By Frederick Meyrick. (Wells Gardner & Co.)

WE should have little but praise to give to this history of the Church in Spain, by Canon Meyrick, had the last pages been equal to those preceding them. Its want of proportion is glaring. The volume con-

sists of 450 pages, including index. Gothic and Moorish Spain extend to p. 372. Less than eighty pages are given to the history of the Church in Spain from the time of Ferdinand and Isabella to the present day; and even this short space is curtailed by a needless excursion into the history of Portugal. It would have been far better to have dedicated this volume to the history of the Church of Spain in Roman, Gothic, and Moorish times, say to the advent of the Austrian dynasty, and to have left the more modern Church of Spain for another volume.

Consider for a moment what is necessarily omitted in thus forcing all this later history into four-score pages. The position of Charles V. in Europe with regard to the Protestants is hardly noticed; yet it is this, with the fatal legacy left to Spain by the success of the Moorish wars, the acting as champion of Christendom against the unbeliever and the heretic, which occasioned the greater part of her subsequent misfortunes. It is this legacy, to champion orthodoxy, to crush out heresy, which Phillip II. inherited from his father: the office to which both he and Spain were all unequal, but the duties of which, as he understood them, he strove unswervingly to fulfil. Two men in prominent positions in that age lived almost perfectly up to their own ideal. Each has thereby earned for himself the undying hatred of the other half of European Christendom. These two were Calvin at Geneva, Philip II. in Spain. Nothing made Philip swerve from his purpose: neither ambition, nor conquest, nor riches, nor affection. He trampled on the liberties of peoples; he neglected the possessions of half a world. The loss of provinces, of fleets, the sacrifice of his son, of his money, of his time, of his pleasures—all were given without grudging to this. He would not even lend his influence in papal conclave to the choice of a Pope favourable to him politically, but of whose orthodoxy he was not assured. All others quailed at times; in the frightful disasters, the slow decadence which fell upon the country, the faith of Spanish Churchmen, as Ribadaneira tells us pathetically in his *Tratado de la Tribulacion*, might be sorely tried. But Philip never shrank; he did not even abdicate, as his father did, when all went against him, but died as he had lived, toiling in the same cause to the last, in the meagre cell which he had prepared for himself in his convent palace. Besides this almost dramatic action of Philip II. in Europe, there is the conduct of the Spanish bishops in the Council of Trent, where, according to Vargas, they stoutly upheld the rights of the collective episcopate against papal absolutism and infallibility. There is the history of the foundation of the Spanish Church in the Americas and in the East. Then at home there is the history of regalism, and the strange, fitful hankering after a more national Church, aspirations which did not entirely cease until the present century, when they were destroyed, as in France, by the school of radical ultramontanism, of which Lamennais was the precursor. To the history of the Inquisition some attention is given; but there is nothing on the strange episode of Maria de Agreda,

the *Ciudad Mystica*, and her correspondence with Philip IV. The true story of the expulsion of the Jesuits from Spain, and of the means whereby Carlos III., one of the most superstitious and morbidly conscientious of Spanish sovereigns, was induced to sanction such an act, have never yet been told. The narrative of the changes made in the constitution of the Church in Spain in 1812, 1835, and 1851 would alone more than fill the space which Canon Meyrick has given to the whole period; and these omissions seem to call loudly for a second volume.

But to recur to what our author has done, and done well. It would be difficult to tell the stories of the old Martyrologies better than is done here. It has evidently been a labour of love on the part of the writer. He has felt all the charm, and all the unconscious poetry of these *Acta Sanctorum*, which held the place in mediæval literature that novels do now, and with far deeper effect on the reader or the hearer. He has well brought out the consistency of Spanish character, as it is delineated in these histories, whether of Roman, or of Gothic, or of Moorish times, with that of the Spaniards of the Inquisition, and of to-day. At times, of course, where so much is still doubtful, we find Canon Meyrick taking a different view from that which we should take. He knows and follows many of the best, but misses some of the latest, authorities. Like most other historians, in our opinion, he exaggerates the power of the Goths; instead of speaking of the Gothic Church absorbing the Catholic, we should speak of Spaniards and of Catholics absorbing the Goths, as the English did the Normans. He does not remark the changing influence of Moorish civilisation on Spanish, beneficial at first, then wholly the reverse. We never feel certain that the Isidorian or Muzarabic Liturgy was identical with that of Northern Spain before the introduction of the Benedictine rule. The alleged counter-miracle which helped on the introduction of the Roman rite into Toledo is not mentioned. Our author speaks of the condemnation of the writings of Erasmus by the Inquisition, but does not tell of the singular vacillation on this point. The noble charities of Spain, the earliest of their kind in Europe, are left unnoticed. Cardinal Ximenes is likened to Isidore of Seville, and to Julian of Toledo; but a truer parallel would be between him and Cardinal Wolsey, or Richelieu. He was certainly the minister who consolidated despotism in Spain, and he did his work so well that there was no need of a successor. After him the monarchs, if they chose, might govern alone; they might have secretaries and favourites, but had no need of ministers.

These are all, perhaps, matters of opinion. Canon Meyrick's work is really well done; only he has made the mistake of treating one half of his subject as if it were the whole.

WENTWORTH WEBSTER.

*Far Cathay and Farther India.* By Major-General A. Ruxton MacMahon. (Hurst & Blackett.)

GEN. MACMAHON was for some years Political Resident at the Court of the King of Burma, the father of the monarch deposed by Lord Dufferin. It is probable that twenty years ago few Englishmen possessed a wider knowledge of the then independent country of Upper Burma, or could speak with more authority about the Lord of the Golden Foot, "Crocodile of Chrysolite," who ruled in barbaric state at Mandalay, about his ministers and councils, and about the various races of Farther India, who were more or less subject to his sway. Gen. MacMahon's work on the Karens is well-known to all who are interested in the history and geography of the Burmese empire. The present volume is more fragmentary and less original. Some chapters are avowedly based on the writings of officials of a younger generation, who know Upper Burma as a British province. Elsewhere, the author relies on his own experience, dating from the days before the conquest. Portions of the book, again, have already appeared in the magazines and reviews; in others we have observations never before put on record. It may be said at once that for Gen. MacMahon to have written a dull or useless work on anything connected with Burma would have been impossible. He saw so much of the Burmese, and under conditions which can never recur, while at the same time he has set down what he saw with such intelligent interest, that the reader who finds no entertainment or instruction in the volume must be dull himself. It would be mere idleness, moreover, to complain of the want of an index and a map.

On the other hand, one may venture to suggest that the author's opinions are not infrequently expressed in a way that leaves room for argument. He frankly criticises the policy, both of the Indian Government and of the local administration, in regard to Burma. Thus we read of inexcusable want of foresight; of the shameful neglect of the English to fulfil their promises—this in regard to the Singphos. We are told that the policy of the Government of India, though paved with the best intentions, was for many years cursed with a moral obliquity of vision which saw no harm in depriving Lower Burma of its surplus revenue. As regards Upper Burma the author speaks of over zealous efforts to stamp out dacoity by shooting and flogging men and burning villages. Nor is Gen. MacMahon content with denouncing the Government he served for its misdealings with the Burmese. An unbending policy of non-interference, he says, with the religions of the people of India has, to the lasting and ineffable reproach of the British Government, entailed intolerable misery and humiliation on many millions of Hindu women. Shameful perfidy, moral obliquity, inhumanity, abiding disgrace—these are rather strong indictments when launched by an officer who has filled high and responsible posts under the Government which he invites all just and honourable men to execrate; and to say the least, they are indictments which are un-

warrantable unless they are plainly stated and proved up to the hilt. Yet one cannot always find either abundance of proof or lucidity of statement. Surely there is much to be said both against and for interference with the marriage customs of Hindustan. What proof is there for the statement that

"Over zealous efforts to stamp out dacoity by shooting and flogging men and burning villages, coupled with a want of readiness to pardon offenders who repented of the evil of their ways, hardened men of this stamp and aggravated the difficulty."

Gen. Sir George White, whose sincerity and sound judgment can no more be questioned than his gallantry in the field, was in command of the troops in Upper Burma after the annexation. In a published despatch he writes:—

"I have been three and a-half years in Upper Burma, in a position to know the many and great difficulties against which the Chief Commissioner has had to contend, and to appreciate the unremitting labour and consideration for the true interests of the people which have characterised every measure introduced by him to meet these difficulties; and I cannot close this paper without expressing the regret with which I have observed the systematic misrepresentation which nearly every act of the local administration has undergone at the hands of a section of the local press."

When Gen. MacMahon speaks of the British authorities as "living in a fool's paradise" and otherwise neglecting their duties, does he base his insinuation on trustworthy intelligence or on press telegrams? Living in London, it is possible that he may command better sources of information than Sir George White had access to; but the reader is entitled to know what these sources were.

To question Gen. MacMahon's authority on points of ancient history may appear still more audacious; but his account of the early connexion between India and China might be supplemented. After saying that from very remote times embassies frequently passed between the two countries, the author goes on to tell us that "the first embassy on record is in the middle of the seventh century, A.D." According to Mr. Beal, "the first authentic communication of China with India took place" about 130 B.C., when a Chinese ambassador was sent to the Yue-chi. Later on, about 60 A.D., a Chinese mission reached Magadha. However, this is not a matter of moment; and something remains to be said on a subject more closely connected with the politics of the day. Gen. MacMahon writes:

"Single handed, we can easily beat the French in the little game of diplomacy lately played in India beyond the Ganges; and in alliance with China we can checkmate Russia in the big game"

—that is, in Central Asia. A belief in the value of an Anglo-Chinese alliance against Russian aggression towards India is no doubt entertained by some exponents of Asiatic politics; but it will not bear scrutiny. Even if the Chinese are willing to help us, they could not do so unless they held a strong military position in Eastern Turkestan. The evidence of Col. Mark Bell and Capt. Younghusband, to say nothing of facts which are obvious on the map, com-

pletely upsets any calculation of this kind. Were China to make common cause with us against Russia, she would lose Kashgaria; and thereby yet another state separating the dominions of England and Russia in Central Asia would be obliterated. Then as to the French. In the author's opinion, they have now lost all their chances in Indo-China.

"The judicious policy of the British Government in dealing with the Shan States, combined with the tendency of Siam to seek the protection of England in the event of her being coerced in any way by her Gallic neighbours, have [sic] doubtless ere now convinced the French that there is little probability of their dreams being realised."

The French have made more progress and stand on a firmer footing than the author would allow. It is true they cannot be a real danger to us, in a military sense, in this quarter; but they can, and possibly will, close a large commercial field which might otherwise remain open to the British trader. Nor, while it is certain that Siam, unaided, is impotent to resist French aggression, can it be said that the Siamese could safely rely at the present moment on the assistance of Great Britain.

Some admirable observations on trade routes and railway schemes for Indo-China will be found in the concluding chapter of the book. They may be specially commended to the notice of people who would incite the Indian Government to undertake or countenance projects for railways from British Burma to Chinese Yunnan, which, as the author argues, could only be carried out at an immense cost, and would be of little use when constructed. Nor will the reader overlook the remarks on the results of State education in Burma, where our system of public instruction, according to Gen. MacMahon, has done more harm than good. Here again, however, we do not find either a statement of official views or a refutation thereof based on ascertained facts. Every year official reports are published showing that public instruction makes fair progress in Burma; something more is needed than the opinion of a writer who left the province years ago to prove that this progress is deceptive.

STEPHEN WHEELER.

"GREAT FRENCH WRITERS." — *Adolphe Thiers.* By P. de Rémusat. Translated by Melville B. Anderson. (Fisher Unwin.)

It is always a little dangerous to prophesy. Writing early in the sixties, M. Scherer anticipated that posterity would forget Thiers as a statesman, and think of him only as the historian of the Consulate and the Empire; and, notwithstanding Thiers' earlier achievements in the field of politics, this might possibly have proved to be right if his political career had come to an end in 1862. But in 1863 he stepped forward into the arena again as the opponent of the Empire; and it is as the man to whom France turned, not in vain, during some of the very darkest hours in her history that one mainly thinks of him now. The writer has, in turn, paled a little beside the statesman, who first tried heroically to avert the



war with Prussia, and then, "when all was done that man could do," conducted the difficult negotiations for the evacuation of the French territory, quelled the hideous insurrection of the Commune, and restored to France her confidence in herself.

Moreover, though it is as one of "the great French writers" that Thiers figures in the excellent series to which this volume belongs, yet evidently the more purely literary aspect of his career has not had the strongest attraction for his present biographer. And this can readily be understood. For M. de Rémusat, unlike his distinguished father, is better known as a politician than as an author, and his relations with Thiers—it will be remembered that he accompanied the latter during his sad diplomatic wanderings in 1870—were mainly political. Accordingly, in this volume we have a sketch, executed by a hand at once perfectly competent and sympathetic, of the great man's politics—his hostile attitude towards the government of the Restoration, his position during the reign of the Citizen King and the Republic of 1848, his opposition to the Empire, his brief but most beneficent exercise of supreme power, and his not inglorious fall. The career so sketched was certainly not without faults. M. de Rémusat, whose grandfather served the First Empire, and whose father served Louis-Philippe, is scarcely just to the Restoration. It is at least open to question whether the root-and-branch hostility of the Liberals—Thiers among them—was altogether wise. Be that as it may, Thiers clearly did not recognise during the next reign how little Louis-Philippe's government could bear even a constitutional opposition. Then, again, his adulation of the first Napoleon's memory must be accounted a grievous error. Nor, in his fear of anarchy, did he wake sufficiently soon to Napoleon III.'s sinister designs upon the liberties of France. But if these were faults, they were more than amply redeemed by splendid services; and it is due to him—perhaps more than to any other man except Gambetta—that France has now, at last, found what may seem to be a settled form of government.

As a writer, there is much to be said about him too. M. de Goncourt observes, in his notes on men and things, that a great writer is to be known by his use of "rare"—that is original, striking, graphic—epithets. Judged by such a standard, Thiers is simply "nowhere." It may be doubted whether there is one "rare" epithet in all the many volumes of his *Histoires* of the French Revolution and of the Consulate and the Empire. But in default of such artifices—or, if you will have it so, graces—of language, there are in those *Histoires* literary beauties of passing excellence. The general arrangement is well ordered and most symmetrical. Complicated as are the events described, the narrative invariably keeps a perfect lucidity. The interest scarcely ever flags, even when matters usually held for dry, such as administration and finance, are in debate. Nor—and here I touch on the question of pure style—is there any attempt to keep the reader's attention by rhetoric or declamation. The language remains always

easy, measured, simple, of the most transparent clearness, and not without point and a kind of manly elegance. It is the language, in short, of the old French classical tradition.

No doubt a flaw may be found here and there. Thiers was not an "impeccable master." In those many volumes of his there are, as M. de Rémusat says, and others have said before him, passages in which the style is so easy as to pass beyond the confines of carelessness, the thought so clear as to become commonplace. A writer is seldom an orator with impunity, for the two arts are in many ways distinct; and Thiers, though, curiously enough, he failed like Disraeli in his maiden speech, was one of the greatest political orators of this century, having at command gifts of the rarest kind: a matchless lucidity in exposition, and a singular dexterity in debate. That he occasionally carried his oratorical methods into his books, is not therefore to be wondered at. He did not, however, at all do so habitually; and his books compare, in this respect, very favourably with those of his great rival Guizot, who almost always wrote as if he were making a speech.

With Thiers the man we scarcely make any very near acquaintance in the present biography. M. de Rémusat probably wished to avoid what the French call "reportage"—all the anecdotes, gossip, small personalities that dog, as it were, a great man's fame. And for this M. de Rémusat is to be thanked. Yet I cannot but think that, in his laudable desire to focus our attention on Thiers' public career, he has somewhat neglected to show us the real inner Thiers, and omitted to record facts of legitimate interest in his life. Thiers the statesman is painted for us here in good strong colours; Thiers the orator and writer, in fainter hues; Thiers the art lover and collector, scarcely even in outline: and Thiers the man, only at most in *grisaille*.

FRANK T. MARZIALS.

#### NEW NOVELS.

*Helen Treveryan*. By John Roy. In 3 vols. (Macmillans.)

*God's Fool*. By Maarten Maartens. In 3 vols. (Bentley.)

*A Tangled Webb*. By Lady Lindsay. In 2 vols. (A. & C. Black.)

*The Last Touches*. By Mrs. W. K. Clifford. (A. & C. Black.)

*Infelix: a Society Story*. By Lady Duntze. (Ward & Downey.)

*Pierre and his People*. By Gilbert Parker. (Methuen.)

*Young Lucretia*. By Mary Wilkins. (Osgood, McIlvaine & Co.)

THE author of *Helen Treveryan* reveals himself pretty soon to the wideawake reader as a member of one or other of the Indian services, though we should dissuade any laborious enquirer after personal facts from endeavouring to hunt up the name of John Roy among soldiers, or "politicals," or civilians of any kind. The note, however,

is given not merely by the presence of knowledge on every page, but by two slight undernotes of complaint which are very common on Indian official lips—neither, we fear, without provocation, though we trust that both are a little exaggerated. Mr. "John Roy" has drawn a decidedly *sanguant* (Dryden used the English word in the same sense, but we are too mealy-mouthed for that now) portrait of Mr. Pitt Wright, the young Englishman of fortune who comes out to India with official and other recommendations, and quarters himself upon everybody, from the Viceroy downwards, as coolly as if he were a conqueror, and in an enemy's country; manifesting not the slightest gratitude to his hosts, and something less than the slightest courtesy to his hostesses. We hope the picture is exaggerated; but we must confess that there is a very remarkable consensus of testimony the other way among Anglo-Indians, some of whom at least are very far removed from any taint of inhospitality or churlishness. As for the second, the older, complaint of the way in which Englishmen at home neglect the interests and the affairs of India, that is natural: it is rather too well founded, but it certainly is exaggerated. Our countrymen in the Land of Regrets are too apt to forget that we neglect and forget *all* English interests (including home ones) by turns. However, these things have little to do with the merits of *Helen Treveryan* as a novel. These merits are considerable. The painting of manners is always bright and lively; the characters are well defined; the sketch of the cooping up of General Roberts's force at Cabul is first-rate, and many of the fighting passages in the same part of the book are not inferior. Mr. Pitt Wright (though, as we have said, we hope a *charge*) is a very clever *charge* of a very disgusting and too common kind of cub. But Mr. Roy has, from inexperience doubtless, fallen into two errors which a critic could have warned him of. He has carried on the time of his story too long. He has anticipated the birth of his heroine; and, after making her marry hero number one (a very good fellow), without any apparent disillusion or disappointment, he has conducted her leisurely into the arms of hero number two (who, be it said in passing, is rather too much of a prig. Both these things have no doubt been done by great novelists; but they are dangerous things to do and best avoided by the novice.

The last book of the very clever author of *The Sin of Joost Avelingh* is worthy of his reputation for cleverness and for writing attractive, and scarcely in the least exotic, English. It is unworthy of him, we think, in a certain want of compression and in the violent involution and contortion of the plot. To begin a book with an elaborate intimation of a certain murder, then to jump back for a generation or thereabouts and to tell the story in a sufficiently leisurely manner for three volumes, at only the end of which is the murder actually committed and explained, is one of those "studio tricks" which have often been fashionable, and have sometimes succeeded in all arts, but which in no art can be pronounced very good. Moreover, it seems to us that the filling is too voluminous—that ingeniously

observed and well written as the story is, there is not enough real matter in it for three volumes, perhaps barely enough for two. However, that may be very much a matter of opinion. There is no doubt about the effectiveness of the finale—the self-sacrifice of “God’s Fool” who, in consequence of an accident in childhood, has suffered from brain affections that have ended in blindness and a form of mental incapacity, which is not adjudged to be incapacity of managing affairs. So that he remains the senior partner and nominal head of a vast business, which is entirely in the hands of his brothers. It would in the case of this kind of book be wrong to hint what this finale is, or the precise nature of the relations between the two brothers, Hendrik and Hubert. These things are well managed; but the chief merit of the book is to be found in the careful and successful portraiture of the *bourgeois* life of “Koopstad,” and especially the character of Cornelia, Hendrik’s wife. These various excellences indeed may, to some people, atone for the faults noted above; and certainly on any estimate the book is not commonplace.

The idea of Lady Lindsay’s *A Tangled Web* has enough both of ingenuity and of audacity. It starts from one of those wonderful advertisements which we have all seen, and in which “a lady of title” offers to introduce unchaperoned young ladies (common for choice) into “the best society” for a consideration. The oddity lies in selecting for the purpose a young woman who has a perfect right to enter the best society herself. “Lady Griselda” is a Scottish heiress, who seems to be left in a state of friendlessness and relationlessness rather strange anywhere in a lass with both tocher and pedigree, and nowhere more strange than in Scotland. She is so set upon going *au fond de l’inconnu pour trouver du nouveau*, that she determines to submit herself to the chaperoning of the advertising Lady Bingham as plain Marjorie Smith, of Australia, overcoming the objections of her factor, and of “Gallikins,” an affectionate companion. Of course she comes in contact with the very people she wishes to avoid—some English relations of her mother’s—and of course she falls in love with one of them; but the reader may be left to find out all about that. For the rest, the thing is sufficiently agreeable, though the manners of Wilfrid Aveling, the lover, seem to leave to desire, and the position of the heroine, Marjorie or Grisell, is distinctly false. But there are periods in which manners often leave to desire, and positions are frequently false.

It was a good notion of Mrs. Clifford’s to issue, shortly after the decided and deserved success of *Aunt Anne*, a collection of shorter stories. The dates of their original appearances are not, we think, given; but it is pretty certain that they represent an intermediate stage of craftsmanship between *Mrs. Keith’s Crime* and the later novel, and they certainly also show an advance therein. The opening and title story—which tells how a wily English woman by utilising her natural advantages, suc-

ceeded in prevailing on a ferocious French painter, whom she had attracted and rejected in earlier days, to soften a ferociously true portrait of her which he had been induced by money to paint after he became famous—is very clever; and the same quality rarely fails in the other contents of the volume. Mrs. Clifford may also be congratulated on having abandoned for the most part the typographical and other tricks which marred *Mrs. Keith’s Crime*. It is always wise, when you have power, as Mrs. Clifford has, to leave it to itself. “That will be better for it,” as was said of old. If with power you can conjoin charm, then you do the greatest things. We are not so certain that Mrs. Clifford has yet mastered this conjunction; but there are so many who are unable to give us either one or the other!

Of such is Lady Duntze. A person who calls his or her book “a society novel,” may be said to provoke *à outrance* any critic of fairly decent taste. For our part, in such cases we make immense allowances. If the offender can be saved, even so as by fire, the almost inconceivably low standard of comparison which he or she invites is always present with us. “I do not write English,” the title pleads; “I cater only for the vulgar; please be lenient with me.” We shall be as lenient as we can. Lady Duntze’s heroine, who has a rather stupid but sufficiently amiable and sufficiently affectionate husband, “takes up with” a most appalling sweep, and being a fool as well as not much better than she should be, poisons herself instead of playing the game through. Thus she fails from the only three conceivable standpoints. “Why did you love anybody but your husband?” says Morality. “Why did you adopt French customs *à demi*?” says Cynicism. “Why couldn’t you wait for a gentleman?” says Taste. And Jetta Carew is cast in all the three trials.

The stories contained in *Pierre and his People* are interesting, and the book is not commonplace. It deals with the Hudson’s Bay country—as one is still inclined to call it, notwithstanding the mediatizing of the great company—the country of *habitants* and *voyageurs*, of French and Indian half castes, of Irish and Scotch exiles, of English emigrants and travellers, all subjected to an English-American constitution and administration, and to a curious blending (such as hardly exists anywhere now in the United States themselves) of Eastern civilisation and Western savagery of scene. We are not quite sure that in any single instance Mr. Parker has got the story-interest or the story-machinery quite right. He does not seem able to tell a tale; but he has done what is, perhaps, rarer—he has given the atmosphere of an unfamiliar state of life.

We are afraid that Mr. James Payn, who the other day proclaimed his dislike of *The Wide, Wide World*, would not like *Young Lucretia*. You cannot please everybody; and there are people, we are told, who think *Gil Blas* overrated. *The Wide, Wide World* is not quite so good as *Gil Blas*; but it has its merits, and those who can perceive them will perceive the merits (especially as they

lie in much smaller compass) of *Young Lucretia* and her companion tales. We like them. They have the virtue which is wanting in so much contemporary American work—they represent the natural actions and thoughts of natural people, not the actions and thoughts, or abstinences from action and thought, of people who have been educated, who have come to the conclusion that there is English literature, French literature, and what not, and who want to go one or a dozen better. We make our compliment to Miss or Mrs. Mary Wilkins, and shall be glad to read another book of hers. GEORGE SAINTSBURY.

#### GIFT BOOKS.

*The Girls and I: A Veracious History.* By Mrs. Molesworth. Illustrated by L. Leslie Brooke. (Macmillans.) As last year, so again now, Mrs. Molesworth has chosen to keep to her older and better style, with which she first won fame in *Carrots*. And, for our own part, we hope that she will never again admit into her stories for and about children the disturbing element of the supernatural. “I” is a little boy, the only brother of four sisters, who is inevitably attuned somewhat to the feminine temperaments that surround him and make up his life; for the father is pushed into the background—as is the way with modern fathers—and the grandfather is yet more shadowy. The experienced art of the authoress is well shown in her portrayal of the mixed motives of this boy, who gives us some months of his autobiography. The incidents are of a commonplace kind, though we are introduced to one or two aristocratic personages; and the whole story is very simple and (in the true sense) realistic. There is, of course, something of a mystery, and a few strange coincidences; but without these not even Mrs. Molesworth’s skill would be able surely to hold the attention of young readers. As to the illustrations, whether Mr. Leslie Brooke has improved, or whether we have become more familiar with him, we know not; but we will say that he has reconciled us to Mr. Walter Crane’s retirement from the long partnership. The boy is always admirable, particularly on the title-page.

*Gil the Gunner: or, The Youngest Officer in the East.* By George Manville Fenn. Illustrated by W. H. Overend (S.P.C.K.). To those who remember the Mutiny and the passions it aroused, it will seem a bold thing on the part of Mr. Manville Fenn to have taken for his hero, or one of his heroes, a ringleader of the revolt. According to the historical facts, not a single native chief—except, perhaps, the Amazon Rani of Jhansi—affords material for this sort of romantic treatment. But we dare say that our author knows his public; and that the present generation of English boys, not born of Anglo-Indian stock, are ready to believe in an Indian Saladin. The nominal hero of the book is a lad, fresh from home, who is appointed to a battery of Bengal Horse Artillery *circa* 1856. The gunners, of course, were Europeans; but when the sepoy in the same cantonment rose, they managed to carry off the guns with their horses. The helpless indignation of the dismounted gunners, and the clever stratagem by which they recovered their guns and horses, forms the most effective scene in the story. The hero gets severely wounded, and is taken prisoner by the mutineers. Indeed, he owes his life to their Raja—a Muhammadan, by the way—who turns out to be none other than a regimental syce whom he has always befriended. All this

part seems to us improbable and long drawn out. But at the end we are treated to some good fighting; while the hero is ultimately rescued from a position that is both physically and morally awkward. We have read better books by Mr. Manville Fenn.

*Fifty-two Other Stories for Boys.* Edited by Alfred H. Miles. (Hutchinson.) *Fifty-two Other Stories for Girls.* (Same Editor and Publishers.) *Fifty-two Fairy Tales.* (Same Editor and Publishers.) If among the children of to-day the instinct of gratitude has not been dulled by the extravagance of beneficence, Mr. Miles must surely be as dear to them as were the delightful Peter Parley, and the genial Old Humphrey to their fathers and mothers. His new stories for boys and girls are, we think, if possible, even better than their predecessors, though we are well aware that this is a verdict which to those who only know the predecessors must seem ridiculously extravagant. To boys and girls who take this view, and who are sufficiently alive to their own interests to read the "Gift Book" column of the ACADEMY, we would simply say: "Persuade some father, mother, uncle, aunt, or friend to give you the *Other Stories* for a Christmas box, and then see if you do not agree with us." All the old favourites, Mr. Henty, Mr. Manville Fenn, Dr. Gordon Stables, Mrs. Linnaeus Banks, Miss Rosa Mulholland, and others are well to the fore, and there are a host of new friends, among whom Mr. A. Lincoln Green, the author of that capital story, "The Vengeance of Yussuf Ben Sadi," deserves special mention. Of *Fifty-two Fairy Tales* it need only be said that Mr. Andrew Lang, of red, blue, and green editorial fame, has found a friendly but formidable rival. Mr. Miles probably does not profess to be a specialist in fairy lore; but in variety of interest and delightfulness his collection of fairy stories from German, Italian, Spanish, Swedish, and Oriental sources is bad to beat. When the children have gone to bed, the book is tolerably certain to be devoured by their seniors—that is, by such of their seniors as know what is good for them.

*Dear.* By the Author of "Tip Cat." (Innes.) When a new edition of the history of Christian names is written, a special chapter must be devoted to those which have been inadvertently given. The charming heroine of this charming book got hers in this way. Her absent-minded father had listened to many discussions as to what his little one's name should be, but forgot all about the matter when he held the child in his arms at the font, and there bestowed upon her publicly the name she already bore within his heart. It suited her admirably; and every one seemed to know intuitively what it was, and would address her by it. How she grew up in the poor parsonage, shedding brightness upon all its inmates, is told with just that mixture of pathos and humour which the authoress has at her command and has elsewhere displayed. The country scenes and the country folk are faithfully drawn—not overdrawn nor drawn from fancy; and the "little parson," who reminds one in some points of the good priest in *Les Misérables*, is, we hope, not without a parallel in the ranks of the Anglican clergy. We suppose it was necessary for the story's sake that Dear should marry the wrong man, but the writer at any rate repented the deed; and we are able to put down this pretty tale with a smile and not a sigh, and that is as it should be.

*Little Joan Maitland.* By E. C. Phillips. (Griffith, Farran & Co.) This is a book for small children and for baby-lovers among adults. We are introduced to Little Joan Maitland at the earliest possible moment of her infancy, and we lose sight of her at the early age of five or six. But her baby life between these points is very pleasingly and

naturally told; and we are persuaded that few readers who can appreciate a small child's history will be able to resist the fascination which Little Joan exercises both within and without the home circle. The humanising effect she produces on the moody temper and desolate life of Sir Howard Glen is another version of the lesson told in such a masterly manner by George Eliot in her incomparable *Silas Marner*.

*Condemned as a Nihilist.* By G. A. Henty. (Blackie.) Of course Mr. Henty does with ability whatever he puts his hand to. But in this story of the possibilities that, so to speak, lie in wait for the spirited and adventurous youth who goes to Russia, he seems rather overburdened with his subject. His book seems long, and a considerable portion of it has a "got up" look. Godfrey Bullen, however, who goes to St. Petersburg in connexion with his father's business, and there falling into what used to be considered "bad company," is sent to Siberia as a Nihilist, is a very good example of the English public schoolboy who never ceases to be a public schoolboy. We cannot say much for the Russians and others whose acquaintance Godfrey makes in the course of his travels; they have an unreal look. The escape from Siberia, however, is well told, and the description of prison life is very graphic.

*The Guinea Stamp.* By Annie S. Swan. (Oliphant, Anderson & Ferrier.) There is a good deal more both of sin and of misery in this story than is generally to be found in books by Annie S. Swan. Glasgow dreariness and music-hall vulgarity are almost realistically painted. The would-be hero of the story seduces a poor girl; and the undaunted heroine marries the brother of the seduced girl. Still, there is more "grit" in *The Guinea Stamp* than there is in most stories of the sort; and its author evidently does know Glasgow middle-class life. Three of the leading characters—the miserly Uncle Abel, Gladys Graham (who makes none the worse an heiress that she has to experience very dismal poverty before she secures her fortune), and her gnarled oak of a sweetheart—are admirably sketched.

*Strange Yet True.* By Dr. Macaulay. (Nisbet.) In this collection Dr. Macaulay gives all sorts and conditions of authentic (or, at least, reasonably authenticated) stories; it is, indeed, a Scotch haggis of those facts which are stranger than fiction. The very different "affairs" of the Armada, *The Kent*, *The Royal George*, and *The Vega* are here given; and Martin Luther, Guy Fawkes, Anson, Thomas Muir, and the Brothers Haldane rub shoulders with each other. But if the meal that Dr. Macaulay supplies suggests "promiscuous feeding," the quality is good. He tells his stories in an eminently "popular" style. This is an admirable book to put into the hands of a lad of the best Sunday-school type.

"THE DAINTY BOOKS."—*For Grown-Up Children.* By L. B. Walford. *Mum Fidgets.* By Constance Milman. (Innes.) Charming little volumes are these, with "dainty" covers and pretty illustrations, and we expect they will be among the most popular gift books of the season. Some of Mrs. Walford's stories have, we think, appeared before; but in their new form they will be welcomed by lovers of children even more than by children themselves. They are pictures of child life drawn with a delicate and sympathetic hand. "Mum Fidgets" is amusing and less wildly improbable than "The Two Richards," in which Miss Milman is scarcely at her best.

*The Thirsty Sword: a Story of the Norse Invasion of Scotland.* By Robert Leighton. (Blackie.) Mr. Leighton has broken new

ground, and, with the aid of the printer and the designer (Mr. Alfred Pearce), has produced a volume which will attract the boys. He deals with the invasion of the Western Isles of Scotland in the thirteenth century by Hakon, King of Norway, and has blended fiction and history together in a skilful way. The introduction of a couple of maps is both useful and astute, as they help to give the story an additional degree of *vraisemblance*, and to counterbalance the marvels and mysteries with which the pages abound. As an antiquary's picture of a remote age, Mr. Leighton's work may be full of blemishes; but as a vigorous tale of doughty deeds and simple virtues—as well as of uncanny creatures—it will secure for itself no small popularity, and will deserve it.

*Spitewinter.* By Helen Shipton. (S.P.C.K.) The authoress is a well-known and esteemed purveyor of children's fiction, and accordingly we expect good work from her hands. *Spitewinter* does not rank with her more elaborate efforts, but the story is decidedly pleasing and well told. In its course a question of casuistry crops up, which has been frequently utilised by fiction writers—viz., the obligation of a man who has, as he supposes (though his supposition is wrong), committed the crime of murder to give himself up to justice and so exonerate a suspected person. The duty is not in this instance so hampered by other obligations as to seem impossible; and so the problem, such as it is, is both ethically and readily solved. Eunice Goodwin is a charming heroine, and her crusty but genuine old father is well drawn. Healthy in tone and entertaining in narrative, this book is one to be by all means commended.

*Cousin Isabel.* By Marion Andrews. (Gardner, Darton & Co.) This is another addition to the many stories based upon the Siege of Londonderry, or at all events taking that exciting episode as an historical background. The actual incidents of the siege are interwoven into the life of "Cousin Isabel" and her relations with a fair amount of skill, and the story is not wholly unworthy of its sensational and heroic environment. It must, however, be regarded as no small tribute to Lord Macaulay's picturesque history of the same events, that it renders almost every other reproduction of it comparatively tame and spiritless. The authoress of *Cousin Isabel* has, however, attained a more than average success.

THE boy who wishes to run away to sea will probably act promptly if he reads *Steady Your Helm!* by W. C. Metcalfe (Nisbet). It is crammed with adventures which befall two schoolboys. They make a voyage to China, and discover the skeleton of an uncle who has been thoughtful enough to leave his private papers near him. Then the bones tumble asunder as in a pantomime; but all ends happily. The tone of the book is excellent. The scenes at school are weak and sufficiently fanciful. Every now and then the diction of the story is ludicrous. Who ever heard a boy grumble because "he was classed in the category of idle fellows?" Some of the ruffians might have sailed with Mr. Stevenson, and this is a high recommendation.

*New Relations.* By Emma Marshall. (Nisbet.) A new story by this popular authoress will be welcomed by girls. Like all Mrs. Marshall's books, this is pleasantly and brightly written. The dialogue is easy and natural; and the characters are well drawn, though we are inclined to think that the stage is rather overcrowded. Notwithstanding this, we can cordially recommend *New Relations* as a gift book for girls.

*St. Dunstan's Clock.* By E. Ward. (Seeley.) In this historical tale for children Miss Ward

has broken entirely new ground. The story of the great fire of London in 1666 is admirably told, and much insight is given into the ways and manner of life of the shopkeepers in our great city in the seventeenth century. The illustrations are unusually good, and in every way it is a book to be recommended.

*A Rough Road.* By Mrs. G. Linnaeus Banks. (Blackie.) We rather fancy we have met with this story before under another title; and the supposition, if true, conveys a disagreeable suspicion that "gift books," purporting to be fresh from the author's pen and the printer's type, are in reality products of a bygone "season," with a new title-page and cover. Whether this be so or not, there is no reason in this case why the story should not have achieved immediate success, for it is decidedly entertaining as well as instructive. It tells us—to use the authoress's supplementary title, "How the Boy makes a Man of Himself." The boy is Robert Wallis, who is driven from home by the severity of his schoolmaster father, and who earns his living by trading with needles. The authoress describes the boy's trials and privations with a skill and realistic pathos which could not easily be bettered. The road is decidedly rough, but "it is a long lane that has no turning;" and it ends with the customary extravagantly good fortune which in story books is reserved for good and perseveringly honest boys.

*Lilla Thorn's Voyage.* By Grace Stebbing. (Nisbet.) We must confess to a feeling of disappointment after reading this book. We remember some capital stories from Miss Stebbing's pen, such as *That Aggravating School Girl*; but the present one seems to us both feeble and unnatural. Lilla Thorn is a small child with an immense mass of fair hair (which plays an important part in the story), who undertakes a long sea voyage practically alone, though nominally under the charge of some friends. Her numerous adventures on board ship, her rather unnatural conversations, and the crowning excitement of a storm at sea, make up the story. It is a harmless but unnecessary production, and we are sorry to be unable to commend the illustrations.

*Mrs. Lupton's Lodgings.* By Laura M. Lane. (Partridge.) This is an extremely sentimental story, the events of which oscillate between Mrs. Lupton's lodgings and the British Museum. The characters, one and all, are vividly depicted; indeed they are so real that they may not improbably have been drawn from life. The story has also the advantage of being well illustrated, the head and tail pieces being scraps of views partly from the galleries of the museum, partly from spots in the neighbourhood. This is an employment of photography in the artistic adornment of books of which we are likely to see a large development in the future. The effect of these pictorial scraps in giving a local habitation and a homely reality to the fictitious incidents of a story is unquestionable.

*Another Man's Burden.* By Austin Clare. (S. P. C. K.) Healthily written and suitable to a parish library. Christopher is a sturdy, honest, north country workman with good stuff in him; and, if Clara be more refined and cultivated than most of her class, she is not impossible, and is a worthy ideal for girls to set before them.

ANOTHER clergyman, the Rev. G. E. Mason, who together with Rev. C. Bodington was sent by the late Archbishop of York to preach missions in New Zealand, gives a sensible account of his expedition in *Round the Round World* (S. P. C. K.). His impressions of scenery, life, and character are brief and to the point; and colonial religion as here painted will surprise

many. Mr. Mason has a keen eye for flowers and natural beauty, and his straightforward narrative would form an excellent companion to anyone making the grand tour of our own days.

MR. E. A. MARTIN publishes a little volume of essays on familiar points of natural history, especially geological subjects, under the title, *Amidst Nature's Realms* (Simpkin, Marshall & Co.). They are neither better nor worse than many such collections which appeal year after year to young students.

#### NOTES AND NEWS.

MESSRS. MACMILLAN & Co. will shortly publish a volume entitled, *National Life and Character* by Dr. C. H. Pearson (formerly of Oriel College, and late of Melbourne). It is an attempt to investigate the tendency of events, in a rather remote future, on the assumption that there are no great political convulsions, but that causes now beginning to operate receive full effect. The author believes that the higher race of mankind have reached pretty nearly the full limit of expansion; that as nations are confined more and more to their existing limits, State Socialism will prevail everywhere; that this tendency will be favoured by the general extension of military service and by the growth of large towns; that the new society will gain by an increased intensity of patriotic sentiment; but that family life will be to some extent broken up, and that individual character will lose in self-reliance more than it gains in sobriety.

MESSRS. LONGMANS will shortly publish the Japanese play written by Sir Edwin Arnold during his recent residence in Tokyo. It is entitled *Adzuma*; or, *The Japanese Wife*; and it aims at telling, in dramatic form and with faithful adherence to native manners, a popular mediæval story of feminine virtue. Though composed as a literary work, it is hoped that it may hereafter be acted on the American and English stage.

MESSRS. EYRE AND SPOTTISWOODE have in the press a fourth volume of the new series of *State Trials*, covering the period from 1839 to 1843. It will thus include the trials of the Chartists, Frest, Feargus O'Connor, and Thomas Cooper (who died only the other day); of Oxford, Francis, and Bean, for shooting at the Queen; of Lord Cardigan, before the House of Lords, for his duel; and of Moxon, for publishing Shelley's *Queen Mab*.

DR. JESSOPP'S *Studies by a Recluse* will be ready next week. The titles of the essays are as follows: "St. Albans and her Historian," "Bury St. Edmunds," "On the Edge of the East Anglian Holy Land," "The Origin of the Towns," "The Land and its Owners," "Random Roaming," "The Real Old Country Gentleman," "A Suggestion for my Titles."

THE next volume in Mr. Archibald Constable's "Oriental Miscellany" will be a reprint of Broughton's Letters written in a Mahratta Camp during the year 1809, with coloured illustrations, a map, and notes. Sir M. E. Grant Duff, the son of the historian of the Mahratta, contributes an introduction.

MRS. FISHER (Miss Arabella Buckley) has written an elementary book on English history, which will appear immediately in Messrs. Macmillan & Co.'s series of "History Primers."

MR. H. C. ARNOLD FORSTER has been for some time past engaged in the preparation of a series of Historical Readers, designed to meet the most recent requirements of the New Code. The books will be issued by Messrs. Cissell & Co., under the title of *Things New and Old*; or, *Stories from English History*; and the earlier Standards are nearly ready for publication.

AMONG the works which Mr. T. Fisher Unwin will publish in the Christmas and New Year season are *Old Rabbit, the Voodoo, and Other Sorcerers*, edited by Miss Mary Alicia Owen, with an introduction by Mr. Charles G. Leland, and pictures by Miss Owen and Mr. Louis Wain; *Seventy Years of Life in the Victorian Era*, embracing a travelling record in Australia, New Zealand, and America, by Mr. J. Vaughan Hughes; *Kelt or Gael*, a comparative essay, by Mr. T. de Courcy Atkins; *St. George and the Dragon*, a world-wide legend localised by Miss Sarah Ann Matson, illustrated in outline by Miss Claudia May Southby; *Three Generations of Englishmen*, by Mrs. Janet Ross, in a new edition entirely revised and greatly altered, with a portrait of Lady Duff Gordon, by Mr. G. F. Watts, now for the first time published.

In the "Independent Novel" series, *Poor Lady Massy*, by Miss H. Rutherford Russell, will appear; and in "The Pseudonym Library," *Colette*, by Philippe St. Hilaire, the author of *Jean de Kerdren*; also new editions of *The Revolution in Tanner's Lane* and *Miriam's Schooling*, both by Mark Rutherford, and edited by Reuben Shapcott: an illustrated child's book, *The Princess Heliotrope*, by Miss V. Pendred; a new edition of *Furze Blossoms*, by Miss R. M. Kettle; and the second volume of *Our Earth*, by Mr. George Ferguson.

MR. UNWIN has also in preparation *The Heart of the Wild Sierras*, by the Rev. G. W. White. This work recalls a recent sojourn of the author in Spain. Mr. White has conversed with muleteers, and taken down from their lips a number of songs and melodies.

THE Guild and School of Handicraft announces for publication a Christmas story entitled *From Whitechapel to Camelot*, by Mr. C. R. Ashbee, with illustrations by M. or N.

THE next volume of Messrs. Henry & Co.'s "Whitefriars Library of Wit and Humour" will be *His Lordship*, written by Mr. G. B. Burgin, the assistant editor of the *Idler*.

MESSRS. JAMES BLACKWOOD & Co., of Lovell's-court, have in the press *The Maid of Fleet*: a Love Romance of the Nineteenth Century, by Mr. George McKeand, with illustrations by Mr. John Faed and Mr. Thomas Faed.

A VOLUME of verse by Mr. R. Alleyne Harris, entitled *The Twofold Life*, is announced for immediate publication, by Mr. Elliot Stock.

MR. WILLIAM BROCKIE, a Sunderland journalist and author of several local works, has now in the press a volume to be entitled *Sunderland Worthies*: Natives, Residents, and Visitors.

MR. KINETON PARKES, of the Nicholson Institute, Leek, proposes to publish a series of booklets, in a very limited edition, to be called the "Leek Press Papers." The first will be an address delivered lately at the Leek Town Hall, by Mr. Walter Crane, upon "The Relation of Art to Education and Social Life."

THE Society for Promoting Christian Knowledge announce a new edition of *Doris*, by the Rev. Mr. Jessopp, the first edition of 5000 having run out in a little over three weeks.

THE same publishers also announce a new edition of Miss Rossetti's *Face of the Deep*, which was published a few months ago.

A SECOND edition of *The Veiled Hand*, by Mr. Frederick Wicks, which was issued last month by Messrs. Eden, Remington & Co., is now in the press, and will be ready before Christmas.

HERR BODE, well known in Germany as a student of Goethe literature, having recently died, his unique collection of artist's illustrations to Goethe's "Faust" and the Faust legend.



has passed into the hands of Dr. Alexander Tille, of Queen Margaret College, Glasgow, who will ultimately bequeath it to the University of Leipzig. Meanwhile, he is about to bring his treasure to London for one evening, when, at the rooms of the Medical Society, 11, Chandos-street, Cavendish-square, they will be exhibited, with comments, on Friday, December 16, at an evening meeting of the English Goethe Society. Prof. Herkomer has been asked to take the chair. The collection comprises about four hundred pieces, mostly original engravings, in some cases photographs after prints. Among the artists represented are Peter Cornelius, Kaulbach, Retzsch, Nehrlich, Ronewka, Seibert, Kreling, L. Mayer, Makart, and others. Cards of invitation may be obtained from Dr. Eugene Oswald, secretary to the Society, 49, Blomfield-road, Maida-hill.

THE Rev. Wentworth Webster has reprinted from the *Bulletin* of the Bayonne Historical Society a paper entitled "Sur Quelques Inscriptions du Pays Basque et des Environs." He does not profess to have made a complete collection, but only to record such as have caught his eye during a residence of many years. One or two may go back to Roman times, but the majority are quite modern, being written on houses, sundials, clocks, &c.—only very few are in Basque. The following, on a sundial at Ossès, is worthy of being added to Mrs. Gatty's catalogue; *orhoit hilkea*—"bear death in mind." A sea-tower on the Spanish side of the frontier records that it was erected by King Philip, in 1598, *ad reprimenda piratum latrocinia*, which our author thinks may refer to the ravages of Sir Francis Drake. A fragment of the substructure of the guillotine near St. Jean de Luz has an inscription which apparently reads: "La terreur chasse la tyrannie." Mr. Webster says that he has been unable to discover any traces whatever of the Arabs, either in inscriptions, words, or architecture. Incidentally, he gives some good examples of popular etymology. Fuenterrabia is sometimes interpreted to mean "the fountain of the Arabs." But the Basque name is Ondarrabia—"two sand banks," which was corrupted first to *unda rapida*, and then to *fons rapidus*. So the Celtic name, *Llwybrdun*, in Galicia, properly translated as *castello do caminh*, has become Libredon. Finally, Mr. Webster has a word about the inscriptions in all languages with which M. Antoine d'Abbadie, the traveller and savant, has covered his house.

#### THE FORTHCOMING MAGAZINES.

THE *English Illustrated Magazine* will shortly change hands, Messrs. Macmillan & Co. having disposed of the copyright to Mr. Edward Arnold. The magazine will be published as usual by Messrs. Macmillan & Co. until the March number, after which it will be issued by Mr. Edward Arnold.

OWING to the strong interest shown in Mr. Stopford Brooke's criticism of Lord Tennyson, and to Prof. H. S. Foxwell's paper on the monetary conference now sitting at Brussels, a reprint of the December number of the *Contemporary Review* has been found necessary.

THE Christmas number of the *Strand Magazine* will contain an article on the Queen's studies in Hindustani and her warm patronage of Oriental learning, written by Moulvi Rafi-uddin Ahmad. The Queen, who has of late entered upon the acquisition of her new language with zeal, has been pleased to copy two pages out of her Indian diary, both in Hindustani and English, to be facsimiled in the article, and has also perused and revised the portions relating to her studies.

THE January number of the *Young Man*, which commences a new volume, will contain a complete story by Mr. Barry Pain; some Reminiscences of Browning, by the Rev. H. R.

Haweis; an article on "How to Study Astronomy," by Sir Robert S. Ball; and a character sketch of the Duke of York, by one of his oldest friends, with portraits, facsimile autograph, and other illustrations. Dr. Conan Doyle writes upon "The Best Book of the Year"; Mr. George Manville Fenn commences a new serial story; Mr. H. W. Massingham shows how a young man can make a living by journalism; Mr. F. C. Gould gives some information about "The Art of Caricature," with specimens of his work; and there are other articles by Dr. Stalker, the Rev. W. J. Dawson, Mr. Herbert Paul, &c. The programme for 1893 promises contributions from the Bishop of Ripon, Archdeacon Farrar, Archdeacon Sinclair, Mr. Augustine Birrell, Mr. G. J. Holyoake, Mr. Fred Henderson, Dr. Clifford, the Rev. C. A. Berry, the Dean of Norwich, Mr. R. F. Horton, &c.

A CHARACTER sketch of Mrs. Gladstone, by the Rev. J. Guinness Rogers, will appear in the *Young Woman* for January, accompanied by a new portrait and sketches of the principal rooms at Hawarden.

AMONG the original articles to appear in the forthcoming issue of the *Religious Review of Reviews* will be "The Constitution of the Church," II., by Canon Mathews; "The Gospel of the Incarnation," a sermon by the Rev. J. W. Diggle; "The Problem of Poverty," I., by the Rev. A. Finlayson; and "The Church and Poor Law Reform," by the Rev. J. Cairns. The frontispiece will be a portrait of the Bishop of Winchester.

#### UNIVERSITY JOTTINGS.

MR. WILLIAM RIDGEWAY, professor of Greek at Queen's College, Galway, and author of *The Origin of Metallic Currency and Weight Standards*, published this year by the Cambridge University Press, has been elected to the Disney chair of archaeology at Cambridge, in succession to Canon Browne. The term is for five years, and the duties do not involve regular residence.

MR. FRED. BROWN, head master of the Westminster School of Art, has been appointed to the Slade chair of fine art at University College, London, vacant by the resignation of M. Legros.

PROF. THEODORE AUFRECHT, of Bonn—who compiled a catalogue of the Sanskrit MSS. in the Bodleian as long ago as 1864—has now offered to catalogue the Sanskrit MSS. in the University Library at Cambridge. He proposes to reside in Cambridge for the purpose.

THE general board of studies at Cambridge have approved Mr. J. H. Middleton, Slade professor of fine art and director of the Fitzwilliam Museum, for the degree of Doctor in Letters.

THE following have been elected to honorary fellowships at Gonville and Caius College, Cambridge: Mr. A. H. Green, professor of geology at Oxford; Dr. Arthur Ransome, of Manchester; and Mr. G. J. Romanes.

IN response to the memorial already referred to in the ACADEMY, the Council at Cambridge has proposed the appointment of a syndicate "to consider what changes, if any, are advisable and practicable in the times of holding tripos examinations."

At the meeting of the Ethical Society on Sunday next, at 7.30 p.m., at Essex Hall, Strand, Prof. J. Estlin Carpenter will deliver a lecture upon "Moral Ideas in the Book of Isaiah: Three Stages in Ethical Conception."

MR. HENRY FROWDE will shortly publish a book entitled *Chapters on Alliterative Verse*: a dissertation for the degree of Doctor of Letters,

by John Lawrence (M.A. Lond.), reader in English at the University of Prague.

THE University of Cambridge has granted copies of certain books printed at the University Press to the following public libraries: Barking, Clapham, Hull, Lewisham, the People's Palace, Watford, Westminster, and York.

ABOUT this time last year, we noticed the appearance of *Minerva: Jahrbuch der Universitäten der Welt*, compiled by Dr. R. Kukula, municipal librarian at Klagenfurt, and Herr Karl Trübner, the well-known publisher of Strassburg. We have now received the second issue, with the sub-title changed to *Jahrbuch der Gelehrten Welt*, and augmented in size more than twofold. This has been effected not only by including other learned bodies besides universities proper, but also by adding some account of their organisation, financial details, &c. Further, help has been sought and obtained from foreigners—such as Prof. Holland, of Oxford, and Dr. Sandys, of Cambridge—so that our criticisms on the first issue are disarmed. Berlin now fills twenty-five pages, and Paris twenty-three, but London only fifteen. To take the last, not only do we have a brief description of London University, with the list of its examiners, and the teaching staff of University and King's Colleges, but also something about the British Museum, the Science and Art Department, the Public Record Office, the Royal Society, &c., &c. Perhaps the only important institutions omitted are the Inns of Court, Gresham College, and the colleges for women. What was before little more than a classified catalogue of university professors, has now become a guide to the learned institutions of the world, and as indispensable as the *Almanac de Gotha*, the *Statesman's Year Book*, or *Whitaker*. The attractiveness of the volume is greatly enhanced by an elegant white binding—which will stand the test of rough handling, though not of dirty fingers—and by an admirable etching of Prof. Mommsen for frontispiece.

#### ORIGINAL VERSE.

##### VENUS ANADYOMENE.

(Sandro Botticelli speaks.)\*

HUSH'd are the myrtles, a stillness  
Broods o'er the land; 'tis the hush,  
Silent and grey, of the dawn:  
Only the sea lips the marge,  
Languidly stirs in the sedges,  
Ever, afar, lips the land till it melts into sea.

Breathless, a pageant, a mystery  
Holds spell-bound the earth—  
Men are sleeping, and women  
Dream of their passion and travail—  
Secret and white as the sea-mist  
Kypris the Virgin, the Mother, steals up from  
the sea.

Still; in the grey of the dawning,  
Dewy her eyes and her hair,  
Wistful, dewy for birth;  
Timid she droops, and her tresses  
Veil white limbs: with breasts  
Shrinking, immaculate, virgin, she looms in the  
sea.

Now, in the dusk of the myrtles,  
Flush'd Aurora, with flowers  
Wreath'd in her vesture, and hands  
Eager to deck her, with roses  
Strews all the shore: and on roses,  
Languid and rapt, Cythera stands wet with the  
sea.

Hail! Maiden Mother, that bringst  
Life and the breath of the spring—  
Violet and cowslip and thyme!  
Clear calls the bird in the thicket,  
Wanton the lambs in the pasture:  
Kypris the soul of the world on the breath of the  
sea!

MAURICE HEWLETT.

\* In *La Nascita Venere*, Uffizzi, Florence.

## MAGAZINES AND REVIEWS.

THE *Antiquary* still continues its notes on the archaeology of our provincial museums. This month we have a paper by Mr. Ward on that at Hereford. Lacking as this collection is in orderly arrangement, it contains some things of value and more of educational importance. The cast of the tympanum of the Norman doorway at Fownthorpe is, for purposes of instruction, as good as the original. The central group of figures has been thought to be a representation of the Holy Trinity. It is here suggested that the central figure is not God the Father, but the Blessed Virgin, with the infant Jesus on her lap. If the engraving that accompanies the text be trustworthy, this is evidently the true interpretation. A winged lion and a bird act, to use heraldic language, as supporters to the central figure. These may be two of the evangelistic symbols. The lion is of graceful and noble proportions; but the bird is small, more like a dove than an eagle. In the same collection is preserved an iron bell which is asserted to be Anglo-Saxon. We should be glad to know how its date has been ascertained. Mr. R. Munro contributes a paper on the discovery of a lake-dwelling in Somersetshire. It has already appeared in *The Times*, but its archaeological value is so great as fully to justify its reprint in *The Antiquary*. We must not conclude without a passing notice of the editor's paper on the mediaeval embroidery preserved at Hardwick Hall.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- CHAMPION, Edm. *Voltaire: études critiques*. Paris: Flammarion. 3 fr. 50 c.  
COLFE, J. F. *La filiation généalogique de toutes les écoles gothiques*. Paris: Baudry. 100 fr.  
COMPAYRE, G. *L'Évolution intellectuelle et morale de l'enfant*. Paris: Hachette. 10 fr.  
DARF *Russland e. Angriff auf den Bosphorus wegen? Eine militärisch-polit. Studie*. Wien: Verlagsanstalt "Beichswehr". 7 M.  
FRIZZONI, G. *La Galleria Morelli in Bergamo*. Milan: Hoepli. 18 fr.  
GALLAND, G. *Der Grosse Kurfürst u. Moritz v. Nassau, der Brasilianer. Studien zur brandenburg. u. holländ. Kunstgeschichte*. Frankfurt-a.-M.: Keller. 4 M.  
GEFFROY, Gustave. *La Vie artistique*. Paris: Dentu. 5 fr.  
GLAJEUX, Bérard des. *Les passions criminelles: leurs causes et leurs remèdes*. Paris: Plon. 3 fr. 50 c.  
HEBBEL'S, F. *Briefwechsel m. Freunden u. berühmten Zeitgenossen*. 2. Bd. Berlin: Grote. 15 M.  
JARGES, H. *Kamerun u. Sudan*. Berlin: Beuge. 3 M.  
MORILLON, Paul. *Le Roman en France depuis 1610 jusqu'à nos jours*. Paris: Masson. 5 fr.  
TROLOD, Eugène. *Mémoires d'un Inspecteur des Finances*. Paris: Charles. 3 fr. 50 c.

## THEOLOGY.

- TEXTE U. UNTERSUCHUNGEN zur Geschichte der althristlichen Literatur. 8. Bd. 1. u. 2. Hft. Gnostische Schriften in koptischer Sprache aus dem Codex Bezae Cantabrigiae. Hrsg. v. C. Schmidt. Leipzig: Hinrichs. 22 M.

## HISTORY, ETC.

- ALBERT, P. *Matthias Döring, e. deutscher Minorit d. 15. Jahrh.* Stuttgart: Ochs. 2 M. 50 Pf.  
ATTINGER, G. *Essai sur l'Yrgue et ses institutions*. Neuchâtel: Attinger. 2 fr.  
CODEX traditionum westfalicorum. IV. Münster: Theising. 10 M.  
FREIBOGEN, S. *Smith u. Turgot. Ein Beitrag zur Geschichte u. Theorie der Nationalökonomie*. Wien: Hölder. 3 M. 50 Pf.  
INVENTAIRE d. Frankfurter Stadtarchivs. 3. Bd., eingeleitet v. R. Jung. Frankfurt-a.-M.: Völkner. 8 M. 50 Pf.  
KORTZLEICH, v. *Der Feldzug gegen der Loire u. die Einnahme v. Vendôme am 15. u. 16. Dezbr. 1870*. Berlin: Mittler. 3 M. 50 Pf.  
MAZZATINI, G. *Inventari del manoscritti delle Biblioteche d'Italia*. Vol. 2. Turin: Loescher. 9 M.  
PHILIPPOVICH, E. v. *Grundriss der politischen Oekonomie*. 1. Bd. Allgemeine Volkswirtschaftslehre. Freiburg-i.-B.: Mohr. 8 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- (BASTIAN, A.) *Wie das Volk denkt. Ein Beitrag zur Beantwortg. sozialer Fragen auf Grundlage ethn. Elementargedanken in der Lehre vom Menschen*. Berlin: Felber. 5 M.  
BERNARD-LAVERGNE. *L'Évolution sociale*. Paris: Fischbacher. 3 fr.  
CALDI, G. *Metodologia generale della interpretazione scientifica*. Vol. I. La logica di Aristotele. Turin: Loescher. 10 fr.

- ERGEBNISSE der in dem Indischen Ocean von Mitte Juli bis Anfang Novbr. 1889 ausgeführten Plankton-Expedition der Humboldt-Stiftung. Hrsg. v. V. Hensen. 1. Bd. A., u. 2. Bd. K. d. Kiel: Lipsius. 88 M.  
HERTLING, G. *Frhr. v. John Locke u. die Schule v. Cambridge*. Freiburg-i.-B.: Herder. 5 M.  
(LEUCKART, R.), *Festschrift zum 70. Geburtstage R. L.'s*. Leipzig: Engelmann. 120 M.  
MONODISTY. *L'Inde et les Hindous: Notes et impressions*. Paris: Fischbacher. 4 fr.  
PREGER, W. *Geschichte der deutschen Mystik im Mittelalter*. 3. Tl. Tauler. Der Gottesfreunde vom Oberlande. Merseburg: Leipzig: Dörfling. 9 M.  
RICHTER, Ch. *Travaux du laboratoire*. T. 1. Système nerveux. Chaleur animale. Paris: Alcan. 12 fr.

## PHILOLOGY.

- PERTSCH, W. *Die orientalischen Handschriften der k. h. Bibliothek zu Gotha*. 5. Bd. Gotha: Perthes. 20 M.  
RAB, A. *Die Redaktion der demosthenischen Kranrede*. Göttingen: Dieterich. 1 M. 20 Pf.  
URKUNDEN, ägyptische aus den k. h. Museen zu Berlin. Griechische Urkunden. 1.—3. Hft. Berlin: Weidmann. 2 M. 40 Pf.

## CORRESPONDENCE.

## MR. W. B. SCOTT'S AUTOBIOGRAPHY.

Aberdeen: Dec. 4, 1892.

I hate literary squabbles, and I should be sorry to add anything to the bitterness which seems to have been roused in some quarters by the publication of Mr. W. B. Scott's Autobiographic Notes. But seeing that, as Mr. Scott's literary executor, I, and I alone, am responsible for what has been put in print, I must protest when charges of malice and uncharitableness are supported by reading into the autobiographer's narrative covert meanings, of which the plain words contain not the faintest suggestion. I do not claim that my discretion as an editor is perfect, nor do I seek to maintain that my old friend was a saint or that he had not a keen sense of the ridiculous; but I think I may fairly claim that his charity and my discretion should be judged by what is actually set forth. I am ready to apologise for any pain that may have been inflicted by my carelessness, but I cannot accept responsibility for offences that are not in the book but in the perverse misconstructions of its interpreters.

I must thank your reviewer, Mr. Sharp, for his courteous references to myself. But his zeal on behalf of friends whom he conceives to be injuriously glanced at has misled him into some trivial misunderstandings, and one or two very serious ones. The worst of these is his suggestion that the autobiographer has cast a slur on the memory of Miss Siddal, "a woman against whose name there was never any taint of scandal." This is simply monstrous. The words on which Mr. Sharp founds are—

"Miss Siddal, with whom Gabriel, in his innocent adolescence, fell in love and married after a long attachment."

Omitting "after a long attachment," underlining "in his innocent adolescence," and construing these words along with some "tactless phrasing in a later passage," Mr. Sharp hints at—he himself knows what. I have read the "tactless phrasing" again and again: I have looked at every reference to Miss Siddal, and I cannot conceive which of two or three possible vile innuendoes Mr. Sharp has in his mind. There is none such in Mr. Scott's narrative. He would not have written, and I would not have printed, anything of the kind.

There is another perverse misconstruction of a serious kind, against which I must protest. "At page 181" Mr. Sharp says, giving specific references with impressive confidence,

"and more particularly and offensively at page 305, there is what can only be characterised as an outrage upon Mr. William Rossetti and his wife, upon Miss Christina Rossetti, and other relatives and intimate friends. The idea that Rossetti was without loving attendance and affectionate and solicitous friends in his latest years is preposterous."

The outrage is Mr. Sharp's own, and it is hardly ingenious. Nothing strikes the unbiased reader

of Mr. Scott's Notes more than the evidences they give of the beautiful, natural, unaffected affection subsisting among the members of the Rossetti family, and, in particular, of the untiring brotherly service of Mr. W. Rossetti. It is the one relief in what Mr. Scott calls the "tragic background" of D. G. Rossetti's life; and "Scotus," as his old friends called him, would not have been the tender-hearted man that I take him to have been if he had shown himself insensible of it. For obvious reasons I cannot dwell upon this: it would be an outrage, indeed, to do so; but the words used by Mr. Scott in closing his tragic story are enough to show how unfounded is Mr. Sharp's suggestion:

"The picture I have drawn had been a painful one to witness in the original, and has been only less so to indicate in narrative, even carefully omitting the most repulsive elements of the scene. At Birchington he lived four months or more, till the 9th of April; but the presence of his mother and sister, Christina, cleared the air of the sick-room, and made the period sacred."

I turn to the pages indicated by Mr. Sharp. Nothing but the most forced construction, the most arbitrary separation from the context, can find there the meaning that Mr. Sharp reads into them. The plain reference is to the absence from Rossetti's house of certain friends of the old circle who used to be there. The old man, visiting his friend of thirty years' standing, misses the old familiar faces. Was there anything so very "outrageous" in his thinking that the new friends whom he found there did not quite make up for the loss of the old? It is natural enough that the new friends, among whom he mentions Mr. Sharp himself, and Mr. Theodore Watts, should not think so. But concerning these, Mr. Scott neither says nor insinuates that they were not sufficiently assiduous in their attention. On one occasion he mentions that he found Rossetti alone, and ill, and complaining. But on another of the pages to which Mr. Sharp refers, I find:—

"Happily Watts has been invaluable since then in many ways; fascinated by Rossetti, ill as he was, and always ready and able to serve him."

Distasteful as the subject is, there is one other grave misunderstanding that I must notice before passing to more trivial matters:

"The allegation," Mr. Sharp says, "that Rossetti's success as a poet was due, or partly due, to dishonest criticism is baseless as it is infamous."

Mr. Sharp must pardon me if I point out to him, leaving him to choose his own adjective for his own assertion, that there is no such "allegation," or even remotest hint, in Mr. Scott's Notes. On the contrary, Mr. Scott suggests that Rossetti's poems would have been more "successful" if he had been less morbidly sensitive to criticism, and consequently less anxious to have them reviewed by "friends and henchmen." Mr. Scott's own admiration of Rossetti's genius in poetry is again and again expressed, and everywhere implied. He believed the poems to be capable of making their own way, but perhaps had not equal confidence in the wisdom of the "friends and henchmen." And he records that both he and Mr. W. Rossetti used to warn the poet against "diplomatising" for friendly reviews. Surely this is very different from alleging that "Rossetti's success as a poet was due to dishonest criticism."

In this connexion, Mr. Sharp accuses the autobiographer of "mistaking the date when Mr. Watts began to write criticisms in the weekly papers." I am not likely to undervalue the importance of this event, seeing that I had the honour of being Mr. Watts's first editor; but if Mr. Sharp turns again to the passage that he quotes, and looks at the previous page, he will see that the date is correctly indicated as 1875. But I admit that the dates in Mr. Scott's reminiscences are somewhat puzzling. He confesses and

apologises for this himself, and does not pretend to strict chronological sequence.

With regard to a few trivial anecdotes about Mr. Swinburne, which I allowed to stand in the Notes, Mr. Sharp implicitly accepts Mr. Swinburne's violent impeachment of their accuracy:—

"Will it easily be believed," he says, "that the several anecdotes and remarks about Mr. Swinburne's boyhood and youth are either wholly false or so misrepresented as to be false in implication? Mr. Swinburne, however, can speak—and has spoken—for himself."

Yes; Mr. Swinburne has spoken, and we know how Mr. Swinburne can speak when he is angry. If anybody else had vituperated a dead man in such gross and unmeasured terms, one might have felt some answering indignation; but as it is, I can only wonder by what amazing freak of super-irritable imagination Mr. Swinburne has contrived to distort anecdotes so trivial and harmless in intention into offences so stupendous and revolutionary. Of course I owe Mr. Swinburne an apology for printing anything about him at all; and, in tendering it, I can only say that if I had seen in the trifling little reminiscences anything tending to present him in a ridiculous light, I would not have sent them to press. But what are the reminiscences? What, as a matter of fact, does Mr. Scott say? There are only three allusions to Mr. Swinburne altogether, and only two that he complains of as adding a "new terror" to his life. Mr. Scott recalls that when he first met Mr. Swinburne he was struck with his boyish appearance and boyish manners, and that, "not yet recognising in this unique youth the greatest rhythmic genius in English poetry," he was inclined rather to wonder at him as a spoilt child. It seemed to me, and I still think, that if the record of this impression thirty-five years after, when Mr. Swinburne is the acknowledged chief of our poets, tells against anybody or anything, it is only against the reminiscencer's want of discernment in not being able to penetrate at once beneath superficial appearances. The whole point of the reminiscence is the contrast between the outer youth as he appeared at first sight and the genius that was afterwards revealed. As regards the accessories of so simple an anecdote, I confess that I did not think it worth while to make minute inquiry, and Mr. Swinburne's corrections are so wrapt up in his singularly fine and elaborate prose that I cannot yet see where the "mendacity," and "malignity," and other terrific offences, come in. He does not deny that he met Mr. Scott at Wallington about this time, which was the summer or autumn of 1857. I do not see how he can pretend to know what were Mr. Scott's first impressions of him. He retorts furiously that he was not a schoolboy but an undergraduate: Mr. Scott does not say that he was a schoolboy, but only that he looked like one; indeed, Mr. Scott says that he was about to enter Balliol. Mr. Scott guessed his age at 18, but says that he gave the impression of greater youth: it seems that as a matter of fact he was twenty. Oh, the "malignant impertinence of servile invention"! Mr. Scott speaks of "a little fellow on a long-tailed pony": Mr. Swinburne retorts that "Scotus" could not ride. "Scotus" does not say that he could: it is from a post-chaise that he professes to have first seen the youthful poet "turn and wind a fiery Pegasus"; but it is no wonder, if such were his sedentary habits, that in his old age his "habitual condition of mind" was "a state of spiritual disease in which falsehood is to the sufferer what alcohol is to the dipsomaniac." But the "prize for French," the copy of Victor Hugo, which this depraved old man imagines may have had such an influence on the destiny of English letters? I really cannot make out whether Mr. Swinburne wishes us to believe that he did or that he did not receive a prize for

French, or whether this was or was not the identical book that he had under his arm on the real or imaginary occasion: and I agree with him that the "point is too pitifully insignificant for consideration."

As regards the other anecdote, about Mr. Swinburne's reception of Mr. Scott's compliment in his *Dedicatio Poetica*, I am glad to find that there is no conflict of recollections. Mr. Swinburne repeats in effect what Mr. Scott records, that he accepted the allusion as "a compliment to his personal appearance." Only he considers it necessary to explain at elaborate length that he meant this as a joke or jokelet, and to assure us that this *Scotus* Scotissimus or auto-Scot did not see it in its true inwardness. I have my doubts on this last point, but Mr. Swinburne must know; and it certainly deserves to be branded as "the last, worst, and most comical instance" of the malignant old man's "infirmary."

Mr. Sharp, who is generous enough to admit that Mr. Scott's Notes, with all their faults, "are a fascinating addition to autobiographical literature," and that "the author shows one essential quality of the successful prose writer—that of the power to depict a scene with swift touch and bold outlines," counsels me to "prune the two volumes of their misstatements." I am most willing to prune, but I must first have the misstatements pointed out. Mr. Sharp says that he is familiar with "the authentic record, even though it be for the most part at second hand." But I am afraid he is not quite cautious enough in his acceptance of authorities. Perhaps Mr. Theodore Watts will yet assist me. But I could not undertake to "amplify," as Mr. Sharp also advises.

W. MINTO.

P.S.—By the way, Mr. Sharp says that Mr. Scott confided to him "on the spot" the true explanation of certain mysterious sounds heard at Penkill Castle one autumn after Mr. Rossetti's departure, and avers his fear that "the episode has been wittingly clad in mystery and never undressed again!" Would Mr. Sharp mind telling what the true explanation is, because though I often discussed the mystery with Mr. Scott and Miss Boyd, and we were all agreed that there must be some physical explanation, we could never hit upon a satisfactory one?

#### "COUVADE"—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

Oxford: Dec. 6, 1892.

In the ACADEMY of November 19, Dr. Murray renews his attempt of October 29 to prove that my introduction of the word *couvade* into English is an abuse.

This time he brings in the authority of the distinguished French philologist, M. Julien Vinson, whose essay on "*La Couvade chez les Basques*" appears in the *Etudes de Linguistique et d'Ethnographie* of Hovelacque and Vinson (Paris: 1878). Dr. Murray says he has been interested to find that Prof. Vinson had in 1878 reached the same conclusions as himself as to the reputed evidence for the "*couvade*" in Béarn. These conclusions of Dr. Murray's are, to put them shortly, that the statements of the various authors who have alleged the existence in modern ages in Béarn of the custom of male child-bed, and called it there by the name *couvade*, are no evidence, the story being "a literary or pseudo-scientific myth." It seemed to me surprising that M. Vinson, who knows the subject extremely well and has added much to our knowledge of it, should have committed himself to such an opinion; and when I looked again at his essay, I found that Dr. Murray has misunderstood him. M. Vinson criticises, in my opinion far too adversely, the statements as to the custom among the modern Basques; but when he comes to Béarn he does not deny it there, and accepts the word for it as genuine:

"la plupart des auteurs qui ont parlé de cette coutume étrange l'attribuent aux Béarnais, dont le patois a fourni même le mot caractéristique de *couvade*." His judgment thus goes to support the usual opinion, which I for one have always held, that *couvade*—or, as Cordier writes it, *coubade*—is an old Béarnese term for an old Béarnese custom, which is just what Dr. Murray denies. Nor is M. Vinson the only French writer whom he has treated thus. He declares that M. Bladé, in his *Etudes sur l'origine des Basques*, called the Béarn *couvade* story an "imposture historique." This is quite incorrect; for it was about Chaho's Basque stories, and not about the statements as to Béarn at all, that M. Bladé used this expression of disbelief.

This is a matter which touches a far larger public than those who care about the history of a quaint old custom and its name. My own impression, and that of others interested in the New English Dictionary who have spoken to me, is that such extension of its editorial work into independent research is not likely to answer well. If a lexicographer, already overburdened with his duties, hastily takes up outlying philological problems which require for their treatment time and care and knowledge of the subject-matter of each, he will produce work going beyond the needs and possibilities of a dictionary, but not far enough to count for much as research. I do not like having to remonstrate thus with Dr. Murray, for whose philological ability I have full respect. But in my former letter I seem not to have spoken plainly enough. When I answered his theory (that the word *couvade* came from a comic poem of 1790) by pointing out that I had long ago given a reference to its occurrence in a French book of 1658, I thought that the matter was settled. Not so; he returns to the fight as if nothing serious had happened, withdraws the comic poet theory, and substitutes a different one, which is another guess. So unconscious is he of the irony of the situation that, at the moment when he is in the act of shifting from one theory disproved to a contradictory one not established, he expresses a wish "that men of science, before making new words or giving new senses to old words, would ask the advice of students of language who may know the history of the old or have a word of counsel as to the form of the new."

I have only to add that I do not intend to write further on this subject.

EDWARD B. TYLOR.

#### THE OBIT OF ST. COLUMBA.

Tottenham: Dec. 4, 1892.

Many and grievous have been the schisms in the Christian Church with respect to the celebration of the Paschal feast. Nearly all, if not quite all, have received investigation; but it has been reserved to Dr. MacCarthy to discover others in the Alexandrian celebration, or rather, perhaps, I should say, to indicate them in his letter (ACADEMY, December 3).

The Paschal year of the Alexandrians commenced, Dr. MacCarthy tells us in a footnote, wherein he divulges the Canon containing the Easter formula used by me, on March 23. At the present day, Dr. MacCarthy would, I presume, raise no objection to the celebration of Easter on March 22; neither would St. Cyril have raised any in the fifth century. Consequently, when the first of the Paschal moon, the eighth day of March, and the first day of the week coincided, the Alexandrians celebrated their Easter on March 22, which, according to Dr. MacCarthy, was the last day of their Paschal year. In A.D. 604 this occurred; and the Paschal year of the Alexandrians, which was current, according to the computation of Dr. MacCarthy, from March 23, 603, to March 22,

604, witnessed two celebrations of the Paschal feast. The only sanction that could be found for such a proceeding is in the careless observance by the Jews, in early centuries, of two Paschs before the same vernal equinox. In the Paschal year, however, current from March 23, 604, to March 22, 605 (Dr. MacCarthy's computation), there was no celebration of Easter. Can Dr. MacCarthy inform us how the Alexandrians escaped the charge of abominable, and at the same time ridiculous, heresy involved in their having a Paschal year without a Pasch? A schism so formidable could hardly have escaped notice. Will Dr. MacCarthy please explain.

Dr. MacCarthy's conjecture in the same note, that the lunar regular of April is 10, because the Paschal year is ten days old on April 1, is a very crude and a very insufficient one. The Paschal year would at least commence as early as the first possible Easter day, i.e., March 22. On April 1, by Dr. MacCarthy's reckoning, the Paschal year is, in this case, eleven days old; and if his reasoning be correct, namely, that the age of the year in days gives the lunar regular of April, then that regular ought to be 11. But it is not 11. *Mirus computandi preceptor*, which, being interpreted, is that Dr. MacCarthy has not mastered the bearings of the epacts, does not understand the regulares, and has not subjected his notion respecting these to the strain of the embolisms. Dr. MacCarthy mentions a paper on the aid he derives from the epacts in correcting A.D. misdating in the Ulster Annals. "How far it is effective may be judged from the fact that" Dr. MacCarthy has "amended the Ulster Annals without full knowledge of their fundamental data" in so far as the exact significance of the epact is concerned.

Dr. MacCarthy complains that I have shown in a "roundabout" way what nobody denies, and then proceeds to set the matter out in a direct manner from a Table by omitting the dominical G from the description of the year 580, and by writing "Easter not later than March 25." The discovery of the xiv. of each possible paschal moon can only be made by calculation, and the manner in which I performed that calculation was a necessary one. Dr. MacCarthy ignores the coincidence of British and Irish custom exhibited in the calculation made respecting the year 631. Dr. MacCarthy asserts that "I seem unaware that the reckoning used in Iona down to 716 was admittedly the cycle of eighty-four years." In my letter of November 19 (ACADEMY), I quoted from a chapter in Moore's *History of Ireland*; if Dr. MacCarthy had read that chapter, he would have found it needless to assume that I was unaware of what had been "admitted." The peculiarity in diction contained in the phrase, "the reckoning used in Iona down to 716 was admittedly," is noteworthy. Dr. MacCarthy is clearly not as certain about the eighty-four years' cycle as he is about the first day of the Alexandrian Paschal year. The monks of Iona either kept Easter by the cycle of eighty-four years or they did not. Dr. MacCarthy, in "admitting" that they did, without submitting proof, is merely wasting time. The eighty-four years' cycle indicated celebrations of Easter on March 22, 23, 24, none of which days would the British and Irish have accepted. In addition to this, the Irish celebrated, when compelled, on the xiii. of the moon. As they did not keep the Easter indicated, how could they have obeyed the cycle, and what benefit will accrue from "admitting" that they did? Dr. MacCarthy's reasoning appears to be that:—I am unaware that he admits (in company with others) that the Irish used the eighty-four year cycle; that Cummanian points out the differences between the cycle and the calculation

of xix.; consequently, it lies upon me to compute according to the cycle of eighty-four, and until I do this, my conclusion must remain a "nebulous hypothesis."

We can discover the differences between the cycles without the intervention of Cummanian, who does not say that the Irish used the cycle of eighty-four. Hence, detaching this appendage from the chain of Dr. MacCarthy's reasoning, we find that it amounts to this:—Because he and others "admit" (and be it observed have not yet proved) I, and those who, like me, await proof, must assume that he and others who "admit" with him are right. The logic of Dr. MacCarthy is as nebulous as the necessity he is desirous of binding me down to is hypothetical.

A certain refraction of statement made to him in reply is expected of a critic, though not enjoined upon him. Dr. MacCarthy, in speaking of my "admission of having mistaken the Solar Cycle of twenty-eight years for the Lunar of nineteen," oversteps the bounds within which the critic is free to indulge. I have not made any such admission. Neither did I tender the supplementary statement as a proof. Dr. MacCarthy must really pay more attention to the letters he criticises than he does to his proof slips. In objecting to the appearance of "Tigernach," Dr. MacCarthy forgets that, if four-fifths of his own criticisms revolve around that very late writer, Charles Maguire, something more than four-fifths of my paper was devoted to the annalist whose work Maguire reproduces, and who lived four hundred years nearer the time of St. Columba.

Dr. MacCarthy, in his last paragraph, professes to believe that I, in correcting an hagiographical writer who gives neither century nor year, have formed a criterion for the treatment and correction of practised annalists who, in historic times, provide the century, the year, the month, the day of the month, and the day of the week. My critic would have better employed his space in considering the *feriae* provided in my letter of November 19, than in emitting a criticism *pour rire*. When Dr. MacCarthy has reconciled the *feriae* referred to, and when he has demolished the figures relating to the Easter\* of 631, I shall be glad to endeavour to make criticism easier by doing my best to prove that St. Patrick reached Ireland in A.D. 433.

A. ANSCOMBE.

#### DANTE'S "GUIZZANTE"—THE MEDIAEVAL PORT OF WISSANT.

Stanhoe Grange, Norfolk: Nov. 17, 1892.

In describing the embankment on the borders of the river Phlegethon in Hell, Dante compares it to the dykes built by the Flemings along the sea coast between "Guizzante" and Bruges:—

"Quale i Fiamminghi tra Guizzante e Bruggia,  
Temendo il frotto che ver lor s'avventa,  
Fanno lo schermo, perchè il mar si fuggia."  
(*Inf.* xv. 4-6.)

Most modern commentators assume that Dante is here speaking of Cadsand—a place in the Netherlands, in the province of Zeeland, about fifteen miles N.E. of Bruges—on the authority apparently of Lodovico Guicciardini, who in his description of the Low Countries (written in the sixteenth century) says of that place:—

"Quest' è quel medesimo luogo, del quale il nostro gran poeta Dante fa menzione nel quintodecimo capitolo dell' Inferno, chiamandolo scortatamente, forse per errore di stampa, *Guizzante*" (see Philalethes and Lubin *in loc.*)

\* The authority for my statement that the Irish did not celebrate later than April 21 is—Article, "Easter," *Dictionary of Christian Antiquities*, vol. E, p. 595, col. b.

On the strength of this statement it has been proposed to read *Cassante*, for which, however, there appears to be no MS. authority, the only variants recorded by Witte being *Guizzante* and *Guanto*—the latter an obvious error.

The objections to identifying "Guizzante" with Cadsand are, as Mr. A. J. Butler has pointed out, twofold—firstly, Cadsand is not, and never has been, within the boundaries of Flanders; secondly, where it is mentioned by contemporary Italian writers (as, for instance, Villani, *Lib. xi. Cap. 70*) it is called *Gaggiante*. On the other hand, "Guizzante" is the undoubted Italian form of Wissant, a place between Calais and Cape Grisnez. This is proved by a reference to Villani, who, in recording the movements of Edward III. after Crecy, describes how he marched along the coast and successively attacked Montreuil, Boulogne, Wissant, and Calais:—

"Partito il re Adoardo dal campo di Creci ove avea avuta la detta vittoria, ed essendo con sua oste a Mosteruolo, credendolos avere, ch'era dalla contea e dote della madre, la terra era bene guernita per lo re di Francia de' molti Franceschi rifuggiti dalla sconfitta; si si difeseono, e non la potè avere: guastolla intorno, e poi n'andò a Bologna in su lo mare, e fece il somigliante. Poi ne venne a Guizzante, e perchè non era murato, il rubò tutto; e poi vi mise fuoco, e tutta la villa guastarono. E poi ne vennero a Calese, e quello era murato e afforzato, e dieroni battaglia più volte e nol poterono avere" (xii. 68).

All this district at that period formed part of Flanders, as there is abundant evidence to show. (See quotations below.) The identification of the Italian "Guizzante" with Wissant is further assured by the Provençal form *Guissan*, which occurs in one of the "Complaints" of Bertran de Born for the death of the "Young King" (son of Henry II. of England). After saying that England, Normandy, Brittany, Ireland, Aquitaine, Gascony, Anjou, Maine, and Touraine, are all affected by his loss, he continues: "Let France not refrain from weeping even as far as Compiègne; nor Flanders from Ghent to the port of Wissant; let even Germany weep!"

"Englès e Norman,  
Breto e Irlan,  
Gulan e Gasco  
E Angeus pren dan  
E Maines e Tors;  
Fransa tro Compenha  
De plorar nos tenha,  
E Flandres de Gau  
Trol port de Guissan;  
Floren neis li Aleman."

Again, we have in Old French the almost identical form, *Guitsand*, which occurs in the *Chanson de Roland*, in the description of the great earthquake just before the death of Roland—"from Besançon to the port of Wissant, not a building but had its walls cracked":

"De Besençon tresqu'as porz de Guitsand (var. Wissant),  
Nen ad recet dunt murs ne cravent."  
(Verses 1429-30.)

Wissant was a place of great importance in the Middle Ages, as being the port *par excellence* through which passed the traffic between England and the Continent. It has been identified with the *Portus Itius*, whence Caesar crossed over into Britain; and it appears, from the constant references to it in the Chronicles and in Old French poems, to have been used continuously as the most convenient port of departure for England down to the beginning of the fourteenth century, when the destruction of the town (which Froissart calls "une grosse ville") by Edward III. caused the adjacent port of Boulogne to be used in its stead, the English themselves, after the taking of Calais in 1347, making use of the latter port.



In illustration of what has been said above, I subjoin a few passages which I have come across in various Anglo-Norman poems:

King Arthur embarks at Wissant on his way home to chastise the traitor Mordret:

"Artus oï, et bien savoir  
Que Mordret fol ne li portoit . . .  
En Bretagne retourneroit . . .  
Et de Mordret se vengerait . . .  
Ensi vint Artus à Wissant (var. Guingant)  
Del parjure Mordret plaignant."  
(Wace: *Roman de Brut*, vv. 13,437 ff.)

While at Wissant, waiting to embark for England in 1170, Becket is warned that danger awaits him on the other side of the Channel:

"Milun s'en vient ki ert serjant  
Au passagier de Wissant:  
'Sire volez ke voirs vus cunte  
De part mun seigneur le cunte  
De Buloine? Armée gent  
De la mer par mal vus atent."  
(Fragments d'une Vie de Saint Thomas de Cantorbéry,  
ed. Paul Meyer, p. 23.)

Becket crosses in 1170, from Wissant to Sandwich, avoiding Dover for fear of his foes:

"De sun pais veer aveit gran desirier . . .  
A Huitsand est venuz, ala par le graver,  
Pur esgarder l'oré et pur esbanelier.  
Sainz Thomas l'endemain en une nef entra;  
Deus li dona boen vent; à Sanwiz ariva.  
Kar l'arriver de Dove, pur la guesit, eschiva."  
(Garnier de Pont-Sainte-Maxence: *Vie de Saint Thomas de Canterbury*, vv. 4,561 ff.)

The "Young King" and William the Marshal cross from Dover to Wissant on their return to the Continent in 1175:

"Tot dreit à Dove s'aveierent;  
A mer entrèrent maintenant,  
Si ariverent à Wissant."  
(Guillaume le Maréchal, vv. 2436-8.)

Also in the fourteenth-century Anglo-Norman romance of the outlaw Fulk Fitz-Warrenne we read how Fulk and his companions, fleeing from the wrath of King John, made for Dover, and crossed over to Wissant on their way to Paris:

"Fouke tant erra nuyt et jour qu'il vynt à Dove;  
e ylece encontra Baudwyn . . . E se minstrent  
en meer, e aryverent à Whytsand."

For the following, which are extracted from various chronicles and other sources, I am indebted to the dissertation of Ducange on the Portus Itius (*Glossarium*, vol. x., pp. 96-100. About 569, St. Wigan, a companion of St. Columban, crossing from England "appulit ad portum Witsan appellatum, qui videlicet locus ex albetis sabuli interpretatione tale sortitur vocabulum." Here we get a suggestion as to the origin of the name—viz., *White-sand*, which is repeated by another author: "Ab albedine arenæ vulgari nomine appellatur Vintsand."

In 933 Aethelstan's brother, being banished, crosses over "angusto scilicet a Doeria in Witsand mari."

About 1069 the Abbot of Saint Riquier, being minded to visit the English property of the monastery, "ad maris ingressum properavit quem nominant plebeiales Guizant" (here again we have a form almost identical with the Italian *Guizzante*).

In 1097 St. Anselm on his way to Rome "*Witsandum* appulit."

In 1110 Henry I. sends his daughter Matilda on her way to wed the Emperor Henry V., "a Dove usque ad Witsand."

In 1179 Henry II., on his return from France, "navem ascendens apud Witsand, in Angliam rediit."

In 1187 Henry II., crossing back to France just before his death, "applicuit apud Witsand in Flandria" (here we have the express statement that Wissant was in Flanders, as again below).

During the reign of Richard Coeur-de-Lion, John, crossing over to France, "Applicuit in Flandria apud Wissant."

It is needless to give any further examples. The above are sufficient to practically establish the identity of "Guizzante" with Wissant, both as regards the form of the word and the situation of the place itself. I need only remark in conclusion that, since the name of the port of Wissant must have been perfectly well known all over the Continent in Dante's time, it is quite unnecessary—pace certain recent theorists—to assume that the poet had been there in person, in order to account for his mention of it.

PAGET TOYNBEE.

#### THE GOSPEL ACCORDING TO PETER.

Sparsholt Vicarage, Wantage: Dec. 2, 1892.

Dr. Swete has wisely put within the reach of students the newly discovered fragment of the apocryphal Gospel of Peter. It affords many opportunities for conjecture as to the real text of the passage. I should like to suggest one or two readings which do not quite agree with those of Dr. Swete.

P. 10, l. 22. περιήρχοντο δὲ πολλοὶ μετὰ λόχων, νομίζοντες ὅτι νύξ ἐστίν [τινὲς δὲ] ἐπίσαντο.

Here Dr. Swete has to insert two words. I would read:

περιήρχοντο δὲ πολλοὶ μετὰ λόχων νομίζοντες ὅτι νύξ ἐστίν ἐξίσταντο.

As a confirmation of this reading, we have later on ἐπίσαντας (p. 12, l. 11) for ἐπιστάτας.

P. 12, l. 16. παρῆσαν γὰρ καὶ αὐτοὶ (cod. B. αὐ οἱ) φυλάσσοντες.

ἄλλοι seems a better reading; it explains the presence of the οἱ πρεσβύτεροι mentioned just before.

P. 12, l. 20. τὴν δὲ χεῖρα τοῦ [ὕπορθου]μένου (cod. τὸν δὲ χεῖρα τῷ τουμένου) ὑπ' αὐτῶν ὑπερβαίνουσιν τοὺς οὐρανοὺς.

For this I would suggest, as approaching more nearly to the original text—

τὸν δὲ χειραγωγούμενον ὑπ' αὐτῶν ὑπερβαίνοντα τοὺς οὐρανοὺς.

It is easy, I think, to see that the reading ὑπερβαίνουσιν was an afterthought after the earlier words had been corrupted.

P. 13, l. 3. Dr. Swete leaves ἀπαντῶντες—a most unusual form—alone; surely ἀγωνιῶντες fits in better with the context.

HENRY A. REDPATH.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 11, 4 p.m. Sunday Lecture: "The Duality of the Mind," by Dr. B. W. Richardson, with Lantern Illustrations.

7.30 p.m. Ethical: "Moral Ideas in the Book of Isaiah: Three Stages in Ethical Conception," by Prof. J. Estlin Carpenter.

MONDAY, Dec. 12, 5 p.m. London Institution: Travers Lecture, "Water Supply, Pollution of Water, Drinking Water," by Major Lamorock Flower.

8 p.m. Society of Arts: Cantor Lecture, "The Generation of Light from Coal Gas," IV., by Prof. Vivian Lewis.

TUESDAY, Dec. 13, 8 p.m. Chemical: "Jean Servais Stas, and the Measurement of the Relative Masses of the Atoms of the Chemical Elements," by Prof. J. W. Mallett.

8 p.m. Civil Engineers: Discussion, "The Manufacture of Small Arms," by Mr. John Rigby; "Gas Power for Electric Lighting," by Mr. J. Emerson Dowson.

8 p.m. Colonial Institute: "Notes on British Guiana," by Mr. Everard F. Im Thurn, with Limelight Illustrations.

8.30 p.m. Anthropological.

WEDNESDAY, Dec. 14, 4.30 p.m. Egypt Exploration Fund: General Meeting.

8 p.m. Society of Arts: "The Utilisation of Niagara," by Prof. George Forbes.

THURSDAY, Dec. 15, 6 p.m. London Institution: "Ants: A Study of Sociology and Politics among Insects," illustrated, by the Rev. Dr. Dallinger.

8 p.m. Linnean: "The Genera of Taxacea and Conifera," by Dr. Maxwell T. Masters; "The Affinities of the Genus Madrepore," by Mr. George Brook.

8 p.m. Chemical: "The Identity of Caffeine and Theine," by Messrs. W. R. Dunstan and W. F. J. Shephard; "Studies on Isomeric Change—1, 2, 3, Orthoxylene, Sulphonic Acid, Phenolsulphonic Acid," by Dr. Moody.  
8.30 p.m. Antiquaries.  
8.30 p.m. Historical: "Notes on the Family of Beton in connexion with some Royal Letters of James VI." (originals exhibited), by Mr. H. Elliot Malden; and "Stratford in the Star Chamber," by Mr. Hubert Hall.

#### SCIENCE.

RIBBECK'S HISTORY OF LATIN POETRY.

GESCHICHTE DER RÖMISCHEN DICHTUNG.  
Von Otto Ribbeck.—III. *Dichtung der Kaiserzeit*. (Stuttgart.)

THE third volume of Prof. Ribbeck's History of Latin Poetry completes the work, except for the "learned supplements" which, in order not to interfere with the character of the book, are reserved for a distinct volume. It begins with the writer whom, on very slight authority, we have agreed to call Manilius, and closes with Namatianus. Hence Prof. Ribbeck does not touch on any of the Christian Latin poets, though both chronologically and on the ground of literary merit Prudentius might claim not to be omitted if Ausonius and Claudian are included. But the reasons for drawing the line, as it has been drawn, are obvious and plausible. The continuity of the tradition is broken when the new thoughts with which Christianity had filled the world are seen struggling for a while to find expression in the old literary forms. It is less easy to see what excuse there is for the inclusion of a tolerably full account of the life and works of Apuleius. The plea put forward is that he wrote "a poetical prose"; the real reasons seem to be the attraction which this "interesting man" had for the author and the irresistible temptation to give an account of his adventurous romance. Anyhow the sketch of Apuleius is so good that we cannot wish it away.

Of late days the temptation has been to speak and write with undisguised and unmitigated contempt of almost all the Latin poets of the imperial time. Perhaps this is a natural reaction against the unqualified and uncritical admiration which it was at one time equally a matter of fashion to show; but certainly the mark is not hit in that way. Beside evident faults of taste there are abundant traces of power, of grace, of learning, and of fancy; and the best critic is he who best helps us to discover them. Prof. Ribbeck is no *advocatus diaboli*: he does not make it his mission, as some do, to show how worthless are the writers to whose study he has devoted a life time. His criticism is as genial as it is vigorous; and no one can rise from reading his book without a better appreciation of the merits, as well as the faults, of the poets of whom he treats. There is nothing that is very novel in the book: it is too sound and accurate for that; but it is admirably adapted as a narrative at once lively and trustworthy for the general reader. A good deal of space is still devoted to the analysis of the chief poetical works; and a practice, which was sometimes a little wearisome in the case of Vergil and Horace, is welcome enough with Statius or Claudian. As might have been expected, Prof. Ribbeck does not withdraw

his condemnation of Satires X. and XII.-XV. of Juvenal, in spite of the little assent which it has as yet commanded. He is not willing "to take the poet, faults and all," as Dr. Schanz in his recently published *History of Roman Literature* bids us do. He doubts the genuineness and relevance of the famous Aquinum inscription, and declines to unravel the inextricable confusion in which the anonymous "Lives" leave us by their contradictory accounts. But he does not reject the story of Juvenal's banishment as positively as Dr. Schanz is inclined to do.

There are here and there a few points on which the reader will look with interest for the discussion of the "learned supplement." But the work is not intended for students. Their needs have been met abundantly by Teuffel, especially now that English readers can use his book in the vastly improved form which we owe to Prof. Warr. Or if Teuffel is still (not without excuse) found to be too dry for mortal man to read, there is now Dr. Schanz's work, which is as learned as Teuffel's and much more interesting. Prof. Ribbeck's *History of Latin Poetry* is essentially a popular work, but one of the best kind, written by a scholar who is himself a first-rate authority on much of the ground which it covers. It fully satisfies the expectations which were aroused by its announcement, and is a worthy supplement to the author's other contributions to our knowledge of Latin literature.

A. S. WILKINS.

#### PHOTO-MICROGRAPHS OF WHEAT.

*The Structure of Wheat shown in a Series of Photo-Micrographs.* With Explanatory Remarks. By Robert W. Dunham. (Published for the Author, at 24, Mark-lane, E.C.)

A PHOTO-MICROGRAPH, it may be as well to premise, is the reproduction by photography of any object as magnified by a microscope. Photo-micrography essentially consists in the collaboration of the microscope and photographic camera, and thus the image shown by the microscopic lens is transferred to and recorded by the photographic plate. The album under review contains twenty-one photographs of different parts of the wheat plant, obtained in several instances under high powers. We have used the term album, as this volume, of which the printing, binding, and general execution leave nothing to be desired, is rather a gallery of illustration than a formal treatise. In his concise and lucid introduction, the author enumerates the chief points in which, as he believes, new light has been thrown upon the structure and constitution of the wheat plant by photo-micrography. For the rest, his explanatory text is elaborate in its simplicity, but is perfectly clear in nearly every case.

So far as we are aware, this is the first collection of photo-micrographs of wheat which has been presented to the world. It should be remembered that the existing diagrams of the inner structure of wheat, in so far as they profess to represent microscopic views, are the work of memory. The artist committed to paper, with as much accuracy as he could command, his recollection of the image revealed to him by the microscope or magnifying lens; but under such conditions, details perfectly correct were obviously impossible. Mr. Carruthers, referring to the work of Francis Bauer—whose drawings are pre-

served in the British Museum, and have been reproduced by the Royal Agricultural Society—has remarked: "no more careful study nor faithful representation of wheat have ever been made"; but a comparison of the section of a wheat straw nodule (magnified sixteen diameters) forming plate 7, with the same section in Bauer's drawings (sheet viii.) will at once give a measure of the superior scientific value of photo-micrography in botanical study. Again, take the integuments of the wheat berry. Hitherto, five distinct coverings have been assigned to the endosperm: namely, the epidermis, epicarp, endocarp, episperm, and embryous membrane; whereas a careful study of these photographs seems to show that the five skins are but three distinct and separate organisms (see plates 13 to 19). The beautiful photographs, 8, 9, 10, and 11 enable us to trace the process of fertilisation, even to the withering of the stigma on its completion, almost as fully as if we stood in a wheat field, a powerful magnifying glass in hand. Very clear is the structure of the beard. Its hairs are hollow (see plates 13 and 22), and act as conduits, removing superfluous moisture, and thus preventing fermentations, which might injure the floury constituents of the berry. At the base of the crease, embedded in the middle skin, and folled between the outer and the inner skins, is an organ to which Mr. Dunham has given the name "placenta" (see plates 22, 23, 25, and 26), presumably because it is furnished with a cord running downwards through the straw. Apparently the function of the placenta is to filter for the use of the berry the mineral matters that are drawn from the soil by the cord, as may be seen in these photographs. Mineral matter undigested by the placenta remains in the furrow of the berry, and is known to millers as "crease dirt."

Mr. Dunham traverses orthodox teachings as to the respective form and distribution of the two main constituents of the endosperm—the gluten and starch. In his opinion, the so-called gluten cells, which cluster round the periphery of the berry, contain no gluten at all, but mainly cerealine, that lactic ferment to which Mège-Mouries was, we believe, the first to direct attention. These cells, so far as their outward appearance is in question, have been well described by Wittmack. He says:—

"The gluten cells are the outermost cells of the floury kernel. They form a belt of stout walled cells arranged fanwise, and afford considerable protection to the berry. In a longitudinal or cross section they appear as quadrates; viewed from the surface as they meet our eye in the bran, they are seen to have four, five or six sides, and to be joined one to the other after the manner of paving stones."

The remarkable accuracy of these observations is manifest on a glance at plates 20 and 21. On the other hand, Wittmack, as indeed Berthold and others who have studied the structure of wheat with the microscope, saw nothing but gluten in these cells. If that were the only location for this nitrogenous substance, the problem would be perfectly simple, because in that case the miller's labour would result in eliminating the gluten from the flour, and depositing it in the bran sack; whereas experience has shown that a white flour, that is to say a flour from which the bran walls have been all but eliminated, may be as rich in gluten as any baker can desire. The question is: Can gluten be found, like Sir Boyle Roche's bird, in two places at once? But if we admit that hypothesis, there is this difficulty, that gluten, as revealed by these photographs, is a body possessing (like starch) a well-defined form; and that its presence in the so-called gluten cells would argue a modification of that form which is contrary to the whole analogy of wheat anatomy. Mr.

Dunham defines the endosperm as consisting "of gluten walls and starch," and this definition is strongly supported by plates 12, 20, and 21. Of especial interest is plate 12. That was obtained by cutting a slice near the crease, and magnifying the section twelve diameters. Here the endosperm is clearly seen to consist of a fine net, of which the meshes are packed with granules; owing to the tenuity of the material, many of the granules at the bottom right hand corner broke away, and dropped out, but the webbing remained intact. That is entirely in accordance with the respective natures of starch and gluten: the former substance is light and friable, the latter is viscous and more or less elastic. Gluten, as seen in the light of photo-micrography, appears to play a part in the structure of wheat analogous to the girders of a bridge, or it might be compared to the tendons of the human frame. But what then becomes of the gluten granules which Wittmack and his predecessors have described? Mr. Dunham would doubtless reply that those investigators had mistaken starch for gluten granules, which in his scheme have no existence at all. A clear idea of the differentiation in the forms of the main constituents of the wheat berry will be obtained from plate 21, which shows a section through the skins and endosperm. Here may be plainly traced the dividing walls of gluten, while the oval-shaped starch granules are in strong contrast to the smaller and globular granules—held by the author to be cerealine—which lie closely packed in the peripheral cells.

A speculation naturally raised in the mind by these photographs is whether we may not seek in photo-micrography a sure index to the commercial value of wheat. In a rough way the miller can tell from the outward appearance of grain whether it is likely to prove a hard or soft bargain, but the camera gives us an exact characterisation of the constituents of the floury kernel. Is it too much to expect that further experiments and careful observation will, at no distant date, enable the miller's chemist to distinguish between "rotten gluten" and gluten of sound quality, that is, of tensile strength? All things in this world bear their character on their face to those who know how to read the signs. If that anticipation be in any measure fulfilled, then will this work prove of as much practical value as it is of distinct scientific interest.

#### SCIENCE NOTES.

AN extraordinary meeting of the Chemical Society will be held on Tuesday next, December 13, the anniversary of the death of Jean Servius Stas, when Prof. J. W. Mallett has undertaken to deliver a lecture upon Stas's great work, "The Measurement of the Relative Masses of the Atoms of the Chemical Elements."

MESSRS. MACMILLAN & Co. will publish immediately under the title *Pioneers of Science*, a popular account, by Prof. Oliver Lodge, of the rise and progress of astronomy. The work is largely biographical, and will be fully illustrated with portraits and diagrams.

At the meeting of the Aristotelian Society on Monday, December 19, Prof. A. R. Greenhill, of the London Mathematical Society, will read a paper on "The Measurement of Space, Time, and Matter."

At the meeting of the London Institution, on Thursday next, at 6 p.m., the Rev. Dr. Dallinger will give an illustrated lecture on "Ants: A Study of Sociology and Politics among Insects."

THE second series of lectures given by the Sunday Lecture Society begins on Sunday next, December 11, when Dr. W. B. Richardson will lecture on "The Duality of the Mind," in St. George's Hall, Langham-place, at 4 p.m. Lectures will subsequently be given by Dr. Percy Frankland, Mr. Whitworth Wallis, Mr. R. W. Frazer, Prof. Vivian B. Lewes, Mr. Eric Bruce, and Sir James Crichton Browne.

At the general monthly meeting of the Royal Institution, on Monday last, the special thanks of the members were returned to Mr. Ludwig Mond, for a further donation to the fund for carrying on investigations upon liquid oxygen.

*The Great World's Farm.* By Selina Gaye. (Seeley.) A sentence of Mr. H. Drummond's *Tropical Africa* supplies a hint for the somewhat affected title of this book. He looks upon the world as "one vast garden," a farm with no visible tiller of the soil. Here Miss Gaye adds another to the multitude of books which describe the curious adaptations of bird, beast, or flower to their surroundings. She has written carefully and made a wide selection of instances, and the whole 350 pages of her book are crammed with facts and interesting teachings on natural history. Whether for a class book or a prize, this volume, thanks to its illustrations, is equally to be commended. Most of Miss Gaye's examples are chosen from modern books, so that it furnishes a stimulating introduction to many discoveries of recent physical science. Its adult reader, as he remembers the meagre compendiums which professed to interest pupils in natural history thirty or forty years ago, may well deem modern children happy who are taught from such a work.

#### PHILOLOGY NOTES.

THE King of Sweden and Norway has offered a gold medal for the best essay on the following subject: "A Comparative Treatment of the Grammatical Forms peculiar to the Rig-Veda, Yagur-Veda, Sama-Veda, and Atharva-Veda, distinguishing the Forms peculiar to the Mantras, Brāhmanas, and Upanishads." MSS. should be sent to Prof. Max Müller, at Oxford, not later than March 1, 1894. The prize will be awarded at the Oriental Congress to be held at Geneva in September of that year. The following scholars have consented to act as judges: Prof. Lanman, of Harvard; M. Victor Henry, of Paris; and Prof. Oldenberg, of Kiel.

A SANSKRIT English Dictionary, for the use of both scholars and students, by Prof. A. A. Macdonell, has just been published by Messrs. Longmans, Green & Co. Though not much more than one-third of the size of Sir Monier Williams's Dictionary, it contains many words in every page not to be found in that work. All words are transliterated, the accent and derivation also being given. No other Sanskrit Dictionary combines these advantages.

An *Avesta Grammar in comparison with Sanskrit*. By A. V. Williams Jackson. (Stuttgart: Kohlhammer.) This book is a fitting supplement, or instalment of a supplement, to the completion, five years ago, of Darmesteter and Mills' monumental translation of the *Avesta* in the "Sacred Books of the East." The English student of Zend has hitherto had nothing to supply the place which De Harlez's *Manuel de la Langue de l'Avesta* holds for the French student or Geiger's *Handbuch der Awestasprache* for the German. Mr. Jackson has now supplied one portion of our needs, and given us an "Accidence" which for completeness and exhaustiveness may compete even with Bartholomae's *Handbuch der Altiranischen Dialekte*.

He is a pupil of Prof. Geldner, perhaps the greatest living Zendist, and has made good use of his opportunities; he neglects no fact, however minute, in the language, and puts every fact in the clearest way possible. He promises shortly to complete his work by a volume on Zend syntax and metre; and when he has done so, if only Prof. Geldner will complete his issue of the text and Dr. Stein will give us his long-promised dictionary of the language, the student of Zend will be better equipped for his work than the student of most languages. The general get-up of the book, it is but just to add, reflects great credit on the Stuttgart firm which has produced it; the printing is a marvel of clearness and accuracy. The price is only 3s.

"KEILINSCHRIFTLICHE BIBLIOTHEK." *Sammlungen von assyrischen und babylonischen Texten in Umschrift und Uebersetzung.* Edited by E. Schrader. Vol. III., Part 1. (Berlin: Reuther.) This useful work, of which Prof. Schrader is the editor, is approaching its conclusion. The historical inscriptions of Assyria and later Babylonia have already been placed before the modern reader in transliteration and translation, and the newly-issued volume does the same for the Sumerian inscriptions of the older Babylonian kings. In the fourth volume the editor and his contributors will make a new departure, and deal with the religious and legal cuneiform texts. The Sumerian inscriptions of Tello have been translated by Dr. Jensen, who has also translated the texts which belong to the reign of Khammurabi, as well as the inscription of "Agumkakrimi." The Sumerian inscriptions of the "kings of Sumer and Accad" have been entrusted to Dr. Winckler. We are grateful to Dr. Jensen for the abundant notes which he has supplied; it is only a pity that other contributors have not followed his example. His translations of the Tello inscriptions are based on those made by M. Arthur Amiaud for the *Records of the Past*, and are not always improvements upon the latter. The transliteration of the Sumerian texts is a bold and arduous undertaking; as the author himself says, it is inevitable that in the present state of our knowledge older and newer forms must be mixed together. The attempt, however, is praiseworthy, and in such cases "the beginning is half the whole." To the historian of the ancient kingdoms in the valleys of the Euphrates and Tigris, the first three volumes of the *Keilinschriftliche Bibliothek* will be indispensable.

A MOST excellent and useful series of pocket Grammars and Dictionaries is being published by Hoepli at Milan. Among the latest are a Roumanian Grammar and Vocabulary by Prof. Lovera and a Grammar and Dictionary of the Galla languages by Prof. Viterbo (*Grammatica Rumena coll' Aggiunta d'un Vocabolario delle Voci piu usuali; Grammatica e Dizionario della Lingua Oromonica*). The Dictionary is in two parts, the first being Galla-Italian, and the second Italian-Galla. The sketch of the grammar is prefixed to the second part. Both Grammar and Dictionary are based on the labours of Chiarini and Léon des Avanchers, and have already been published in another form in Cecchi's "Da Zeila alle frontiere del Caffa." In their new form they have been somewhat modified, as well as enlarged by the addition of fresh material. In spite of the small and compact size of the books, the printing is good and clear, and the contents are at once practical and complete.

#### FINE ART.

##### MR. FULLEYLOVE'S "LEICESTER."

MR. JOHN FULLEYLOVE has just completed and has rightly placed on exhibition in the town whose features it illustrates, a series of water-colour drawings of Leicester and its neighbourhood. He has, as will be readily understood, approached this task equipped absolutely for its satisfactory fulfilment.

In a day when so much is changing, the desire to record a vanishing picturesqueness in his native town took hold of Mr. Fulleylove strongly, and accordingly he chronicled in the first instance something of the architectural and antiquarian beauty which is going to-day, and something of that which may be threatened to-morrow; and, having done so much, and his theme, as we may suppose, growing upon him, he sought to give completeness to the record by including something of the modern, by never shrinking from all that is considered unpicturesque and unpaintable (by weakly folk and conventional) in the cast-iron bridge, the modern fashionable suburb, the modernised main street, the lines of rail and tram-way, the vast mill that rears itself storey above storey, and by dignified proportions, as well as by mere size, dominates the town whose prosperity it must have assisted.

Thus, the life of to-day has been by no means disregarded, even by an artist so many of whose successes are associated with the more romantic life of an old world, and often of foreign parts of it. One who, more than any other painter of our period, has done justice to the beauty and the antique charm of the English University cities, and who has followed the steps of Petrarch under the skies of Provence, has felt attracted in the end, not only by the quite obvious interest of such a tower as "St. Margaret's Tower," rich with the ornateness of the fifteenth century Gothic, and such a building as the old Town Hall, but by the movement and activity of the modern town, by the sunny greensward of the public park in July weather, by the demolitions at the railway station, by the barges on a grimy canal. It would have been hard, of course, to deny to a draughtsman, whose sympathies are also largely classical, all opportunity for the exposure of that reserved beauty which lies in exquisite proportion, and in controlled and ordered elegance; and so there is here and there an exterior which brings before us the dignity of English classical work, or an interior in which, as in the drawing of the "Old Assembly Rooms," it is easy to fancy that the graceful place is once again peopled by the men and women who—pausing under the music gallery, or surveying themselves in the mirrors—might have served as models to Richardson and Jane Austen.

All these works of Mr. Fulleylove's, so comprehensive and so varied—these sixty or seventy drawings which are an abstract and brief chronicle of so many of the characteristics of his native town and of what lies around it—are in the manner of direct and vigorous records: not idealisations at all, never fanciful, always simple, energetic, and to the point—their simplicity, always learned: their energy always controlled by an instinctive good taste. More "finished," more elaborate, Mr. Fulleylove has, on many occasions, permitted himself to be—he accommodates himself to his material, and understands what is the work which requires to be treated exhaustively—but never has his grip of his subject been more decisive or more immediate than in the vivid little drawings which Londoners, it is to be feared, will have but scanty opportunity of seeing. In them at all events—however much they may differ in subject and attractiveness—the unity of impression has rarely been lost; and this is

not invariably the case with the larger and more important drawings. Nothing is mechanical, superfluous, visibly laborious. With that terseness of style in the delivery of the message which demands in the recipient an alertness and intelligence which the lover of every art should be delighted to exercise—nay, should be called upon to exercise in the enjoyment of it—Mr. Fulleylove has expressed, or, at the very least, has suggested, a hundred facts which he has observed and remembered. Much of the history of the town that gave him birth, and much of its condition at this moment, is written down in his flexible and energetic draughtsmanship; and though the exhibition contains no drawing ambitions in scale or long paused over in execution, it affords evidence of the widening of his sympathies. Not only does he approve himself colourist as well as draughtsman, but, more perhaps than hitherto, he has concerned himself with the interest with which changing skies and the accidents of illumination endow such scenes as are not obviously attractive.

FREDERICK WEDMORE.

### CORRESPONDENCE.

#### THE MOERIS-FAYOUM AND LABYRINTH PAPYRI.

London: August 5, 1892.

After Dr. Pleijte had been led to republish the Papyri Nos. 1 and 2 of the Museum of Boulaq, with the Harris copy of the Labyrinth Papyrus, because my researches had, in his opinion, demolished the Moeris theory of Linant de Bellefonds, I traced the original to Nettleham Hall, Lincoln. My observations were published in the volume presented to Dr. Leemans. Among the fragments procured at the same time by Mr. Hood was a line of hieroglyphs, which says:

"The two arms of the Canal in the South, opposite Sothis and Anukis: The two arms of the canals in the North, inundating the districts of Horus in *Ta-Se*."

This line completes the Fayoum Papyrus on the left. At the other end it was part of the Labyrinth Papyrus. The stems of the boats are omitted from the Harris copy, with the following inscriptions:

"Ra it is who enters the Southern pool, *mer of ta-Se*."

"The Palace of the sky."

"Going in the boat to the pool. . . ."

Mr. Hood most kindly allowed me not only to compare, revise, and complete my "Harris" copy of the Labyrinth Papyrus, but also to copy some other fragments. It is quite possible that there are parts of the papyrus some of whose fragments belong to Lord Amherst. A translation of Papyri Nos. 1 and 2 of Boulaq was given by M. Mariette in the *Revue Critique* (No. 12, March 23, 1872). Dr. Pleijte explained these papyri, together with the Harris copy of the Labyrinth Papyrus, under the title of *Over drie Handschriften op Papyrus, bekend onder de Titels van Papyrus du Lac Moeris, du Fayoum et du Labyrinthe* (Amsterdam, 1884).

Papyrus No. 1 was stolen about 1880 from the museum at Boulaq, and is now at Vienna (see my "Note sur trois cartes;" *Institut Eg.*, 3 Feb., 1892). Even if we may never see the dissevered fragments of this great monument of ancient Egyptian geography reunited, and in the Museum at Gizeh, at least I trust that an effort may be made to secure their union in a single publication.

The interest in the Fayoum is very great. It was far otherwise when I took Dr. Petrie to Hawara, and into the Wadi Raiyan in 1882; and even when Dr. Schweinfurth, in 1884,

wrote to me: "Schnsüchtig erwarte ich Sie zur Aufsuchung des Labyrinths." Eleven thousand Fayoum papyri are catalogued in Vienna. Prof. Mahaffy has shown that he can rival Prof. Karabacek and his associates, whom none may hope to surpass. Major Brown's recent work, *The Fayoum and Lake Moeris*, is an admirable volume. The new map of the Egyptian Government (scale 1: 100,000), and the mention of the subject by Lord Cromer in his reports, 1891 and 1892, show that this long neglected region is interesting from many points of view. Nothing is more remarkable than the total absence of cartographical and geographical literature for a thousand years, although the map of the gold mines to the east of Kenah is dated B.C. 1357.

Mr. Griffith is to be congratulated on his discovery, and Mr. Percy Newberry's publication will be awaited with anxious expectation; but I earnestly hope that he will seek to give us a complete edition of the whole treatise.

COPE WHITEHOUSE.

### NOTES ON ART AND ARCHAEOLOGY.

MR. PERCY E. NEWBERRY, with a staff consisting of Mr. Percy Buckman (artist), Mr. John E. Newberry (architect), and Mr. Howard Carter (draughtsman), is leaving England this week for Upper Egypt to carry on the Archaeological Survey under the auspices of the Egypt Exploration Fund. The great capital of Tel el-Amarna will be the main site of operations for the coming season. The work of Prof. Flinders Petrie during last winter elucidated many points relating to the city itself; but the numerous rock-cut tombs of courtiers of the heretic kings, with their abundant paintings and inscriptions, still await a thorough survey, and promise to throw much light on the official creed and mode of life in a remarkable epoch of Egyptian history.

A MINIATURE portrait of the late Duke of Clarence has recently been painted for the Queen by Mr. H. Charles Heath, upon ivory, in a circle of only  $\frac{3}{4}$  of an inch in diameter; and, notwithstanding its minuteness, it is considered a very good likeness. To fully appreciate the delicacy of the work, it is necessary to use a magnifying glass of some power.

THE exhibitions to open next week are—a collection of water-colour drawings by Mr. Walter Severn, at the Fine Art Society's, in New Bond-street; a collection of pictures in oil by great painters of the early English school, at Messrs. Dowdeswell's, also in New Bond-street; and a series of oil-paintings and water-colours, by Mr. Byron Cooper, illustrating "Tennyson's Country," at the gallery in Pall Mall of Messrs. Henry Graves & Co., which has recently been redecorated and lighted by electricity.

A POPULAR edition of the Letters of James Smetham, the artist, which attracted so much attention when they first appeared at the end of last year, will be published by Messrs. Macmillan & Co. before Christmas.

THE Guild and School of Handicraft has issued *A Table of the Arts and Crafts of the Renaissance*, prepared by Mr. C. R. Ashbee for the recent summer meeting of University Extension students at Oxford.

M. L.-O. MERSON—best known, perhaps, for his decorative designs in medieval style—has been elected a member of the Académie des Beaux-Arts. Among the competitors were MM. Benjamin Constant and Carolus Duran.

MR. F. HAVERFIELD—whose address is now Christ Church, Oxford—has reprinted from the *Archaeological Journal* his second annual

report on recent discoveries of Roman inscriptions in Britain, covering the period 1890-91 (Exeter: William Pollard). Reserving for the present the large number of military tombstones found in the city wall at Chester, he enumerates all the others that have come to his knowledge, according to the method of arrangement adopted in the *Corpus*; and of several he is able to supply facsimiles. He then discusses in detail: (1) the bronze tablet from Colchester, dedicated to Mars Medocius, god of the Campestes (?), which last word Prof. Rhys is disposed to connect with the Campeie Falls in Stirlingshire, finding also other Pictish indications in the inscription; (2) some opinions that have been expressed about the Chester inscriptions, where he concludes that the Ceangi or Deceangi worked lead mines near Flint; (3) a milestone of the usurping emperor Victorinus, whose name—in opposition to M. Cagnat—he supports in the form "Pavonius," not "Pius Avonius"; (4) the altar at Binchester dedicated to the Matres Ollototae, which he has treated more at length in *Archaeologia Aeliana*; (5) a bronze *patera*, found at Barochan in Renfrewshire, with a stamp on its handle which (on comparison with other similar stamps) seems to indicate that it was made at Herculaneum by a firm of copper-smiths named Cipius. We may also mention a very interesting silver *patera* now in the Louvre, which bears the mysterious label "trouvée près de Douvres, dans une propriété appelée Caspet, située aux environs d'Hastings." Where is Caspet?

### THE STAGE.

THURSDAY night was appointed for the reappearance of Mr. Charles Wyndham at the Criterion, along with Miss Mary Moore and Miss Winifred Emery, in the revival of Mr. Isaac Henderson's noteworthy play of "The Silent Battle," which, under its first title of "Agatha," we criticised on its production in the summer.

MR. FRED LESLIE—perhaps the one actor of genius and indisputable charm who adorned that burlesque stage whereon Mr. Hollingshead's "sacred lamp" ever burns—has succumbed, as we regret to record, to an attack of typhoid fever. Mr. Leslie had not of late years been seen quite as much on the London stage as we should like him to have been. Since there has been a double company at the Gaiety, he has spent at least half his time in provincial and American and Australasian journeys; and indeed at no period of his Gaiety engagement has he been employed as much to our delight as in those now far-away days—the first days of the Comedy Theatre, were they not?—when he played the principal part in the "Rip Van Winkle" of Planquette. That piece was hardly a burlesque, though the burlesque element came into the *opéra comique*; it was hardly indeed *opéra comique*, so much was there in it that was serious and beautiful as well as light and gay. In it, and in all the sides of it, Leslie was inimitable. Nobody who remembers his grace and his tenderness will think of him simply as the imitator or exaggerator of Jefferson. Nobody who heard him sing, first in the full round voice, then later in the cracked and old one, the melodious and pathetic song, to his child—

"This little head now golden,  
Silvered one day must be—"

will readily forget the impression that he made. His performance—like that of Mr. Chevalier at the music halls—was of the utmost delicacy of insight and observation, and full of sympathetic charm. Beside him Mr. Lonnen remains wonderfully clever, and Mr. Roberts still shows himself (as Mr. Edward Yates says, practically,



in his *moi-même* this week), a privileged and fortunate and very gifted buffoon. But on the burlesque stage we want artists: we have very few of them; and Fred Leslie was one of the few.

## MUSIC.

### MUSIC OF THE WEEK.

RAFF's "Lenore" Symphony was performed at Mr. Henschel's third concert last week. The first two movements rank among the composer's highest achievements, and the "death-ride" is a striking piece of programme-music. Yet it certainly fails of its aim, for nowhere does it really inspire terror. The cleverness of the workmanship is felt throughout; but it seems to lack the spark of genius which, in Berlioz's best tone-pictures, always fuses the real with the ideal. Mr. Henschel conducted exceedingly well, both in this work and in the *Meistersinger* Overture. Miss Evangeline Florence gave a simple artistic rendering of Elsa's "Gesang an die Lüfte."

Monday was the anniversary of Mozart's death, and that may have been the reason why his Clarinet Quintet was selected as the opening piece at last Monday's Popular Concert. Of all Mozart's chamber music this is one of the most beautiful, and, therefore, one of the most attractive. The performance, with Lady Hallé as leader and Herr Mühlfeld as clarinetist, was admirable. M. Paderewski gave an interesting rendering of Chopin's Sonata in B minor (Op. 58). This is not one of the composer's most inspired works; and yet it is a favourite with great pianists, probably on account of the showy writing. The Adagio displays Chopin's strength and also his weakness. The thematic material is full of grace and melancholy beauty, but it is not developed so as to sustain the interest to the end of the movement: one almost wearies of its charm. M. Paderewski interprets the music with feeling and passion. At times, he passed from sentiment to sentimentality, and in the Finale the passion was too violent. He is fond of strong contrasts; and hence his *fortes* are sometimes too noisy, and his *pianos* artificial. His use, or rather misuse, of the soft pedal is specially marked. M. Paderewski is undoubtedly a pianist of the first rank, and it is for this very reason that one does not like to see him adopt measures which savour of self-consciousness rather than absorption. He took part afterwards in Beethoven's Trio in B flat (Op. 97). The playing was refined, but lacked the proper breadth and nobility.

On the following afternoon M. Paderewski gave a Recital at St. James's Hall, which was filled to overflowing. The first piece was Handel's dignified Suite in D minor. The Suites of this composer are unduly neglected by pianists, and those of Bach, too, have not been honoured as they deserve. A Suite by either composer would always be preferable to those skilful, but (so far as the listener is concerned) uninteresting, transcriptions of Bach's organ Fugues by Liszt and Tausig. It is easy to understand why pianists like them, for they present great difficulties to overcome. But while occupied in playing with hands alone what Bach intended for both hands and feet, they forget that the instrument on which they are performing gives about as little idea of organ tone and its colour contrasts as a Symphony on the pianoforte gives of the full orchestral score. These things are well enough for educational purposes at school or at home, but not in the concert-room. Our comments are suggested by M. Paderewski's second piece—a transcription of Bach's grand organ Fugue in A minor. He afterwards gave an interesting reading of Weber's romantic Sonata in A flat. There was much to admire in the performance—the delicacy and finish with which some of the passages were played in the

opening movement, the brilliant rendering of the Scherzo, and the refinement displayed in the pathetic and dramatic Andante; but there was not always sufficient warmth of tone or fervent feeling. A pianoforte recital without Chopin would not seem complete, though the prominence given to that composer often proves a failure, for so few pianists are able to interpret this music. Of those few, M. Paderewski is one, although we did not admire his playing of the Coda of the Barcarolle. And in the A flat Valse (Op. 34), why did he treat the part for the left hand in the Coda as if it were only accompaniment? His performance of the Etudes in B minor and C minor from Op. 25, two numbers as characteristic as they are difficult, was full of vigour. His admirable rendering of the Mazurka in C (Op. 56, No 2) also deserves mention.

J. S. SHEDLOCK.

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Major Le Caron is a man who for twenty years has lived this life, has served his country after his fashion by betraying his friends, has brought himself with marvellous adroitness to the issue of it all without scathe or hurt, and has now settled down to domestic quiet and the composition of his memoirs, with a brow as unruffled and a heart as steady as when he penned despatches from dynamite conven-

tions to Scotland-yard, or strolled from the House of Commons to pour Mr. Parnell's fresh unbosomings into the receptive ear of Mr. Anderson. He mixed with the arch priests of American-Irish sedition, he saw them off their guard, and found some of them honest, silly, drunken fanatics, some coarse pilferers, some ruffians callous and astute as ever went unhung. He draws their portraits with the sharp outline and neat precision of an etcher. The Irish race, with its perpetual passion for playacting, plotting, and intrigue, seems perpetually fecund in producing its own betrayers: the fertility of its schemers in arranging political plans, their astuteness in managing parties, is equalled only by the constant and shameless self-seeking and the open rivalry in self-advancement of those who work the party machine. Without much parade of words, the Major quietly lets us know how Egan, coarse, ill-educated, full of animal spirits, gifted with a fine single eye to his own advantage, lived in Paris a life of cheery self-indulgence at the expense of the dupes who subscribed the funds to which he served as treasurer. He draws us Cronin, murdered beyond doubt, and murdered probably at the instigation of Alexander Sullivan: big, comely, plausible, strenuous, always "spoiling for a fight," always greedy of personal prominence. Once a druggist's shopman, he forced his way into the ranks of that curiously compounded calling, the medical profession of the United States, and did a bustling practice in Chicago, till he fell a victim to the man whom he had provoked by exposure and opposed because he wished to oust him from his paradise of malversation. Blackest rogue of all, Alexander Sullivan stands out from this canvas with admirable distinctness: clever, unscrupulous, careful only of himself, subordinating everything to his personal ambition, using Irish politics as a stepping stone to advancement in American affairs, and reckless who or what suffered, if only he succeeded himself. Among the vulgar, sordid crowd of dynamiters, drunken, quarrelsome, incontinent of speech, irresolute in animosity, inconstant in design, we see Sullivan sitting silent in the background, watching and weighing his tools—the doctors, lawyers, priests, and merchants of the Irish-American conspiracy, as avaricious and base, but less dexterous than himself; and still he

"through all this din and turmoil sits and makes no sign. . . . There is no possibility of your missing him as you pass him by. There he sits, quiet, watchful, and alert; you cannot mistake the man. There is a sense of power and intelligence in that clean-cut, clean-shaven face of his, lit up by its bright, daring eyes. Had you but heard him speak, the lesson of his presence would have been complete. His clear trumpet voice, rising and falling with the play of a practised orator; his choice, finished diction; his well-reasoned, well-arranged arguments, and the graceful gesture and movement of his whole body, would prove to you that there at least was a man gifted to command and competent to control."

Yet of all these characters, so sinister yet bold, such strange mixtures of patriotism and unscrupulousness, Major Le Caron's is, for audacity and for patriotism of a kind,

the most eminent. Chance and the love of adventure made Thomas Beach turn spy; occasion and the love of his country, it seems, kept him in that ambiguous calling. He served with credit and distinction in the Federal Army during the war; and emerging with the rank of Major and the *nom de guerre* of Le Caron, he devoted himself to the study and practice of medicine, in its humbler walks of keeping "drug stores" and miscellaneous country cures. An accident brought to the knowledge of the English Home Secretary of the day that young Beach's acquaintance with John O'Neill enabled him to pick the brains of that leaky intriguer, and the government offered him the post of salaried spy in the Fenian camps of America. Le Caron accepted the commission, and discharged his strange duty with courage, fidelity, and success. Over and over again he stood on the verge of detection; and at any moment discovery was like to have cost him his life. Such is at least his own belief, and he surely ought to know; yet it may perhaps be doubted whether the need of lynx-like vigilance was quite so imperative as the reminiscent Major fancies. For twenty years, thanks to Thomas Beach and his periodical reports, we gather that whatever was to be known about Irish-American machinations was known in Scotland-yard. Acting on this information, the "resources of civilisation" made a very fair match of it with the devices of rebellious savagery. Such an unbroken run of ill-luck must surely have convinced the most haphazard of Celts that someone was betraying the association's plans from within. Every illegal association the Irish race ever knew bred its own betrayers as soon as a price was to be earned by the betrayal. To wary rogues like Sullivan, this perpetual succession of thwarted enterprises must have told its own tale; Sullivan cannot have doubted that the British Government had secured the services of some one of his own most devoted servants. To him, however, that mattered little. To be enriched with Irish-American gold and flattered by native American politicians was his end; this was for him the final cause of the Clan-na-Gael, not the liberation of Ireland or the dissolution of Sir William Harcourt. Too much success for dynamite might have compromised him even with the semi-criminal tolerance of American Republican "bosses;" and the credulity and open-handedness of the Irish poor was to Sullivan a very Pactolus, which years of impotent intrigue scarcely at last dried up. Sullivan may never have suspected Le Caron; but he can hardly have doubted that among his friends the British agent was to be found; and finding him after all a blessing in disguise, he was no doubt very contented to leave him in useful and unmolested obscurity.

Whether this be or be not the explanation of Le Caron's long immunity from detection, he certainly played his part out with a cool self-possession that places his nerve and discretion beyond dispute. But his most interesting trait is his own appreciation of himself. He does not see, nor has he ever been able to see, anything to cavil at in the calling of a spy. There are diversities of

gifts, that is all: some are politicians, and betray their party; some theologians, and betray their god; his lot has been to be a spy, and he, at least, has never betrayed any man or any cause, except the persons and the cause of his country's foes. The quality above all others on which he piques himself is a nice honour, a truthfulness that weighs words with punctilious scruple, a moral purity that casts a slur in the comparison upon the political chastity of the paragons of public life. Says his preface:

"There is no such thing as romance to be indulged in here. The truth, the whole truth, and nothing but the truth is what I have set myself to tell regarding all those matters with which I shall deal. There are many things of course to which I may not refer; but with respect to those upon which I feel at liberty to touch, one unutterable characteristic will apply all through, and that will be the absolute truthfulness of the record.

"This may seem strange language, coming from one who, for over a quarter of a century, has played a double part, and who to-day is not one whit ashamed of any single act done in that capacity. Men's lives, however, are not to be judged by the outward show and the visible suggestions, but rather by the inward sentiments and promptings, which accept conscience at once as the inspirer of action and arbiter of fate. It is hard, I know, to expect people in this cold, prosaic age of ours to fully understand how a man like myself should, of his own free will, have entered upon a life such as I have led, with such pureness of motive and absence of selfish instinct as to entitle me to claim acceptance at the bar of public opinion as an honest and a truthful man.

"Yet such is my claim. When, years ago, as these subsequent pages will show, I was first brought into contact with Fenian affairs, no fell purpose, no material consideration, prompted me to work against the revolutionary plotters. A young man, proud of his native land, and full of patriotic loyalty to its traditions, I had no desire, no intention, to do aught but frustrate the schemes of my country's foes. When, later on, I took my place in the ranks of England's defenders, the same condition of mind prevailed, though the conditions of service varied. . . . There is a popular fiction, I know, which associates with my work fabulous payments and frequent rewards. Would that it had been so! Then would the play of memory be all the sweeter for me. But, alas! the facts were all the other way."

The Major's defence then may evidently be left very safely in his own hands; nor could the mental problem of his case have been more nicely stated. He, an "honest and a truthful man," to whom "conscience is the inspirer of action," played a "double part" for the best years of his life, on a salary of which he laments the inadequacy but not the fact. Certainly, whatever else may be thought of him, his courage is beyond dispute, and the proof is still with us. But, after all, what is there in such a career except its novelty to stir misgivings in the most self-searching breast? The stratagems of war are only less fair than those of love. To the enterprising press-man that is but professional ardour which, on another stage, might lead to Holloway. Who to secure the text of a most secret treaty would not pick an ambassador's pocket? Nay, the country perhaps would doubt if it quite got its money's worth, but for a lurking notion that the most correct

and urbane of its diplomatists know how to unlock on occasion the archives of foreign chancelleries. Even George Washington could perhaps have told a lie if he had thought there was a fair chance of not being found out. Perhaps it is only prudery that prefers the Victoria Cross to the honours of the Secret Service; and at any rate Major Le Caron is entitled to be taken at his word, to be regarded as an honest if eccentric patriot, whose adroitness, tenacity, and almost stoical calm are equally beyond dispute and depreciation. And if his virtues are enhanced by their rarity, civilisation may perhaps breathe the more freely for that.

J. A. HAMILTON.

*Etruscan Roman Remains in Popular Tradition.*  
By Charles Godfrey Leland. (Fisher Unwin.)

THIS fine volume, which is devoted to the witchcraft of the Tuscan Romagna, may be compendiously characterised as antiquarianism touched with humour. In it we have the creator of Hans Breitmann in the character of a witch-finder; and not only has he found the witches, but when found he has made an excellent note of them. Indeed he has persuaded them to reveal their magical secrets, their spells, and their incantations, and these he now gives to us "writ in choice Italian" with a neat metrical translation of his own.

The principal scene of Mr. Leland's labours is the district lying round Forlì and stretching eastwards to the pinewood of Ravenna—which till the eighth century formed part of the Romagna or Exarchate of Eastern Rome. Here witchcraft or *stregheria*, lovingly termed by the peasants *la vecchia religione*—"something more than a sorcery and something less than a faith"—still survives, though it can hardly be said to flourish. Here men still appeal to those Etruscan homologues and predecessors of Jove and Bacchus and Mercury, Tinia and Fafions and Teramo, as well as to the oldest gods of rural Rome, Pan and Silvanus and the Fauns; while a crowd of minor spirits, perhaps more ancient than either, still haunt rock and waterfall and wood, still sport like the white lady below the ruined castle, or play like lubber fiends in the kitchens of the *poderi*. But though scores of the peasants know much on the subject, it is as amateurs only: when serious work is on hand they go to a respectable *strega* or *stregone* (witch or wizard) much as their betters would go to a respectable solicitor. These humble practitioners, who are generally members of mystic families, are (apparently) not impostors; but, on the contrary, have a lively faith in their own powers. Nor is this surprising, seeing that they are denounced in all seriousness by the priests as impious, and are looked askance at by the police. One of Mr. Leland's confidential witches assured him, as Count de Gubernatis assured Mr. Gladstone, that there was ten times as much heathenism in Tuscany as Catholicism, only what the Count called heathenism, she called *la vecchia religione*. Another, who was so far a Catholic that she wore a medal of a saint on her bosom, protested warmly that the

old was her real religion; and, of course, by comparison with witchcraft, Christianity is a thing of yesterday. This "old religion" seems to be in the condition in which so many of the Italian frescoes were a few years ago. It is very ancient and ruinous, and has been repeatedly restored by different hands and at different periods. From time to time great pieces have fallen, and new "unconformable" work has been inserted. The result is that, though a good deal remains, it consists chiefly of crumbling and disjointed fragments, and Mr. Leland has done a great thing in picking up so many pieces and loosely putting them together. He has added a good deal of interesting matter in the way of conjecture and explanation, and the comment, if less valuable than the text, is most agreeably flavoured with the refreshing acid of his humorous personality.

Of course the genuine *stregheria* is purely heathen, and has nothing to say to the inhabitants of the Christian hell and heaven. But the belief of the early Fathers that the heathen gods were really devils is doubtless responsible for having provided many an old witch story with a new set of Christian characters. The number of witches and wizards still seems considerable, nor is this so odd when we learn that one may become a *strega* or *stregone* without intending it. Mr. Leland gives more than one instance where the endowment has been received by a process known to lawyers as a *donatio mortis causa*. If a dying witch says, "Oh, dear, I have nobody to leave it to," and the priest ventures to reply (as why should he not), "Oh, leave it to me," then he will, on the old lady's death, find himself legatee of her occult powers, and cannot disclaim the legacy. To attempt to make a selection from Mr. Leland's book would, if practicable, be unfair, for the cake is nearly all plums. It must suffice to say that students of the old religion will not look in vain for any spirit entitled to a seat in the Etruscan Pantheon, and for everyone the appropriate invocation is furnished. There is also a fine collection of spells, as distinguished from invocations. There are the spells of the spider and the hare and the green lizard for the colic, and of the swallow for sore eyes; while anybody who desires to find out if a lover be faithful, or to make anybody else's lover unfaithful, has an embarrassing choice of facilities. These are generally very quaint in form, though many of them are, in substance, common all the world over. Mr. Leland has, too, the true collector's eye for odd bits of information picked from all sorts of out-of-the-way literature. Such, for instance, is the Turkish story of the marriage of Joseph and Potiphar's wife, whose name was, it appears, Zuleika. He tells us, too, that the marriage took place on a Friday, the day of Venus or Turanna, "everywhere the lucky day till the priests spoiled it," so that, as he puts it, "Mrs. Potiphar, as women always do, had her way in the end."

The volume is prettily and profusely illustrated, though very few of the illustrations belong to the strictly indigenous art of Etruria. The greater part of the designs

seem to have been taken or made up by Mr. Leland from Hellenic-Etruscan vases and mirrors—work, we may suppose, sent from Greece to the markets of Luna and Tarquinii, or executed in Greek factories established in Etruscan cities. By exception, one or two figures—that, for example, of Cupra, the male version or partner of the Etruscan form of Hera—are of the hybrid Phoenician type, of which examples are common in the Cesnola collection. It is, perhaps, only right to say that, as might be expected, the bed rock of Shamanism, which may truly be said to date from the days before decency, crops out occasionally during Mr. Leland's researches; but the reader who knows anything about sorcery will not be unprepared.

REGINALD HUGHES.

*The Life of Thomas Paine.* With a History of his Literary, Political, and Religious career in America, France, and England. By Moncure Daniel Conway. In 2 vols. (Putnams.)

THOMAS PAINE died in the year 1809; and now, eighty-three years afterwards, Mr. Moncure D. Conway undertakes to give to the world something like a complete and accurate account of his career and his opinions. The thought which first suggests itself in the presence of this circumstance is one which, it is evident, has been present in the mind of Mr. Conway himself, and has moved him deeply: namely, that shameful injustice has too long been done to the memory of Thomas Paine. This narrative now before us, which Mr. Conway has striven diligently to make veracious and complete, exhibits Thomas Paine as a person totally different from the vulgar, dissolute, blasphemous, unscrupulous "Tom Paine" of the popular illusion; and if we are to take Mr. Conway's account as substantially correct—which, indeed, we must—it is abundantly clear that the man has been grievously wronged by public opinion.

The publication of this biography, after an interval of eighty-three years, is, however, significant in another way. Not many men, calumniated during life-time and after death, and generally regarded in the light of those calumnies, would have been remembered for so long a period sufficiently well to make such a biography as this, we will not say desirable, but even possible. The slanders and all memory of the person slandered would have died out altogether. The author of *The Rights of Man* and the *Age of Reason* is, however, by no means forgotten, either by enemies or by friends. To a good many honest people to-day his name is almost as unwelcome as it was to some of the contemporaries of his later years. That he should be remembered—whether in spite of the scorn with which he has been treated, or in consequence of it—is striking testimony to some quality of greatness in the man and in the work he did. If Thomas Paine had been such a rascal as his enemies have made him out to be, or if he had been a good man of an ordinary kind, the world would have forgotten him before now. As it is, his name at least has survived; so that, even at this late day, it is

worth while for Mr. Conway, who thinks he has been wronged, to try and see him righted. Mr. Conway's self-appointed task has not been to lift his hero from obscurity, and show that time and mankind had wronged him in sending him there, but to substitute a true history for a well-known, a too well-known, false history. The many who have never even seen a line of his works, when Mr. Conway's book comes before them, will not need to ask, Who is this Thomas Paine? but only, What is the truth about him?

Let us hope, now that the opportunity is offered, intelligent men and women will take the trouble to learn it by familiarising themselves with the present well-told story of one who, if humanly faulty in some respects, was nevertheless essentially excellent, being an honest, courageous, broad-minded and large-hearted man. It is surely pleasant to find that one we have long regarded as a power for evil was really worthy. If it is good to welcome the repentant sinner, it is still better to discover he was no such sinner as we had supposed. Therefore, we may assume that Mr. Conway's book will come as good tidings to many who have honestly, but ignorantly, thought badly of Thomas Paine. He may not have been quite such a supreme figure in his day as his enthusiastic biographer represents him. A biographer should be well endowed with the critical faculty in active, working order, and Mr. Conway is too much of an enthusiast to be a perfect critic. Still, after making every proper allowance for personal feeling, we are well within the bounds of truth when we say that to France and to America, in their times of extreme need, Thomas Paine was a benefactor. His services to France at the period of the Revolution were much greater than the Revolutionists themselves ever knew; had they appreciated his calm judgment and heeded his wise counsel, the course of history would have been changed for the better. Much of his counsel was heeded in America; and famous contemporaries of his, who had every opportunity of knowing him at his worst as well as at his best, held him in esteem. George Washington, for example, when at the height of his power and popularity, invited the nation to give to Paine some substantial token of its gratitude, and was not ashamed to subscribe himself as his friend. Since Paine's death there have always been some persons ready to bear witness in his favour; but usually they have been comparatively few in numbers, and not always influential. Hitherto no such well sustained appeal as Mr. Conway's, on his behalf, has ever been made to the logic of facts.

Mr. Conway is very angry about the misrepresentation to which Paine has been subjected, and we cannot blame him. Yet if, while writing his book, he could have kept these causes for indignation out of his thoughts, and, ignoring for the time the prevailing prejudice, had presented his weighty facts and drawn his inferences as so much calm, dispassionate history, his work would have been all the better. As it stands, it is frequently suggestive of a brief held on Paine's behalf. Mr. Conway may

yet see his way to condense the present narrative into a plain statement, such as we suggest, and to issue it in a form adapted to general circulation, with, perhaps, companion volumes containing Paine's own principal writings. In this way he would reach a much wider audience than he can hope for at present.

It is not difficult to understand how Paine came to be slandered. Misrepresentation seems to have been due, in the first instance, to the action of personal enemies of his own. He was an outspoken man, not only on topics with which the many agreed, but on others about which free criticism is not readily tolerated. Even within the limits of political controversy, he would probably have made some enemies; but, in the long run, more friends. He was not, however, a politician, or, for that matter, a theologian either, so much as a man imbued with a spirit of freedom and a love of justice and truth. Thus his antagonism was to all kinds of fetters and tyranny and sham. He allied himself with parties when their policy was in the direction of his own effort, but he was not a partisan. In France, so long as the king stood for tyranny he was against him; but when the king was dethroned and imprisoned and his life was in danger, he became, in Paine's eyes, a fellow mortal in distress, and Paine incurred some risk to his own life in trying to save that of the unhappy monarch. Paine was a friend of the Revolution while the Revolution was a struggle for liberty; but when the revolutionists proved in their hour of triumph that they, too, were only tyrants, he fell into a state of despair.

"Had this revolution been conducted consistently with its principles," he wrote to Jefferson in 1793, "there was once a good prospect of extending liberty through the greatest part of Europe, but I now relinquish that hope" (vol. ii., p. 52).

In America, also, he was with the Revolution, but was heretic enough to insist that negroes should have liberty as well as white men. When, in 1804, Louisiana demanded admission as a State, with the right to "continue the importation of negro slaves," Paine reminded the memorialists of the "mischief caused in France by the possession of power before they understood principles," and declared their guilty notion of enslaving others was proof of their ignorance of human "rights." It was in the same spirit that he invaded the more dangerous theological territory. Not being a diplomatist, but—to use Mr. Conway's apt phrase—a "soldier for mankind," his onslaught was rather rough and rude, and so aroused bitter enmity. If he had expressed himself differently, he might have avoided trouble. Martyrdom is often the penalty, not of what people do or say, so much as of the way they do or say it. Mr. Matthew Arnold, who made deeper inroads into the popular theology than ever Paine did, was never cast out. But then he attacked with rapier thrusts, while Paine, after the manner of the John Bull he was, attacked with blows. Paine's enemies thereupon fastened upon his faults and magnified them. For a brief period he had



taken to excessive drinking; his enemies proclaimed him a drunkard. Of course they called him an atheist: in reality, as any reader of his works can see, he was no atheist, but what was in those days called a deist, something a little different from the modern theist. But, what does it matter now, the particular "ist" he believed in and proclaimed? We are more concerned that the man himself had the courage of his opinions, and was willing to incur the penalties of declaring them because he honestly believed he was thereby doing good.

WALTER LEWIN.

*The Deluge: an Historical Novel.* By Henryk Sienkiewicz. Translated from the Polish by J. Curtin. In 2 vols. (Osgood, McIlvaine & Co.)

THE present volume is the fourth in the great cycle of historical works by means of which the eminent Polish novelist, Sienkiewicz, has set before himself the task of illustrating some of the past glories and calamities of his unhappy country. That a purely historical and mainly descriptive story of such heroic dimensions should find a sale nowadays is surprising perhaps, but it certainly speaks well for the public taste, for *Polop* (or "The Deluge," to give it its English title) is a work of as indisputable genius as Tolstoi's *Peace and War*. Like Tolstoi's masterpiece, too, Sienkiewicz's deals with a great national catastrophe, the invasion and partial conquest of Poland by Charles Gustavus of Sweden. In the year 1655—hoping to realise Gustavus Adolphus' dream of empire, and taking advantage of the sore straits of the Polish Republic when involved in a ruinous conflict with its rebellious Cossacks, aided by the Russians—the masterful young Swede crossed the sea with 50,000 men, and burst like a deluge upon Poland. Helped by domestic traitors, he succeeded, within six months, in conquering nearly the whole country. John Casimir, the Polish king, abandoned and betrayed, fled to Silesia; and the end seemed to have come when the mighty Radzivils of Lithuania threw off their allegiance and openly proclaimed Charles Gustavus King of Poland. But deliverance was already at hand. The attempt of the Swedes to storm the monastery of Czenstochowa, the home of the miraculous image of Our Lady, sent a thrill of horror through Catholic Poland, while the insolence of the Northerners galled the pride of the martial nobility to the quick. The nation flew to arms under the heroic Stephen Czarniecki (*vir molestissimus*, as the Swedish king called him); John Casimir returned from exile; and a war of extermination began against the invader, a war which reduced one half of Poland to ashes, but finally freed her from the most formidable danger that had yet befallen her.

Interwoven with this great national drama is the sweet story of the loves of Kmicic, the young banneret of Orsha, and the matchless lady Olenka Billevich. The hero, Kmicic, a typical Pole of the period, violent to brutality, brave to extravagance, not

without noble instincts, but relapsing into savagery amidst the prevailing lawlessness, Kmicic is already well on his way to the gallows when he falls in with the heroine, who, by the power of her love and the nobility of her character, gradually chastens and subdues him, though his probation is long and bitter and not without many relapses. Finally, however, he purges his past offences by bloody penance and knightly deeds, and is rewarded with the hand and heart of his lady, who, after long doubting him, discovers, to her joy, that her prayers on his behalf have not been altogether in vain.

With infinite skill the author uses this delightful love story simply as a means of thoroughly acquainting us with seventeenth century Poland; and we shall search the literatures of Europe in vain for anything so vivid and so thrilling as the historical tableaux which he unfolds before us with epic breadth and force. Kmicic takes an active part in nearly all the great events of the war, and is brought into contact with all the leading personages of the day. We cannot pay a higher compliment to the author's genius than by saying that his descriptions, both of men and of events, are so enthralling that even the interesting story of Kmicic and Olenka takes the second place in our thoughts, while we follow with bated breath the triumphs of the Swedes and the agonies of the Poles with the intense hope that their respective rôles may ere long be reversed. But, in truth, Sienkiewicz possesses the historical imagination of a Tolstoi or a Meinhold; all he tells us seems stamped with the hallmark of truth. He is a perfect master of the art of description; and whether the scene described be a banquet or a battle-field, a lover's success or a lover's revenge, whether he be terrible or pathetic, grave or gay, he always impresses us with a sense of power. What, for instance, can be finer in its way than the following description of High Mass at the monastery of Czenstochowa? (We have taken the liberty of slightly altering Mr. Curtin's version.)

"In the chapel there was a ruddy gloom not entirely dispersed by the rays of candles burning on the altar. Coloured rays fell also through the window-panes, and all these gleams, red, violet, golden, fiery, quivered on the walls, slipped along the carvings . . . made their way into dark depths bringing forth to sight indistinct forms buried, as it were, in a dream. Mysterious glimmers ran along and united with the darkness, so that all distinction between light and darkness was lost. The candles on the altar had golden halos; the smoke from the censers formed purple mists; the white robes of the monks serving Mass reflected, as it were, the tints of a darkling rainbow. All things there were half visible, half veiled, unearthly; the gleams were unearthly, the gloom was unearthly, mysterious, majestic, beatific, full of prayer, adoration, and holiness. From the nave of the church came the deep sound of human voices like the mighty sound of the sea; but in the chancel deep silence reigned, broken only by the voice of the priest chanting Mass. . . . The organ accompanied the chanting of the priest, and gave forth tones mild and sweet, flowing, as it were, from flutes beyond the earth. At moments their music seemed to distil like water from its source; then, again, they fell softly but swiftly like dense rain showers in

May. Suddenly there was a thunder of drums and clarions. A quiver passed through every heart. The curtain before the ikon [of Our Lady] was drawn aside, and a flood of diamond light flowed down upon the faithful. Groans and weeping were heard throughout the church. 'Salve Regina!' cried the nobles . . . but the peasants cried: 'Most Holy Lady! Golden Lady! Queen of Angels! save us, succour us, have mercy upon us!'

The spirited description of the famous charge of the Lithuanian hussars at the great battle of Warsaw shows that the author is as much at home in the din and turmoil of war as amidst the awfulness of the sanctuary; but it is unfortunately too long to quote in full, while to mutilate it would be a sin. As a specimen of Sienkiewicz's historical portraits, however, we give the following sketch of Charles Gustavus:

"The King took the letter and began to read, while the Polish envoys regarded him curiously, for they had never seen him before. He was a man in the flower of his age, as dark in complexion as though born an Italian or a Spaniard. His long hair, black as a raven's wing, fell behind his ears to his shoulders. . . . His brows were greatly elevated, as if he were in perpetual astonishment. Where his brows approached each other, his forehead was raised into a large protuberance, which gave him the appearance of a lion; a deep wrinkle above his nose, which did not leave him even when he laughed, gave his face a threatening and wrathful expression. His lower lip protruded. . . . He wore cord-like mustaches, brushed out somewhat at the ends. In general, his face indicated an extraordinary man, one of those who, when they walk over the earth, press blood out of it. There was in him grandeur, the pride of a monarch, the strength of a lion, and the vivacity of genius; but though a kindly smile never left his mouth, there was lacking that kindness of heart which illuminates a face from within as a lamp illuminates an alabaster urn."

Do we not seem to see before us in the flesh the monarch who vowed to make the Baltic a Swedish lake, the soldier who led a mail-clad host across the quaking ice of the barely frozen Belt through that terrible night which blanched the hair of the trembling guides?

Unfortunately the English version of this noble work is sadly disfigured by the carelessness and perversity of the translator. Mr. Curtin evidently knows Polish pretty well, and follows his text most conscientiously; but his English is too often slovenly and slipshod, and there is scarcely a page in the book which does not painfully remind us that we are reading a translation. But Mr. Curtin's cardinal offence is a slavish literalness which often verges on absolute absurdity. Thus, to take only a very few instances, such commonplaces as *czolem bic* (to salute) and *badz zdrowa!* (Farewell!) are rendered "to beat with the forehead," and "be well!"; blunders like "on the foot!" for "charge!" (*biegiem!*) are frequent, and the climax of absurdity is reached when such expressions as *na wieki* or *na wieki wieków* ("for ever," and "for ever and ever") are translated: "for the ages" and "for the ages of ages." Mr. Curtin has further disfigured his book by transliterating all the proper names according to a system of phonetics of his

own devising, with the most startling and often the most ridiculous results. He is also somewhat hazy as to the proper forms for Polish places, for we find such Polish forms as Poznan (Posen) and Lvoff (Lemberg) side by side with the English forms—Warsaw, Cracow. There is the less excuse for these eccentricities, as Mr. Curtin has already tried his prentice-hand on another Polish work by the same author almost as long as the present one.

R. NISBET BAIN.

#### BURNS—AND ANOTHER.

"THE PARCHMENT LIBRARY."—*Selected Poems of Robert Burns*. With an Introduction by Andrew Lang. (Kegan Paul & Co.)

*A Pilgrimage to the Land of Burns, and Poems*. By Hew Ainslie. With a Memoir of the Author by Thomas C. Latto. (Alexander Gardner.)

THE introduction to the new Selection from Burns is very much what might have been expected from Mr. Andrew Lang; the Selection itself is most decidedly otherwise. In his *Letters to Dead Authors* he had written, some years before the present volume was published,

"It is a cruel thing for any of your countrymen to feel that, where all the rest love, he can only admire; where all the rest are idolaters, he may not bend the knee, but stands apart and beats upon his breast, observing, not adoring—a critic. Yet to some of us—petty souls, perhaps, and envious—that loud indiscriminate praise of 'Robbie Burns' (for so they style you in their change-house familiarity) has long been ungrateful; and among the treasures of your songs we venture to select and even to reject."

Here we have the spirit not of eulogy but of criticism; and, if it is not quite so pronounced in the Introduction to Mr. Lang's Selection, it is there all the same. He almost goes out of his way to show that his heart, like Mr. Gladstone's, is with Scott rather than with Burns; and he admits regretfully that Burns, and not Scott, is what the present Foreign Secretary has termed Scotland's "Man of Destiny." But, if this introduction is not altogether an ungrudging and unmitigated panegyric, it is graceful, and even in parts heartily appreciative. Thus one is glad to learn that "it is a mere truism to say that Burns purified his national ditties, and gave us golden words for words of very doubtful metal, that Burns is, beyond all possibility of rivalry, the greatest of all truly popular poets," and that as a man he was "kindly, brave, witty, brilliant, upright, generous, pitiful." Mr. Lang might, indeed, have spared himself the trouble of saying—"A Scotchman, writing of Burns, will inevitably feel an enthusiasm which may seem overstrained to the general run of English readers," for his own enthusiasm is admirably restrained. Still, in his character of Scotchman, Mr. Lang would have done well to have proved, as well as have formulated, so grave a charge against his country as that it is "as Puritan in principle as the ideal Israel of the Prophets, and as lax in practice as the ideal Florence of Boccaccio." Again, says Mr. Lang:

"What is 'muslin kail'? what is a 'shangar'?"

what is a 'stimpert'? One has put these questions to very loyal and unanglicised Scots, and they have been unable to answer."

Mr. Lang himself, of course, stands beyond suspicion as a "very loyal and unanglicised Scot," and therefore one may ask him what, after all, is a "shangar"?

As for the Selection, it seems chiefly to demonstrate the impossibility of producing a volume of the kind that is calculated to please—we shall not say everybody, but everybody who has a reasonable right to be considered in such a connexion. Certainly "Holy Willie's Prayer"—to take only one of the masterpieces which are conspicuous by their absence from this book—should have been allowed a place in a company which includes "The Jolly Beggars" and the "Epistle to John Rankin." Then there is an air of pedantry about the Selection, which may perhaps be justified as being perfection in matters of detail: thus, not only are Scotch words spelled here as Burns spelled them, but his italics also, which might surely have been dispensed with, are given. But in that case, why should we have the incorrect and worse than meaningless edition of the four lines bearing the title of "The Solemn League and Covenant," and the vastly inferior of the two versions of "Scots wa hae"? Mr. Lang has, however, publicly cried *Peccavi* in this matter of "Scots wa hae," and it may be hoped that a new edition of the Selection will be an improvement on the first. It should be said that the paper and general "get-up" of the book, even as it stands now, are such as to ensure popularity for it, especially in England.

In the year 1792, there was born in Burns's own Ayrshire, and within four years after his death, a minor poet, who owes his reputation mainly to a combination of prose and verse which, under the title of *A Pilgrimage to the Land of Burns*, was originally published in 1822. This performance has now been republished, along with a number of other poems by its author, Hew Ainslie, and an elaborate but too effusive and ill-compacted biography. Ainslie was a miserably paid copyist in the Register House at Edinburgh, who seems to have been haunted by literary ambitions that he was never able to gratify, and who migrated to America, where, on the whole, he led a happy and useful life. He revisited the United Kingdom, and was lionised in a modest way. Finally, we learn from his biographer that, at Louisville, "to the great sorrow of his kindred and many friends, he passed peacefully to his rest"—would his kindred and friends have preferred him to die in agony?—"on the 11th day of March, 1878, at the patriarchal age of eighty-six." Ainslie was a very good specimen of the healthy-minded, well-intentioned Scotchman in humble life who secures a good deal of pleasure for himself, even if he does not afford it to others, by writing verses—mostly echoes of Burns. His biographer is wroth with Sir Walter Scott—he exclaims: "How difficult it is even for the finest intellect to judge accurately the qualities of a contemporary!"—for privately criticising the *Pilgrimage* in this fashion:

"It is the work of a very amiable man with a

feeling for the beauties of nature and some command of language to describe them. The work has, of course, its faults, one of the greatest of which is a want of that quality, the most necessary to eminent distinction, I mean originality. The author appears rather to have written as he thought Allan Ramsay or Burns would have written in his situation than from the stream of his own thoughts."

Yet there is a great deal of sense, and even of kindly good sense, in Scott's judgment. Hew Ainslie had undoubtedly a feeling for nature, but his power of giving expression to it was no less undoubtedly limited and imitative. Of the successors and disciples of Burns, he is a long way behind not only Cunningham, and Hogg, and Tannahill, but even Motherwell and Thom. Take, for example, the best verse in the best poem he ever wrote:

"Its dowie in the hint o' hairst  
At the wa' gang o' the swallow,  
When the wind grows could an' the burns grow  
bauld  
An' the wuds are hingin' yellow;  
But, oh! its dowie far to see  
The wa' gang o' her the heart gangs wi'—  
The deid-set o' a shining e'e  
That darkens the weary warld on thee."

There is a simple idea here, worthy of fitting embodiment, and genuine pathos; but how one misses what Mr. Stevenson styles "a spirit well strung up to the concert pitch of the primeval out-of-doors"! But the poem from which this verse is taken is very much above the average of Hew Ainslie, which is presented in such lines as

"Her lips are like to cherries twin  
That grow upon ae shank;  
Her breath it beats the simmer win'  
I' the lowne o' a flow'ry bank."

Or

"In the nick o' the Balloch lived Muirlan' Tam,  
Weel stentit wi' brochan an' braxy ham;  
A breast like a brod, a back like a door,  
Wi' a wapping wame that hung down afore."

Or

"They rubbed him on the thorax first,  
Then on the abdomen,  
And wrought on him those diverse works,  
Resuscitators ken."

All things considered, Hew Ainslie deserved an In Memoriam, but not so bulky a volume as this. When one says that no justice can be done to Burns by a Selection, and that ample justice can be done to Ainslie by a Selection, one has leaped the gulf between the two poets.

WILLIAM WALLACE.

#### NEW NOVELS.

*The Ivory Gate*. By Walter Besant. In 3 vols. (Chatto & Windus.)

*A Brilliant Woman*. By the Hon. Mrs. Henry Chetwynd. In 3 vols. (Hutchinson.)

*Passing the Love of Women*. By Mrs. J. H. Needell. In 3 vols. (Frederick Warne.)

*Nurse Elisia*. By G. Manville Fenn. In 2 vols. (Hurst & Blackett.)

*For the Sake of the Family*. By May Crommelin. (Eden, Remington & Co.)

*A Lost Soul*. By W. L. Alden. (Chatto & Windus.)

*A New Eden*. By F. C. Hyne. (Longmans.)

READERS who are at all imaginative will have their hopes raised by the title of Mr.

Besant's romance. The ivory gate is the gate of dreams. It is through the horn gate that the harder and all too literal experiences of life come to us. Perhaps it is a little disconcerting to find, in a dedicatory note, that the story is based upon some discovery in medical science; but if the reader is wise he will forget all about this, and await the development of the plot with as much unquestioning faith as he can command. And not a little faith is necessary; for it is hardly in a lawyer's office that we should expect to find the ivory gate open, and dreams streaming through it. We assure ourselves that Mr. Edward Dering, the highly respectable family solicitor to whom we are introduced in the first chapter, is anything but a dreamer. His whole life has been spent among solid realities. He scorns idealists, respects property, and believes that the safety of the State consists in letting things alone. His sordid clerk, Checkley, is his master's shadow, a vulgar type of realist who also respects property, though with no other than a mercenary instinct. So remote are the dreams and the ivory gate that the first incidents of the story concern a supposed forgery of a cheque for a large amount. A high-spirited young managing-clerk believes himself to be suspected of the crime, and foolishly resents the suspicion by going away. But other apparent forgeries occur after his flight, and deeds and valuable documents disappear in an altogether unexplained manner. There is now another young managing-clerk in the office, who has just been promoted to the rank of partner when these fresh discoveries are made, and Checkley tries to throw suspicion upon him. But as the plot thickens Checkley's malicious suggestions lose their point. The person in whose favour the cheque was drawn, and to whom shares of considerable value are transferred—by the supposed forgery of Mr. Dering's name—is a Mr. Edmund Gray. This gentleman has been seen and spoken with by various people, but Mr. Dering is unable to trace him. He is eventually unearthed by the one charming girl in the book, a ward of Mr. Dering's, a sister of the runaway clerk, and the fiancée of the young partner. It is perhaps singular that the two young men who are so vitally interested in the finding of Edmund Gray should be content to leave the search to Elsie Arundel; but she can command obedience as well as inspire love. Mr. Besant's secret is known almost from the beginning of the story, but it is hardly fair that it should be revealed here. Suffice it to say that there is a veritable ivory gate in the book, and that it was sometimes entered, sometimes quitted, within the four walls of Mr. Dering's office. With the theory of a possible double life which underlies the tale, the present writer does not concern himself. He has enjoyed the story, which is brilliantly written, and he commends the reading of it to everyone who is not too exacting in the matter of probability.

Whether it often happens that a marriage which starts badly rights itself in the end, no one is quite in a position to say. There is abundant evidence of the unhappy fate

which overtakes many unions that appear to begin well; but these are the marriages that occasion remark by the scandals they furnish. The other sort possibly includes many cases in which the progress is from bad to better, rather than from bad to worse. Mrs. Chetwynd describes such a union in *A Brilliant Woman*. A man who is approaching middle age, and a young, bright, high-spirited girl, are inveigled into matrimony by a match-making aunt of the girl. She persuades each of them that he or she is devotedly loved by the other, and they are flattered into an engagement and a speedy wedding. Of course, neither has the smallest real knowledge of the other, and perpetual misunderstandings and a growing sense of disappointment are the consequence. The husband is a quiet, cultured, undemonstrative man, of scrupulously high honour; the wife is vain, thoughtless, headstrong, but true at heart. Here are materials for the working out of matrimonial discord; while there are also materials for establishing a union founded in mutual respect as well as in affection. This latter is the result which Mrs. Chetwynd skilfully brings about; but the exigencies of the story require that the time of gladness and peace should not be reached until after successive periods of storm and stress. The plot is very ingeniously constructed. It shows in progressive stages the fine chivalry of the husband, and the hasty misjudgment, the struggle towards magnanimity, and the ultimate nobleness of the wife. They are both highly individual characters, and exceedingly well drawn. So much of the story is told in the relations to each other of the two principal actors in it, that most of the other personages are of necessity slightly sketched in. But Aunt Anne is very loveable, and Mrs. Chetwynd shows a true instinct in making her the first to understand Mrs. Burlington's obscured tenderness and goodness. Flora Haddington is perhaps a little overdrawn, and the Beryl episode at the end might well have been omitted; but the defects in the story are few, while its merits are many.

Though the love of one sex for the other is as essential an element in fiction as it is in life, a novel which does not make a sexual affection its chief motive is to be welcomed by way of change. There are Davids and Jonathans whose mutual fondness for each other well deserves to have its record, and it is an attachment of this kind which is told in *Passing the Love of Women*. Gilbert Yorke and John Cartwright are boys when we first meet with them in Mrs. Needell's pages, but we follow their fortunes up to manhood; and we find them as boys and men fine fellows of dissimilar natures, but in all circumstances and at all times true and devoted to each other. By one test only could the inference suggested by the title of the book be established, and that test is applied. Both young men fall in love with one girl. According to nearly all human experience an accident of this kind breeds hatred and jealousy between the men. Here it does not mar their friendship. That it involves it in some peril only proves the reality of the bond, which comes out of the ordeal unharmed.

Margery Denison—the interloper—is an attractive and interesting girl; but she falls rapidly in one's esteem during the episode between herself and John Cartwright, after which it is difficult to reinstate her in the place which she originally filled. The story was obviously not an easy one to tell, and Mrs. Needell's marked success in telling it is therefore to be accounted all the greater.

Mr. Manville Fenn is too practised a writer not to be able to construct a fairly good tale out of slight materials. Very slight, however, and somewhat loosely put together are those which go to the making of *Nurse Elsie*. An overbearing father, who is determined to marry off his sons and daughter to his own liking, is brought to reason by an accident which leaves him a hopeless paralytic; and a Duke's daughter, playing the part of hospital nurse, though in good earnest and very efficiently, vindicates that noble calling from the scorn of people who speak of a nurse as "a hired servant." That is the substance of the story, though it fills out two volumes by an amplitude of trivial details, in the conversations mostly, which have no bearing on the plot and no interest of their own.

It should be deemed a merit in Miss May Crommelin that she has kept her book, *For the Sake of the Family*, within one volume. But it would not have borne greater expansion. It is just a story of two people who lose each other, and who do not find each other again until many things have happened only because the affair is in a novel instead of in real life. Among the occurrences that would never have come to pass if the severed lovers had been promptly reunited are a murder, a false suspicion as to the criminal, a piece of heroic self-accusation (equally false) to save the innocent suspected one, and much else consequent on events of such a nature. Of the making of many books with as little in them as one finds in this volume there is no end.

Distinctly fresh and clever is Mr. Alden's pleasant-looking little book, *A Lost Soul*. The story is supposed to be told by a man who has taken a woman's life, but is held by his judges to be insane. He insists firmly on his sanity, and on his right to do what he did. He found the woman embedded in a glacier and frozen to death. He had a theory that intense frost preserves physical life in suspended animation, and he put his theory to the test by thawing the woman. She came to life again under his treatment, and at once began to talk about the tragic event of the previous day, when her husband threw her down a crevasse in the ice. What seemed to her yesterday was a time more than three hundred years back; but though she belonged to the sixteenth century, she was still a young and beautiful woman of five-and-twenty, and her deliverer naturally fell in love with her. The novelty of early sixteenth century recollections, freshly revived late in the nineteenth, is a pleasant feature of the story, the interest of which rapidly deepens. The Countess—for that is the rank of the beautiful resuscitated one, who does not forget

that she is a Contarini—refuses to marry her deliverer because he is only a physician, though she consents to love him until she meets with somebody else whom she may love better. This easy morality is explained by the suggestion that she is a splendid animal, and nothing more—for the theory of suspended animation is not intended to preclude the actual severance of soul and body. But carnal passions are stronger than any, and when the lover-physician, his fortune spent, finds that he can no longer support his mistress, for whose affections there is another candidate, he kills her. His own way of putting it is that he took the life he gave, and over which he claims to have had a disposing power. So ends a very fascinating story, brilliantly told.

*The New Eden* is a sort of puzzle. Does Mr. Hyne mean it for a joke, or does he intend it to convey some not too obvious moral? The humour, if humour there be, has certainly escaped me, and the possible moral is so much obscured that I have not found it. For the rest, the story is fantastic in a way; but whether it was worth writing is a question which Mr. Hyne would have done well to put to himself before he set about the task.

GEORGE COTTERELL.

#### GIFT BOOKS.

*Stories from the Greek Comedians.* By the Rev. Alfred J. Church. With sixteen Illustrations after the Antique. (Seeley.) We feared that Mr. Church had exhausted that long series of "stories from the classics," by which he has proved himself a benefactor to more than one generation of boys—and girls too. But, fortunately for them, he has bethought himself of providing a companion volume to his *Stories from the Greek Tragedians*, which came out (we are surprised to learn) so long ago as 1879. Aristophanes is a difficult author to adapt *virginibus puerisque*; but we need hardly say that we are quite safe in Mr. Church's experienced hands. He has even dared to give us a scene from the "Ecclesiazusae." To Aristophanes he has appended some examples of the New Comedy, taken of course from the versions of Plautus and Terence. We should suppose that no portion of ancient literature is less known, except to professed scholars, than the comedies. They are not well fitted for school use; and in later life they are apt to be found too difficult. Even the brilliant renderings of Hookham Frere are, we fancy, more praised than read. These adaptations, therefore, of Mr. Church supply a distinct want, by giving to English readers some conception of a veiled aspect of Greek life, which, as he somewhere says, occupied the place of the modern novel, combined (we may add) with that of the comic paper and of the music hall. To select the illustrations must have been yet more difficult than to adapt the text. No authorities are quoted; and we cannot say that more than a moderate measure of success has been attained.

*More about Wild Nature.* By Mrs. Brightwen. (Fisher Unwin.) Emboldened by the success of her *Wild Nature Won by Kindness*, the authoress has here continued her studies among pets and birds and insects in general. Full of sympathy for nature, and ardently fond of animal life, these sketches, illustrated by her own pencil, are cordially to be welcomed. Not everyone has kept a mongoose or an Indian

fruit-eating bat, as has Mrs. Brightwen. Her remarks on the footsteps of birds and quadrupeds in snow form an interesting chapter; while her love of simple pleasures such as abound in the country, and her sensible advice on "Home Museums," would, if followed, open new fields of study to many who would delight in them. The book is dedicated to Sir W. H. Flower, and would form a charming present for any girl with natural history tastes.

*Fairway Island.* By Horace Hutchinson. With four Illustrations by W. S. Stacey. (Cassells.) Mr. Horace Hutchinson, the golfer and chronicler of golf, has joined the great army of those who write stories of adventure for boys. His connexion with Westward Ho!—the place, not the book—has naturally induced him to lay the scene in North Devon; but he was less happily inspired when he chose for time the nineteenth century. The first chapter opens with a simple country episode that might have happened in the present year of grace anywhere on the borders of Exmoor—except that the author makes no attempt to reproduce the dialect still to be heard there. But we are quickly transported to the mid-sea island of Lundy—for such it might have been called without evasion—and to scenes of savagery that a more experienced writer would have thrown a few generations back. The inevitable result is that we never get persuaded of the truth of the story. We have, indeed, the usual stock-in-trade—a lover and his lass, who remain faithful despite deceptive appearances; a stage father, with a fabulous treasure gained from wrecking; a stage villain, who is ultimately hurled over the cliff; a wily old nurse, who is also something of a witch; and a young smith, almost as formidable as the Gow Chron. Add to this a portentous snowstorm, recalling that in *Lorna Doone*, and hand-to-hand fighting that lasts for several days and through as many chapters, and you have all the ingredients for a great romance, except the necessary genius for mixing them. Possibly boys may be satisfied with it, but critics will never place it in the same class with *Treasure Island* or even with *The Blue Pavilions*.

*The Doctor of the "Juliet": a Story of the Sea.* By Harry Collingwood. With Illustrations by Gordon Browne. (Methuen.) Mr. Harry Collingwood, we need hardly say, does know how to tell a story, while Mr. Gordon Browne equally knows how to illustrate. We have read this book through in a not very long midnight sitting; and we can promise that any boy will be delighted to do the same—by daylight. It was rather bold of the author to make the crew of an earl's yacht mutiny and turn pirates, some time in the last half of the present century. Though we are preserved from the black flag, and any actual description of walking the plank, the pirates are genuine enough. And there are the usual exciting incidents of a young man and a girl on a desert island, with a lost treasure and a fragmentary paper—not to mention pearls and rubies. In addition, we are treated to a terrible experience in mid-ocean in an open boat—which is not exactly an open boat, because the hero contrives to rig a covering over the thwarts, and to ride out the storm by means of a sea-anchor; just as afterwards, on a dismasted hulk, he manages to evade a submarine volcano, and to throw oil on the troubled waters. Above all, we admire the way in which the earl is marooned in the second chapter, not to appear again until the penultimate page. Have we not said enough to recommend this last product of Mr. Collingwood's pen to all who still enjoy hairbreadth adventures and escapes told in the good old straightforward fashion?

*Story of Allan Gordon*; or, from Cabin-boy to Quarter-deck. (Chapman & Hall.) The

hero of this tale begins life at a curious Scotch school, where Kirk and Free Church politics predominate over merit. Being unjustly treated, he runs away to sea. The lover of sea stories can guess the rest. Young Gordon is shipwrecked in the Bay of Biscay, and nursed by a beautiful blonde. A cyclone, an encounter with savages, and a typhoon of tremendous violence succeed. The crew of the *Gloriana* are of a very polished type, not the ordinary ruffians of the novelist. That perseverance and a love of duty are imperatively needed in a sea life is sensibly inculcated. Allan Gordon's story is just the book to put in the hands of a boy bitten with a longing for the sea. The late atonement of the school-mate who had unfairly ousted the hero in their school life is delightfully comic; "he had preached no less than eight public sermons to schoolmasters as a warning to them" not to treat boys unfairly.

*The Captured Cruiser.* By C. J. Hyne. (Blackie.) When we reach the Chilian ironclad and find a handful of English prisoners first capturing their prison and then engaging torpedo boats with all the latest appliances of scientific naval warfare, we feel we are reading a romance intended for schoolboys who will accept uncritically the heroic impossibilities achieved by their favourites in the tale. The fight with the torpedo boats is, however, very spirited, and the adventures of the ironclad on the iceberg ingeniously improbable. Boys will delight in them. But we consider the opening chapters of the story the best. Frank and Walter are blown out to sea in an empty schooner, which they set on fire to attract the notice of a passing steamship. The narrative is incisive and vivid, and, to our mind, of an altogether higher order of art than the prodigious improbabilities which succeed it. Mr. Hyne has produced a tale full of interest and excitement which boys will delight in. The illustrations are good.

*With the Admiral of the Ocean Sea.* By Charles Paul Mackie. (Edinburgh: Nelson.) Mr. Mackie has drawn his "narrative of the first voyage to the Western World" mainly from the diary of Christopher Columbus himself, and has done his work with tact and enthusiasm. The chapters describing the immortal voyage, up to the point of the discovery of the New World in the moonlight, are as exciting as if the story they tell were strange to us. The book, we suppose, is intended especially for boys; but it is written in a style so vivid and sure, and is nevertheless so scholarly and accurate in its presentment of facts, that many "old boys" will prefer it to more pretentious histories. In an appendix the author collects his views upon "the main points in dispute" concerning the career of Columbus. His narrative succeeds very thoroughly in presenting us with "a living picture" of the hero's "stupendous achievement."

*Englishman's Haven.* By W. J. Gordon. (Frederick Warne & Co.) The history of the dead city Louisbourg is well told in this careful and vigorous tale. The reader is left with a clear impression of the early fortunes of the English in Nova Scotia, and will thank Mr. Gordon for enabling him so pleasantly to acquire an acquaintance with an unfrequented bypath in the wide domain of the history of England. Boys will enjoy the excitement and variety of the incidents, and will have no reason to complain that too much instruction is mingled with their amusement. For the tale of the fortunes of the early colonists at Chebucto, now Halifax, and at Annapolis Royal, the principal fort, reads like a description of the doings of schoolboys rather than of staid citizens, and has in it the flavour of romance



and adventure never absent from the doings of the first founders of colonies and empires. The illustrations help us to realise that we are in the latter half of the eighteenth century and are unusually spirited.

*Captain Geoff.* By Ismay Thorn. (Wells Gardner & Co.) Those who wish for an intelligent and conscientious variation of the ancient theme of a schoolboy's troubles will appreciate *Captain Geoff.* The hero encounters the usual persecution at the hands of the villain; he is wrongfully suspected of sneaking to the master, and of breaking into the boat-house of an adjacent nobleman. He wins the annual cricket match for his school "in spite of scorn," and emerges victorious from all his troubles, while the villain dies remorseful and penitent. On one point only are we inclined to quarrel with our author. French masters at English schools are, on the whole, so much more sinned against than sinning that we should have expected Ismay Thorn to have treated of them more sympathetically, and to have been on his guard against fostering school-boy prejudices. M. L'Abeille is an unkind, and surely an improbable, presentation of one of a long-suffering class of men.

*Monk and Knight.* By Frank W. Gunsaulus. (Edinburgh: Nelson.) There should be no lack of excitement and interest in a tale which describes the fortunes of a knight who is educated along with Francis I., and turns out to be the son of a Waldensian, and of a monk who falls in with Erasmus and More, and having a Wickliffe father, finally assists Henry VIII. in suppressing the monasteries. The story is, in fact, overcrowded with historical celebrities, and too ambitiously includes in its course a succession of great historical events. The writer lacks the dramatic talent necessary to make his huge collection of stage properties alive and real. And yet by readers who know something of the history of the early years of the sixteenth century our author's conscientious effort to describe the greatest heroes of that time will be treated with indulgence. If Mr. Gunsaulus will severely limit himself to one country and a few historical celebrities, and curtail his reflections and descriptions, he may yet do much better work than this. Or he might merge the novelist in the historian, and give us historical sketches unconfused by romantic accretions. As it is, he falls between two stools, and does not quite satisfy either the historical student or the reader of fiction.

*The Fishguard Invasion of the French in 1797.* (Fisher Unwin.) A pleasant memory of the *fiasco* of the French in their three days' invasion of Wales is here well illustrated by facsimile cuts from old prints and of several original documents relating to the abortive invasion. Some people would have preferred that no story should have intertwined with the curious facts of General Tate's expedition. On the other hand, the slight thread of Welsh love-making which runs through the book may please other readers. It will be remembered that the French eventually surrendered, because they were overawed by the national high hats and red shawls of the countrywomen who (literally) manned the surrounding hills; much as centuries before the English had been terrified at Bannockburn.

*Lost in the Wilds of Canada.* By Eleanor Stredder. (Edinburgh: Nelson.) This story carries the reader back to Cooper's pages with their Creses and Blackfoot Indians. But in Miss Stredder's book these are peaceable, almost amiable, and the gleam of a tomahawk is never seen among the pictures of a Canadian winter. The hero's adventures are sufficiently interesting, and show that the "poor Indian"

still retains much of the chivalry with which novelists have been wont to invest him.

*Bert Lloyd's Boyhood: a Story from Nova Scotia.* By J. Macdonald Oxley. (Hodder & Stoughton.) The tone of this book, with its juvenile religionism, is intensely American. The schools of Nova Scotia, too, are entirely alien from English experience. In his extreme goodness as a schoolboy, and his self-consciousness, the hero's character strikes a note seldom heard among English boys. The scene between him and his boy-friend when ill of fever is extremely unreal. The book may be appreciated in Acadia, but can scarcely be recommended for English boys.

*Godiva Durleigh.* By Sarah Doudney. (Hutchinson.) This story for girls is full of old-fashioned houses, china, and flowers, and contains plenty of honest old-fashioned love-making. The heroine does nothing to justify her fantastic name, but is remarkably strong-minded, and so determined that she almost makes shipwreck of her life. We seem to have heard before of Belle Espinasse, who became Lady Dun; and some will think of a celebrated poem by Mr. Browning as they read of the man who leapt into the lion's cage, even though he "dealt the creature a blow with a crowbar that sent him back to a corner of the den." There are plenty of incidents in the story, and all the lovers are made happy at the end.

*Ourselves and Others.* By S. B. James, D.D. (Home Words Publishing Office.) We are not quite clear why Dr. James entitles his twenty-two papers on all sorts of topics *Ourselves and Others*. It is perhaps to tempt the reader just to peep inside for an answer to the riddle. We have not found the answer, but wherever we have opened the volume we have been entertained. We cannot discover that Dr. James is very profound or very instructive, although he is never thoughtless, and tells us many things we are pleased to know. It is not the matter of the papers that is remarkable, it is the manner: they are eminently readable. We can detect no special characteristic of the style except a certain happy emphasis of phrase, which is not too emphatic, and continually keeps the reader turning the page although he has made up his mind to put the book down. Among the papers that have pleased us most are nine on Alliteration, &c., fourteen on some French and Latin quotations, and seventeen on First and Third Person Singular. These in subject are more distinctly literary than many of the others, and of more permanent value.

WE hardly expected to live to see the day when we should think it desirable to make mention in the *ACADEMY* of Pears' *Annual*; yet the day has arrived. The designs in illustration of the "Christmas Carol" which Mr. Charles Green has furnished to the present number throw into the shade, we shall venture to say, anything that has hitherto been done in illustration of that which is deservedly the most popular of the Christmas stories of Dickens. Mr. Green seems to us successful at all points. Marley's face upon the door-knocker is rendered with extraordinary suggestiveness. Something more than melodrama is reached in the picture of Mr. Scrooge perusing the inscription on the churchyard tomb. A completely characteristic Christmas geniality and abandon is reached in the design in which, in "Blind Man's Buff" at Scrooge's nephew's party, a blameless young man pursues the young woman in the lace tucker—"not the one with the roses," as Mr. Dickens takes care to tell us. Bob Cratchett freezing in the tank—or trying to avoid that process by warming himself at the candle—is very good; and the whole attitude, mental and physical, of

the humble old-fashioned servant towards his employer is conveyed in the amazing illustration which records Mr. Cratchett sitting with knees nervously drawn together, while the now reclaimed and reformed Mr. Scrooge presents the unwonted spectacle of brewing "a bowl of smoking bishop," that he may discuss, over it, the affairs of his clerk.

MESSRS. MARCUS WARD & CO. have sent us some specimens of their *Concise Diaries*, nicely bound, and of a convenient shape for the pocket. Their peculiarity seems to be that—to economise space—the diary proper is in four parts, one for each quarter of the year; but we fail to see sufficient advantage in this arrangement, to compensate for the risk of losing one of the later parts before it is wanted.

#### NOTES AND NEWS.

MR. JOSEPH POPE, assistant clerk to the Canadian Privy Council, and for many years confidential secretary to the late Sir John Macdonald, has in a forward state of preparation a memoir of that statesman. Lady Macdonald has placed at Mr. Pope's disposal the private papers of her husband; and a number of documents, many of them of great public interest, will now for the first time see the light.

MESSRS. LONGMANS have in the press *The Land of Home Rule*, being an account of the history and institutions of the Isle of Man, by Mr. Spencer Walpole, governor of the island.

THE Record Press will shortly issue *On Sledge and Horseback to Outcast Siberian Lepers*, by Miss Kate Marsden. It is dedicated, by special permission, to the Queen, and is illustrated with original drawings, sketches, &c.

A NEW poem by Mr. Buchanan will be published by Messrs. Chatto & Windus next week. The choice of the time for publication is partly explained by the title—*The Wandering Jew: A Christmas Carol*. The poem, however, is of contemporary interest. It will be followed, after a brief interval, by the second portion of *The Outcast*.

A NEW story by Mr. B. L. Farjeon is announced. Although sensational, it will present in a novel light some problems of heredity. The title is *A Fair Jewess*. The heroine is of Christian parentage, but when an infant she is adopted by a Jew as his daughter, and educated accordingly. The story proper commences when she is of age, her earlier years having been swiftly dealt with in a prologue. The work is being designed specially with a view to serial publication, and will appear through the agency of Messrs. Tillotson & Son, of Bolton.

MESSRS. WARD & DOWNEY will publish in January a novel by Lady Greville, entitled *That Hated Saxon*, descriptive of life in the house of an Irish master of hounds. It will be illustrated by Mr. E. J. Ellis.

*The Man with Seven Hearts* is the title of a volume of Christmas stories, by Mr. Arthur Burrell, which Mr. Elliot Stock announces for immediate publication.

MESSRS. GRIFFITH, FARRAN & CO. will shortly publish an illustrated Church Annual, with special articles on various departments of religious work. Among the writers are the Bishop of Peterborough and Dean Gregory. The illustrations will include portraits of the two archbishops at different stages of their life, and facsimile letters of Lord Tennyson and Mr. Gladstone.

A THIRD edition of *The Sinner's Comedy*, by "John Oliver Hobbes," has been called for, and will be ready immediately.

MR. HENRY DUNNING MACLEOD has been authorised by the India Currency Commission to prepare for their consideration a scheme for the restoration of the ancient gold standard of India.

At the monthly meeting of the Bibliographical Society, to be held on Monday next at 20, Hanover-square, Mr. H. B. Wheatley will read a paper on "The Present Condition of English Bibliography, and Suggestions for the Future." The reading of the paper will be followed by a discussion.

THE following are the lecture arrangements at the Royal Institution before Easter: Sir Robert Stawell Ball, six lectures (adapted to a juvenile auditory) on "Astronomy"; Prof. Victor Horsley, ten lectures on "The Brain"; Canon Ainger, three lectures on "Tennyson"; Prof. Patrick Geddes, four lectures on "The Factors of Organic Evolution"; the Rev. Dr. Augustus Jessopp, three lectures on "The Great Revival—a Study in Mediaeval History"; Prof. C. Hubert H. Parry, four lectures on "Expression and Design in Music" (with musical illustrations); Lord Rayleigh, six lectures on "Sound and Vibrations." The Friday evening meetings will begin on January 20, when a discourse will be given by Prof. Dewar on "Liquid Atmospheric Air"; succeeding discourses will probably be given by Mr. Francis Galton, Mr. Alexander Siemens, Prof. Charles Stewart, Prof. A. H. Church, Mr. Edward Hopkinson, Mr. George Simonds, Sir Herbert Maxwell, and Lord Rayleigh.

ON Friday next, Messrs. Sotheby will sell by auction the original MS. of *Poems by Two Brothers*, most of which is in the handwriting of the late laureate. It includes three poems which did not appear in the printed book. It seems that the publishers, Messrs. J. and J. Jackson, of Louth, were careful to keep together several letters from the two authors about the details of publication, the receipt for £20 for the copyright, &c. These will be sold in the same lot, as also a clean copy of the book, in the original boards, with white paper label.

MESSRS. SOTHEY'S catalogue for next week further comprises an unusual number of those books which collectors value for different reasons. We must be content to mention first editions of Cocker's *Decimal Arithmetic* (1685), Mrs. Glasse's *Art of Cookery* (1747), Audubon's *Birds of America*, Poe's *Mesmerism in Articulo Mortis*, and some original drawings of Cruikshank for *Sketches by Boz*.

THE latest issue of "Johns Hopkins University Studies in Historical and Political Science" is devoted to Columbus. It contains (1) an address delivered at the Peabody Institute by Prof. Herbert B. Adams, the editor of the series, on "Columbus and his Discovery of America," which is both eloquent and scholarly; (2) a shorter oration by Prof. Henry Wood; (3) a curious discussion, by Prof. M. Kayserling, about the first Jew in America—it seems that several converts took part in the first expedition of Columbus, one of whom was employed as an interpreter, because of his knowledge of Hebrew, Chaldee, and Arabic; (4) an account, by Dr. Cyrus Adler, of a Turkish MS. which he obtained at Constantinople, giving a description of the New World, with maps and illustrations—the work has been printed, under the title of *Hadisi Nev* (Constantinople, 1730), and seems to have been written in 1569-70; (5) a catalogue of bibliographies of the discovery of America, compiled by Mr. C. W. Bump, under the headings—Pre-Columbian claims, Columbus, Vespucci and the Cabots; (6) a list of Columbian memorials (including those projected), by the same compiler, from which it appears that the earliest in date is an obelisk at Baltimore,

erected by the French consul in 1792, presumably to commemorate the third centenary. The next is the tablet, with an ideal bust, which was placed in the cathedral of Havana in 1822. It is interesting to learn that no less than 115 places have been called after Columbus in the United States alone (mostly east of the Mississippi river, not to mention British Columbia or Columbian names in Central and South America. Finally (7), there is a note on the disputed question of Columbus portraits.

WE have received *Bosquejo de la Exposicion Históric-Europea*, on the day of its opening. (Madrid: Velasco.) This is not a mere catalogue, but a description of documents, early printed books, and works of art of many kinds, brought together to illustrate the state of Spain in the fifteenth century. The Bulls sent by Leo XIII., the descriptions of MSS., and the bibliography of early printed works are of permanent interest.

THE *Law Almanac* for 1893 has been sent to us. The sheet is crammed with facts, and destitute of advertisements.

#### THE FORTHCOMING MAGAZINES.

HENCEFORTH the *Art Journal* will be published by Messrs. Bousod, Valadon & Co.; and we believe that the editorship also has undergone a change. The programme for the new year announces that

"a serious effort will be made to put the *Art Journal* more in touch with all the recent developments of art and of artistic expression, and it will not be forgotten that the great tendency of modern art is towards impressionism and breadth of treatment."

Among the artists of whom illustrated biographies are promised, we notice the names of Burne-Jones, J. M. Swan, Troyon, Degas, and Claude Monet. Mr. Tate has given exclusive permission for the publication of articles on his gallery of pictures by living British painters, which will soon be transferred by him to the nation; and in the middle of the year, a number of extra pages will be devoted to the various collections of artistic objects brought together at the Chicago Exhibition. Every number will in future contain two full-page illustrations, one an etching or a photogravure. Those in preparation include, "Ophelia," by Sir J. E. Millais; "The Annunciation," by Mr. E. Burne-Jones; "Westminster," by Mr. Vicat Cole; and "Flora," by Mr. R. W. Macbeth.

Two new stories will be commenced in the January number of *Temple Bar*: "Nemesis," by Miss Cholmondeley, author of "The Danvers Jewels"; and "Sunlight and Shadow," by a new writer.

COMMENCING with the January number, the *Westminster Review*, will in future be published by Messrs. Henry & Co., Bouverie-street.

THE *Sunday Friend* has been transferred to the Record Press, by whom it will henceforth be published in an enlarged form, with many new features.

IN the January part of *Little Folks*, which commences a new volume, will appear the opening chapters of a serial story by L. T. Meade, entitled "Beyond the Blue Mountains."

THE January part of *Cassell's Saturday Journal* will have for frontispiece a tinted reproduction of Mr. F. Barnard's picture of "Bill Sikes."

WITH the commencement of the new year *Anglo-Austria*, an English monthly magazine for the past three years published at Müran, in the Tyrol, will change its title to the *Anglo-Continental Magazine*.

#### UNIVERSITY JOTTINGS.

MR. E. B. ELLIOTT, of Queen's, has been elected to the Waynflete chair of pure mathematics at Oxford, which has been founded in connexion with Magdalen College.

MR. J. F. STENNING, of Wadham, has been elected to a senior demyship at the same college, which has been founded as an endowment for original research. Mr. Stenning obtained a first class in the school of Literae Semiticae, and also won many university scholarships for Hebrew and Greek.

THE election to the Lady Margaret chair of divinity at Cambridge, vacant by the death of Dr. Hort, will take place on Tuesday next, December 20, by public voting in the Senate-house of all bachelors and doctors of divinity who are also members of the senate. There are four candidates: Prof. Lumby, the Rev. Dr. A. J. Mason, the Rev. J. Armitage Robinson, and the Rev. Dr. F. Watson.

THE general board of studies at Cambridge have reported in favour of the appointment of a demonstrator of palaeozoology, which subject has, as a matter of fact, been taught in the Woodwardian Museum since 1878.

As the result of a subscription among the friends of the late Dr. Luard, a new clock has been placed in the tower of Great St. Mary's Church, at Cambridge, as a memorial of him.

THE address delivered by the Rev. Charles Barnes Upton, at the opening of the academic year at Manchester New College, has been published as a pamphlet (Oxford: Blackwell). The subject is "Are Ethics and Theology vitally connected?" and it is largely concerned with the prospectus of the recently founded West London Ethical Society.

THE following letter, composed by Prof. G. G. Ramsay, has been sent by the University of Glasgow to Padua, on the occasion of the Galileo tercentenary:

"Gratias vobis nostri quam maximas referunt quod, in honorem Galilaei Galilaei celebraturi ferias, in partem nos gaudii vestri humanissime vocavistis.

"Quippe viri illius illustrissimi laudes non unius sunt aetatis, non unius temporis aut loci: ubicunque doctrinae florent, ubicunque existit aut scientiae studium aut amor veritatis, illic illius efferuntur laudes qui primus hunc orbem nostrum certis devinxit legibus, stellisque temere adhuc et incertis per infinitum spatium vagantibus suos modos et foedera imposuit.

"Idem ille veritatis adversus minantium vultus se praebuit tenacissimum; qui, sprete illa priorum ratione philosophorum qui levitate sua omnia sursum ferri crederent, primus in rerum natura quid posset gravitas docuerit, quid eadem posset in moribus constantissimus adversus pericula ostenderit.

"Itaque gratulamur vobis quod ad vos praecipue tanti viri laudes pertinuerint; nos autem, ut per labores assiduos assistere feriis haud permissum, ita per dilectissimum nostrum Georgium Darwin, virum et suo et patris nomine de rerum scientia optime meritum, gratulationes nostras mittimus, celebrantibusque ferias fausta omnia et felicia praecamur."

ON the occasion of the opening of the new buildings of Liverpool University College, on Tuesday last, Mr. James Bryce announced that the Queen had been pleased to bestow £4000, out of the funds of the Duchy of Lancaster, upon the two colleges of the Victoria University, to be applied in some permanent form, as might be agreed upon by the authorities.

A PERFORMANCE of Sheridan's "The Rivals" was to be given this afternoon (Saturday) at Queen's College, Harley-street.

BY a curious blunder—for the lists of the staff of both institutions were before our eyes—we assigned Prof. Ridgway last week to the Royal College at Galway, instead of Cork,

It seems worthy of notice here that no less than three publications on the Gospel of Peter have already issued from Cambridge. The regius professor of divinity—who also promises to lecture upon the subject next term—has brought out a little pamphlet (Macmillans), containing the Greek text, handsomely printed, with a few verbal corrections. The Rev. J. Armitage Robinson, the editor of "Texts and Studies: Contributions to Biblical and Patristic Literature," has joined with Mr. M. R. James, one of the contributors to that series, in publishing two Lectures on the Gospel and the Revelation of Peter, dedicated to the late Prof. Hort (Cambridge University Press). This contains the Greek text of both fragments, together with emendations and marginal references to parallel passages in the New Testament. Both lecturers are particularly happy in indicating the relation of the newly discovered documents to other apocryphal literature. And finally, Mr. J. Rendel Harris, university reader in palaeography, has published a "popular account" (Hodder & Stoughton) in a little volume which we regret to find is dated 1893. The most interesting chapter is that which discusses the relations between the new Gospel and the Harmony of Tatian. For this raises the important question: What other sources besides the Four Gospels may not the spurious Peter have had before him? Mr. Rendel Harris naturally demands a facsimile reproduction of the Akhmim codex, such as he was himself the first to give of the *Didachê*.

#### ORIGINAL VERSE.

"SAY, PILGRIM, ART THOU FOR THE EAST INDEED?"—*Browning*.

AYE, truly, to the golden East I go,  
Leaving these city streets, the fog, the rain,  
The restless search for rest that none obtain,  
The ceaseless noise, the voices strong with woe  
For fair things blotted out, for hill and plain  
Covered with dismal houses row on row:  
Now step I ever towards the sunrise glow,  
To find earth's beauty and God's truth again.

There where the wilderness and ocean meet,  
And clumps of palm their slender shadows fling,  
The presence of the Invisible I greet:  
His speed is as the seabirds on the wing,  
His voice is as the blue sea's murmuring,  
His peace the desert's in the noonday heat.

PERCY ADDLESHAW.

#### OBITUARY.

WILLIAM NOEL WOODS, B.A.

ONLY a few weeks have passed since the ACADEMY recorded, in the death of Mr. John Peto, the loss of a veteran in the ranks of the workers who rallied to the appeal of the Philological Society for voluntary aid in the preparation of the New English Dictionary. It is now my sorrowful duty to commemorate one of the younger and, at the same time, of the most accomplished of our voluntary labourers, whom a deplorable accident has cut off in his very prime.

Mr. William Noel Woods, of 58, Elgin-road, Addiscombe, son of Mr. W. Fell Woods, of Forest Hill, was born in London in 1856. His school course began in the preparatory department of Rossall, but was mainly passed at Amersham Hall, Caversham, the well-known school of Mr. West, whence he matriculated at the University of London, and entered on the course at University College, going into residence at University Hall. At college he gained the Ricardo scholarship and the Andrews prize, and distinguished himself—among other subjects—in Anglo-Saxon, Early English, and English literature. He took his B.A., with

honours, in 1877, and afterwards proceeded to Trinity College, Cambridge, where he read—at first with much promise—for the Moral Science Tripos. Unhappily at this point his health gave way, and he was obliged to cease work entirely. A sea voyage in a sailing vessel to Australia and New Zealand restored him eventually to health; and after his return home he married Miss C. E. Anelay, a student of Bedford College, who, like himself, had taken an honours B.A. degree at the University of London. Mrs. Woods was a most accomplished lady, who, without failing in wifely, and in course of time maternal, duties, yet gave much time and labour to classes for girls and pupil teachers, and to work at Toynbee Hall and elsewhere. Unfortunately she died after a few days' illness in the end of 1890, leaving her husband with a bright little girl, the offspring of their union. This bereavement was a shock from which Mr. Woods never fully recovered; he removed from the home at Westcombe-park, Blackheath, to Addiscombe, and sought in change of scene and devotion to natural history and open air pursuits some palliation of his sorrow. On November 17 last he was practising at a small extemporised target with a revolver, which by some accident exploded in his hands, a bullet entered his brain through the right eye, and death was almost instantaneous.

Mr. Woods began to "read" for the Dictionary shortly after we issued our first appeal in 1879, about the time his health gave way, and read and extracted four books for us. After his return from abroad and settlement at Westcombe-park, finding that the preparatory "reading" was done, he offered himself as a "sub-editor"; and, in conjunction with his accomplished wife, they started with eagerness upon this as the hobby of their leisure hours. During 1885-6 the two sub-edited with scholarly taste a considerable portion of the letter H, and subsequently took the re-sub-editing of large parts of B, C, and F, which, having been sub-edited for the Philological Society in earlier times, now, with the accumulation of additional material and maturation of the final plan, stood in need of much new work. In every successive part of the Dictionary the prefatory note has recorded Mr. Woods's work; and now, when I turn up our sub-editors' record and look at the amount done by him, I am filled anew with admiration and gratitude for its extent, as, in building upon it in the final preparation of the "copy," I am delighted with its scholarly excellence. The bereavement of December, 1890, which cast such a shadow upon Mr. Woods's life, for some time checked his zeal, even in the service of the Dictionary. But from this he had at least partly recovered, and had received a fresh instalment of work, which he had all but finished when the disaster occurred which so prematurely closed his career; and it was from his executor, who found the Dictionary MS. among his effects, and learned from his correspondence what it was and whence it came, that I received somewhat tardy notice of his death. I am sure that lovers of our language will not willingly let die the names of those who, from unselfish devotion and service to that language, have laboured in the cause of the Dictionary; and among these names few deserve more honoured recognition than those of William Noel and Catherine Eyre Woods.

JAMES A. H. MURRAY.

#### MAGAZINES AND REVIEWS.

In the *Boletín* of the Real Academia de la Historia for November, Antonio Fabié reports upon the work of Señor Berlanga on the new bronze tablet found at Italica, near Seville, of which a Spanish translation is given. The original

is a decree of Marcus Aurelius and Commodus in 176 A.D., regulating the expenses of gladiatorial shows given by municipal officers in Spain and Gaul. M. E. M. O. Dognée of Liège has an admirable article, in French, full of interest, on a fine illustrated MS. preserved in the University of Liège. This he proves to be a Latin translation made in Andalusia in the fifteenth century of an Arabic work of Khalaf-abou-Cacem (Albucassis), who died at Cordova in 1122. A full description of the MS. is given, a biography of this celebrated physician, a picture of his times, and also of life in Andalusia in the fifteenth century as depicted in the drawings of the MS. F. Codera describes briefly seven Arabic MSS. from the great Mosque at Tunis, sent to the exhibition of Madrid. Amador de los Rios does the same for the so-called Pandon de Oran, which, on examination, proves not to be the banner taken at Oran by Cardinal Ximenes in 1509, but the earlier banner captured at the battle of the Salado by Alphonso XI. in 1340. Copies and translations of the numerous texts from the Koran inscribed on it are given. Padre Fita prints with comments a Bull of Alexander VI., appointing a Bishop of Greenland in 1492.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BENOIST, Ch. *Souverains, hommes d'état, hommes d'église*. Paris: Lecène. 3 fr. 50 c.  
FROENIUS, H. *Die Heiden-Neger d. ägyptischen Soda*. Berlin: Nitzsche. 9 M.  
GRAND-CARTERET, John. *XIX<sup>e</sup> Siècle*. Paris: Firmin-Didot. 80 fr.  
GRIVEAU, Maurice. *Les Éléments du beau*. Paris: Alcan. 4 fr. 50 c.  
HOHNKE, L. *Ritter v. Zum Rudolph-See u. Stephanie-See. Die Forschungsreise d. Grafen Samuel Teleki in Ost-Äquatorial-Afrika 1887-1893, geschildert v. seinen Begleitern*. Wien: Hölde. 15 M.  
HUMBOLDT, W. v., u. E. M. ARNDT. *Briefe an Johann Mothby, hrg. v. H. Meisner*. Leipzig: Brockhaus. 3 M. 50 Pf.  
MAISONNEUVE-LACOSTE. *Inde et Indo-Chine: les pays, les événements, les arts*. Paris: Le Soudier. 3 fr. 50 c.  
MONUMENTA Germanica paedagogica. 14. Bd. *Geschichte der Erziehung der bayerischen Wittelsbacher von den frühesten Zeiten bis 1750*, v. F. Schmidt. Berlin: Hofmann. 15 M.  
MÜLLER-GUTTENBRUNN, A. *Im Jahrhundert Grillparzer*. Wien: Kiehnher. 4 M.  
SERAPHIM, E. u. A. *Aus der kurländischen Vergangenheit*. Stuttgart: Cotta. 6 M.  
SIEMENS, W. v. *Lebenserinnerungen*. Berlin: Springer. 5 M.  
SPULLER, Eug. *L'évolution politique et sociale de l'Égypte*. Paris: Alcan. 3 fr. 50 c.

##### THEOLOGY, ETC.

- FREIMANN, J. *Beiträge zur Geschichte der Bibel. exeget. 1. Hft. Des Gregorius Abulfarag, gen. Ba-Hebraia, Scholien zum Buche Daniel*. Brunn: Epstein. 3 M.  
KRAUSE, K. Ch. F. *Zur Religionsphilosophie u. speculativen Theologie*. Hrg. v. P. Rohlfeld u. A. Wünsche. Leipzig: Schulze. 8 M. 50 Pf.  
LAGARDE, P. de. *Bibliotheca syriaca a P. de L. collecta, quae ad philologiam pertinent*. 50 M. *Palterii prae quinquegenera prima, a P. de L. in usum scholarum edita*. 5 M. Göttingen: Dieterich.

##### HISTORY.

- BRAUN, S. *Naumburger Annalen v. J. 799 bis 1613*. Hrg. v. Köster. Naumburg: Seling. 3 M. 50 Pf.  
DRUFFEL, A. v. *Die Sendung d. Cardinal Sfondrato an des Hof Karls V. 1547-1548*. 1. Tl. München: Fran. 2 M. 20 Pf.  
THOSKA, F. *Geschichte der Stadt Leobschütz. Leobschütz: Schnurpfel. 6 M. 70 Pf.*

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- NOLL, F. *Ueb. heterogene Induktion. Versuch e. Beitrag zur Kenntnis der Reizerscheinungen der Pflanzen*. Leipzig: Engelmann. 8 M.  
REYER, E. *Geologische u. geographische Experimente. 1. Hft. Vulkanische u. Massen-Eruptionen*. Leipzig: Engelmann. 1 M. 80 Pf.  
ROULE, Louis. *L'Embryologie générale*. Paris: Reinwald. 5 fr.

##### PHILOLOGY, CLASSICAL ARCHAEOLOGY, ETC.

- BEITRÄGE ZUR Assyriologie u. vergleichenden semitischen Sprachwissenschaft, hrg. v. F. Delitzsch u. P. Haupt. 2. Bd. 2. Hft. Leipzig: Hinrichs. 30 M.  
BIBLIOTHEK, assyriologische, hrg. v. F. Delitzsch u. P. Haupt. XI. Leipzig: Hinrichs. 30 M.  
BULL, E. *Die Stene in der archaischen Kunst der Griechen*. München: Ackermann. 1 M. 80 Pf.  
LEHMANN, C. A. *De Ciceronis ad Atticum epistulis recensitis et emendandis*. Berlin: Weidmann. 6 M.

PICKARD, J. Der Standort der Schauspieler u. d. Chöre im griechischen Theater d. 5. Jahrh. München: Ackermann. 1 M.

SCHLUTTER, W. Untersuchungen zur Geschichte der alt-sächsischen Sprache. 1. Thl. Die schwache Declination in der Sprache d. Heland u. der kleineren as. Denkmäler. Göttingen: Peppmüller. 6 M.

## CORRESPONDENCE.

"W. B. SCOTT'S AUTOBIOGRAPHICAL NOTES."

Rudgwick, Sussex: Dec. 12, 1892.

The ground covered by William Bell Scott's book is so wide, and the statements I felt compelled to challenge are at once so delicate, and so impossible either of direct proof or of direct disproof, that a discussion of the issues between Mr. Minto and myself would be out of the question in the columns of a public paper.

All I ask the reader to do is to consider Scott's remarks upon Mr. Ruskin and Mr. Ruskin's relations to the Pre-Raphaelite Brotherhood; to consider Scott's remarks upon Mr. Swinburne in relation to that gentleman's contradictions; to consider Scott's remarks upon Dr. Hake, in relation to the latter's own Rossetti-record, recently published, which offers so notable a contrast to that of Scott; to consider all these matters in connexion with my review in the ACADEMY (December 3), and with Mr. Minto's letter in answer to it, in last week's number; and then draw his own conclusions as to the value as a document of the Autobiographical Notes.

With Mr. Scott I had no quarrel, and had cause for none. With Mr. Minto I have no quarrel, and have cause for none. The question is one of evidence.

WILLIAM SHARP.

## THE GOSPEL ACCORDING TO PETER.

Bodleian Library, Oxford: Dec. 11, 1892.

Taking Mr. Armitage Robinson's very careful text as the present standard one, I offer the following observations on it and on his accompanying lecture.

P. 83, 2.—*οὐδ' εἰς*. *Οὐδὲ* is not elided before *Ἡρώδης* in the same line, nor does our fragment elide anything except the prepositions *ἐν*, *ἀπὸ*, and *ὅθεν*. The *οὐδὲ* of the French text may represent an earlier *οὐαε* IC—an itacism for *οὐδὲ εἰς*. I strongly suspect, however, that the early copies had *οὐαεοῦαε* IC, and that a copyist's eye has slipped.

P. 83, 2, 3.—*καὶ βουλευθέντων νίσσασθαι ἀνέστη Πιλάτος*. The MS. has a gap after *καὶ*, which the French editor fills with *[τῶν]*. Read quite certainly *καὶ οὐ*, &c.

P. 83, 13, 14.—*τῆς ἰορτῆς αὐτῶν*. I strongly suspect this to be a mere gloss, incorporated by a copyist's error.

P. 84, 17.—The *εἶδε* of the French text may stand—"was setting" (see Veitch's *Greek Verbs*).

P. 84, 17, 18.—*γέγραπται—πεφρονεμένῃ*. Doubtless a mere marginal note, as the absence of *γὰρ* indicates. The writer of the Gospel had already stated the fact.

P. 84, 24.—*αὐτῆς ὥρας*. Surely there should be a *τῆς* either before or after *αὐτῆς*?

P. 85, 3, 4.—*ἐπειδὴ θεασάμενος ἦν ὅσα ἀγαθὰ ἐποιήσεν*. But has not the writer of the Gospel already told us that Pilate had begged the body from Herod for Joseph?

Surely these words are a marginal note on the malefactor's speech—*ἀνείδισεν αὐτοὺς λέγων Ἡμεῖς διὰ τὰ κακὰ ἃ ἐποιήσαμεν οὕτω πεπνυσμένοι· οὗτος δὲ σωτὴρ γενόμενος τῶν ἀνθρώπων*, &c. The early copies were transcribed in columns with a space between, on which anyone wrote what notes he liked; and, of course, anything so written might be taken to refer either to the words opposite it in the left-hand column, or to those opposite it in the right-hand column. In the case before us the words were surely written to explain why (in the left-hand column) the malefactor interfered, and called Jesus a saviour of men. The annotator supposed that he must have been a witness of the good deeds of Jesus; and in stating this supposition he has imitated the phraseology of the speech

itself. But a subsequent copyist took the words as an addition to the right-hand column, and inserted them there.

In Mr. Robinson's text I count 747 letters between p. 84, 10, *αὐτοὺς*, and p. 85, 4, *λαβὼν* (excluding the gloss *γέγραπται—πεφρονεμένῃ*). These ought to represent the length of one column less one line. Of course, uncial MSS., whether vellum or papyrus, vary in the space between the columns, in the number of lines in a column, in the length of the lines, and in the number of letters in a line; but anyone who will look at the Bodleian papyrus of Iliad II., and count the letters in a column, will see that my hypothesis is as technically possible as logically plausible.

P. 85, 19, 20.—*ἴδετε ὅτι πόσον δίκαιός ἐστιν*. Unconstruable? Omit *ὅτι* as a gloss on the very unusual *πόσον*. We might accentuate *ποῶν*, and render "that he is in some degree righteous"; but that would be intolerable.

P. 87, 22, 23.—*τίς δὲ ἀποκυλίσει ἡμῖν καὶ τὸν λίθον*. I doubt the *καὶ*; there was nothing else to roll away.

P. 88, 4.—*ἴδετε*. There is no need to change *ἴδαν* (see Moulton's Winer's *N.T. Grammar*, ed. 1877, p. 87, note 3).

P. 88, 5.—*ὅτι οὐκ ἐστιν*. Again unconstruable; and Mr. Robinson suggests adding *ᾧδε*. Read either *ὅ. δ. ἐρεστὶν* or *ὅ. οὐκ ἐστιν ἐκεῖ*. It is singular that *ἐκεῖ* might be dispensed with in the next line; but I don't see how to account for any transposition. Was some reviser of the text offended by the close sequence of *ἐκείνων* in 3, *ἐκεῖτο* and *[ἐκεῖ]* in 5, and *ἐκεῖ* in 6, and did he consequently cancel *[ἐκεῖ]* in 5, without seeing that he was injuring the sense?

A little point of construing also occurs to me: *ἐθάπτοντες*, in p. 83, 11, is not "we should have buried"—which would have been *ἐθάψαμεν ἂν*—but "we were going to bury."

And now a word as to the cry from the cross. "My power, my power, thou hast (or, hast thou) forsaken me" (*Ἡ δύναμις μου, ἡ δύναμις, κατέλειψάς με*). Mr. Robinson says:

"The power," then, so often emphasised in S. Luke's Gospel in connexion with the person of our Lord, is here, by a strange perversion of our Lord's quotation from Ps. xxii. 1, described as forsaking Him; the Divine Christ is 'taken up,' the Human Christ remains upon the Cross. *Ἐλ, Ἐλ*, is rendered as 'My power, My power.' We are thus confirmed in the belief that this was the Gospel, as Serapion tells us, of the *Doketai*."

Is this quite just to Doketists? The words of Jesus were spoken in Hebrew or Aramaic or a mixture of both; and, according to the greater number of early authorities, the form used in the First Gospel is *Eli* (not *Eloi*, which has the weight of authority in the Second Gospel). Mr. Robinson himself tells us that Justin, in interpreting "Israel," says that *ἡλ* means *δύναμις*, that Aquila rendered the words "my strong one," and that Eusebius says they mean "my strength." These three men were not Doketists; and why should a Doketist be charged with "a strange perversion" in rendering *el* into Greek as Justin and Eusebius rendered it? And surely, if a Doketist wanted to make out that the divine Christ left the body of the man Jesus before the death of the latter, the one thing he would naturally do would be to cleave to the canonical translation, "My God, my God, why hast thou forsaken me," instead of altering "God" to a word which might mean merely physical strength. Note, moreover, that it is not the *δύναμις* (which had already forsaken the *Κύριος*) that *ἀνελήφθη* "was taken up," but the *Κύριος* himself.

If Mr. Robinson does not know of the instance, I may mention that the Syriac *Doctrine of Addaeus the Apostle*, a work probably not later than the third century, also contains a mention of the cry of woe (p. 18 of Wright's translation in the "Ante-Nicene Library").

Finally, I should like to give my own idea of what happened to Serapion. When he went to Rhossus, he probably prohibited the use of unauthorised scriptures. A deputation apparently came to him in great depression because this order stopped the use of their favourite Gospel according to Peter. He supposed they were all orthodox; and, without going through the Gospel, said, "If this is all that seems (*τὸ δοκοῦν*) to give you dis-

couragement (*δὴν παρέχειν μικροψυχίαν*), let it be read." He afterwards found out that their mind began to lurk in a certain heresy in consequence of what he had said, and so he was going to return speedily. Meanwhile he says they will receive from him a written exposition of the self-contradictions of Marcion—who was a Doketist—and that he has borrowed a copy of the Gospel of Peter from some of the later Doketists, the sect who first used it, and found that it was mostly orthodox, but that there were Doketic additions.

The words *Νῦν δὲ μαθὼν ὅτι αἰρέσει τιτὶ ὁ σοῦς αὐτῶν ἐνεφώλευεν ἐκ τῶν λεχθέντων μοι* are rendered by Mr. Robinson as if the last four words belonged to *μαθὼν*, "But now that I have learned from information given me that their mind was lurking in some hole of heresy." He may be right; but, if so, Serapion's order of words is very unbusiness-like. I, on the other hand, suggest that Serapion's unhappy use of the word *δοκοῦν* in his answer to the deputation, coupled with the permission to use the Gospel, produced an impression that he was hinting approval of Doketism.

The entire passage is treated fully in my *Gospel according to the Hebrews* (pp. 87-90 and 115-16), where I proposed for *Μαρκίαν* *καὶ* to substitute *Μαρκίαν ὅς καὶ*. This conjecture is now shown, from Mr. Robinson's lecture, to be confirmed by the Armenian version.

EDWARD W. B. NICHOLSON.

## "COUVADE."—THE GENESIS OF A MODERN MYTH.

The Scriptorum, Oxford: Dec 14, 1892.

In my communication of November 10, I shewed that, at the time when English anthropologists assumed the name *couvade* for a group of customs reported to exist among various savages, the supposed evidence on which it was alleged that the "man-childbed" had come down to the present day in the Pyrenean region, and was known in Béarnese as *la couvade*, was no evidence at all, but a *crambe* of assertions. In my first letter I had stated that *couvade* was not a Béarnese word—that, in fact, the expression *faire la couvade* is no more Béarnese than it is Latin or English, but simply obsolete French; and in my second I discussed the use of the seventeenth century French phrase by Rochefort.

I had expected that Dr. Tylor, if he thought it worth his while to say any more on the subject, would do one of two things: either that he would adduce some fresh and actual evidence to show that, notwithstanding the worthlessness of that formerly alleged, the *couvade*, thing and name, had actually existed after all in the Pyrenean country, and that therefore the term was not so much a misnomer as it seemed; or that he would, in true scientific spirit, admit that there had been a mistake, or long chain of mistakes, and that the name was founded in error. He might still have pleaded that it had been generally accepted, and could not now be well disturbed; that, in one aspect, "language is the record of human error," and that terms of physical science in particular are apt to record only the guesses or mistakes of their first users, which fuller knowledge often completely falsifies. He might have pleaded that from the "firmament" of the first chapter of Genesis, or rather from the *στερέωμα* of the Septuagint which it renders, down to Lavoisier's "oxygen," and to names much later than "oxygen," language is full of such names given under misconception and error, and that *couvade* was only one more of them. And I should willingly shake hands with him over such a plea, on the understanding that, when scientists henceforth use *couvade*, they should use it simply as a name, and should not build theories upon its supposed etymology, as, for example, to explain it as meaning "hatching," and to argue thence that some kind of "hatching" by the father is thereby proved or implied. So we may call the last



railway accident a *disaster*; but if anyone were to assume from this that a sinister star actually caused the collision, and discussed the subject in that light before the Astronomical Society, it would be time for the etymologist to step in and point out that this was modern mythology, a repetition of the process in which Prof. Max Müller has seen the origin of ancient myths.

But "the unexpected always happens": Dr. Tylor has taken neither of these courses. He has alleged no fresh evidence in room of the supposed evidence which has now disappeared; yet he does not heartily accept the conclusion. He lets the question itself go against him by default, and attacks me on two entirely irrelevant matters. First, he alleges that I have misrepresented two recent authors whom I incidentally quoted after my summing up, and who have nothing in the world to do with the chain of "authorities" from whom Dr. Tylor's application of *couvade* was taken; and, secondly, he tries to shift the issue into a discussion of my duties as an editor of the New English Dictionary. Into this impertinency I certainly will not follow him. If he likes to appeal to "a far wider public" on that matter, it must be done as a substantive motion, and not as an amendment to burk the discussion of *couvade*, or to disguise the result of that discussion. I will only say that the way in which I may please to spend the scanty leisure which is left to me after giving sixty hours a week to the Dictionary is entirely a matter for myself. If I choose to spend some of it in probing modern myths, which I come across in the course of my work, it is quite as legitimate a recreation as playing golf or teaching the history of religion to the benighted Christians of Aberdeen.

As to the charge that I have misunderstood, and so misused, the words of Bladé and Vinson, if I had done so, it would not in the least affect the question at issue. These are not part of the "authorities" on whom Dr. Tylor's statements were founded; they are investigators like myself, who have written since and formed conclusions upon the evidence before them. But I have neither misunderstood nor misused them. M. Bladé's words *imposture historique* referred to the statements of Chaho and his followers; and I have shown that Chaho was the chief authority of Francisque Michel, and Michel of Dr. Tylor. Dr. Tylor, in order to convict me of error, now tries to separate the Basque *couvade* from the Béarnese *couvade*! I would only refer him, for his answer, to his own treatment of the subject in *Early History of Mankind* (p. 205). If the phrase *imposture historique* might be applied to the trunk of the myth tree, surely it may include all the branches. But the fun is, that I referred to M. Bladé's phrase, not to endorse it, but to disavow it, and to state my own opinion that nobody in the historical chain, not even Chaho himself, was a conscious impostor!

As to the charge that I have misrepresented Vinson, if I did not know that Vinson's book had been, in consequence of my asking for it, procured for the Taylorian Library, and eagerly borrowed by Dr. Tylor, I should have supposed that he was writing upon hearsay. The fragment of a sentence quoted by him is not Vinson's conclusion, but one of the elements which he discusses; he actually proceeds to inquire for more than a page as to the sources of the authors who have attributed the custom to the Béarnese, and traces it up, as I have already shown, to Colomès in the seventeenth century, when the thing was already a matter of *autrefois*. As to the utter want of any evidence of the recent existence of the custom "dans le Béarn ou le pays Basque," Vinson gives an account of the communication made to the

Société Scientifique of Pau in 1874 by M. Piche, "ancien conseiller de préfecture des Basses Pyrénées," proposing to that Society to investigate whether this strange custom had ever existed in Béarn or the Basque country, and if so whether any traces of it still remained. For this purpose M. Piche formulated a number of questions for circulation through the district. Vinson says that, "notwithstanding the publicity given to these questions by the journals of the department (i.e., Basses Pyrénées, which comprises Béarn and the French Basque country), no answer had up to the date of his book been received. The fact was, that so long as stray authors had referred to the "man-childbed" as a Béarnese custom of *autrefois*, or as a thing still practised in obscure and far-off corners of Biscay, the scientific men on the spot had paid no attention to them. But when, through the works of Francisque Michel, Dr. Tylor, and others, it began to be blazed throughout Europe that this strange custom still existed among them, they, or some of them (for M. V. Lespy, the secretary, pooh-poohed the myth), thought it was time to investigate. And the results up to the time of Prof. Vinson's book were nil, while he himself gave it as his personal experience that

"il n'a jamais pu rencontrer un cas vérifiable de *couvade*, bien que certains chercheurs maladroits et crédules aient été à ce propos, sous ses yeux, l'objet de mystifications plaisantes."

With one of these mystifications I conclude. After Prof. Vinson's essay was published there appeared at length, in the *Bulletin* of the Société for 1877-8 (vol. vii., p. 74), an official attestation, by M. Jacques Lafourcade, Maire de Labastide-Clairence, of the practice of the *couvade* in a family at Ayherre, attested also by P. Londait, Maire d'Ayherre. This seemed to be conclusive: one genuine case of the *couvade* had at last been discovered. But the incident has a sequel, which has been communicated to me by a well-known contributor to the ACADEMY, Mr. Wentworth Webster, of Sare, Basses Pyrénées, and which I have his permission to publish here, and will give in his own words:—

"A month or two ago, paying a visit to M. L'Abbé Haristoy, Curé de Ciboure, near St. Jean de Luz, I happened to refer to this circumstance. The abbé told me that he was formerly living at Labastide, that he knew all the parties to both attestations, that the whole thing was a farce, and was never intended originally to be taken seriously: that once, when Mme. L. was confined, M. L. was unwell; that the M. Etcheopar, Instituteur, mentioned in the attestation, happened to visit them, and finding M. L. in bed, and his wife getting up, said in a joke that it was a case of *la couvade*. M. and Mme. L. had never before heard of such a custom; but the two Maîtres took up the joke and made a formal attestation of the fact, without, at the time, wishing or meaning it to be taken as a scientific fact. Someone, however, sent it to Pau, and so it got into print. I urged M. Haristoy to communicate this statement to one of the Sociétés of which he is a member, or to reprint it in one of the *Revue*s; he has promised to do so."

Strabo's statements as to the physical hardihood of the Iberian, Celtic, Thracian, and other women, Mr. Wentworth Webster says, are still often verified in those regions. He has himself seen, in the case of one of his neighbours at St. Jean de Luz, a Spanish woman, who had been confined in the morning, out of doors at five in the afternoon; and he supposes she got her husband his supper as usual, and so "attended to him." Probably, if the husband were indisposed, or tired, or lazy, and in bed, the baby might even have been put in beside him. It has been whispered to me that some of the "mystifications plaisantes" referred to by Prof. Vinson consist of cases in which the wife was thus up and about, while her lord and master went to bed and took the baby, and (for a consideration of course) thus received the visits of

"chercheurs maladroits et crédules," or as we sometimes say, "intelligent foreigners." If the Pyrenean region became a showground, this might even become an important source of income to the natives; before that happens, it would be desirable that the Anthropological Institute should appoint a commission to investigate the whole matter historically and locally.

J. A. H. MURRAY.

#### JEWISH AND INDIAN PARALLELS.

Nervi, Genoa: Dec. 2, 1892.

The parable of the Prodigal Son seems to imply that, in the Jewish law, as in the Hindú law of all schools save the Gauriya, a son had a right to require from his father a partition of the family property.

The account of the man blind from his birth who was given sight seems to imply a belief analogous to that entertained by Hindús, as the ground of certain disabilities in their law, that congenital defects were the punishment of antecedent offences.

Can Dr. Neubauer, Dr. Gaster, or any other of your correspondents tell me if, in the Hebrew documents before our era, there is any trace of the right of a son to compel a partition by his father, or of the doctrine of successive births? If this doctrine and that right were unknown to the early Jews, it would be interesting to consider how far the Buddhist missions to the West may have introduced them.

J. P. K.

#### DANTE'S "GUIZZANTE."

University of Ghent, Belgium: Dec. 10, 1892.

In Mr. Paget Toynbee's interesting letter on Dante's "Guizzante," I find as the first objection to identifying that place with Cadsand: "Cadsand is not, and never has been, within the boundaries of Flanders."

Let me state that this is an error in mediaeval geography. As a matter of fact, Cadsand was situated in an island belonging to the county of Flanders, in the mouth of the river Scheldt, at the very time when Dante was writing. This situation remained the same till the beginning of the seventeenth century, when Maurice of Nassau conquered it from the King of Spain, Count of Flanders, and joined Cadsand to Sealand with the country around it, called from that time *Staats-Vlaanderen*—i.e., the Flanders belonging to the States of the Dutch Republic, or *Zeeuwisch-Vlaanderen*—i.e., the Flanders joined to Sealand (see G. Mees' *Historische Atlas van Noord-Nederland*).

PAUL FREDERICQ.

#### "KING SOLOMON'S WIVES."

St. Andrews: Dec. 8, 1892.

May I protest against a habit of second-hand booksellers, who constantly ascribe to me a work called *King Solomon's Wives* (1887)? The origin of the mistake is innocent; but I have denied the charge before, and when a bookseller advertises a copy as "Presentation copy from the author," adding my name, he seems impudent as well as ignorant.

A. LANG.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 18, 4 p.m. Sunday Lecture: "The London Water Supply—A Scientific Answer to a Popular Question," by Dr. Percy F. Frankland.

7.30 p.m. Ethical: "Punishment," by Mr. R. G. Tatton.

MONDAY, Dec. 19, 5 p.m. London Institution: "Towers and Steeples," illustrated, by Mr. Arnold Mitchell.

7.30 p.m. Bibliographical: "The Present Condition of English Bibliography and Suggestions for the Future," by Mr. H. B. Wheatley.

8 p.m. Aristotelian: "The Measurement of Space, Time, and Matter," by Prof. A. G. Greenhill.

8.30 p.m. Geographical: "Expedition up the Juba River, through Somali Land," by Capt. G. F. Dundas.

TUESDAY, Dec. 20, 7.45 p.m. Statistical: "Distribution and Movement of the Population in India," by Mr. J. A. Baines.

8 p.m. Civil Engineers: "Gas Power for Electric Lighting," by Mr. J. Emerson Dowson.

8.30 p.m. Zoological: "The Remains of some Gigantic Land Tortoises and of *Didaurus* recently discovered in Mauritius," by Dr. Hans Gadow; "Nine New Species of Amphipoda from the Tropical Atlantic," by the Rev. T. E. R. Stebbing; "Some New Species of Worms of the Family Acanthodrilidae and of the Genus *Perionyx* and other Genera," by Mr. F. E. Beddard.

WEDNESDAY, Dec. 21, 7 p.m. Meteorological: "Moving Anticyclones in the Southern Hemisphere," by Mr. H. C. Russell; "The Tracks of Ocean Wind Systems in Transit over Australasia," by Capt. M. W. C. Hepworth; "A New Instrument for Cloud Measurements," by Dr. Nils Ekholm; "Rainfall of Nottinghamshire, 1861-90," by Mr. Henry Mellish.

8 p.m. Geological: "A Sauropodous Dinosaurian Vertebra from the Wealden of Hastings," by Mr. R. Lydekker; "Some Additional remains of Cestraciont and other Fish in the Green Gritty Marls, immediately overlying the Red Marls of the Upper Keuper in Warwickshire," by the Rev. P. B. Brodie; "*Calamostachys Dinneyana*, Schimp," by Mr. Thomas Hick; "Some Pennsylvanian Calamites," by Mr. W. S. Greeley; "Scandinavian Boulders at Cromer," by Herr Victor Maden.

8 p.m. Microscopical: "New Species of Rotifera," by Mr. J. Hood; "The Chromatic Curves of Microscope Lenses," by Mr. E. M. Nelson.

## SCIENCE.

### A BOOK ABOUT THE BEAVER.

*Castorologia*; or, the History and Traditions of the Canadian Beaver. By Horace T. Martin. An Exhaustive Monograph popularly Written and fully Illustrated. (Stanford.)

THE title of Mr. Martin's work is to a certain extent a misnomer. It is admirably illustrated, and pleasantly written; but it is by no means "exhaustive." Even Mr. Morgan's much more comprehensive volume cannot justly claim that distinction. It does not even say all that might be said regarding the beaver in Eastern Canada, while the Further West is admittedly still represented in the literature of castorology solely by a paper communicated to the Linnean Society by Mr. Green and the reviewer some four and twenty years ago. Indeed, from the absence of any personal allusions in Mr. Martin's treatise, it is difficult to gather whether the author has anything like a familiar acquaintance with the beaver in a state of nature. In the more settled parts of the Dominion this would not be easy to obtain. Even at the time when the reviewer roved the wilds of the New World the beaver—except in the interior of Vancouver Island, then untrodden by any one, and some of the more remote parts of the equally untracked mainland—was a scarce animal, though again, owing to the low price of its fur, beginning to increase in numbers. When I first traversed districts hunted of old by the trappers, beaver dams, old beaver "lodges," and beaver meadows were almost the only "signs" of this once plentiful denizen of the Western waters. Returning a few years later, I was amazed at finding many of these spots swarming with beavers. In crossing from Fort Rupert to Koskeemo Sound in the spring of 1866 I could have shot a score of them; and, when encamped by the shores of the lake, which I named after Gilbert Sproat, the best of all Indian students, it was difficult to sleep for the number which slapped the water with their flat tails at night, apparently attracted by the flare of the unwonted camp-fire. But these were the days of gold-digging, and with beaver at five shillings per pound, the animal, which in

the early days of North America was almost the sole source of revenue, was permitted a brief holiday, which is now, with the increased price of its pelt, at an end. The *Castor canadensis* is still more plentiful than the bison; but in many of the localities where it was growing numerous in the years when America was in the midst of war, when railways across the continent were the dreams of sanguine men, and the Pacific a far-away sea, it must now be either extinct or once more on the wane.

If, however, Mr. Martin's monograph is not quite the last word on the natural history of the beaver, it is a welcome addition to our knowledge of the part it has played in the chronicles of the colony which used to be known as Nouvelle France—and elsewhere; for he does not limit himself to Canada. Mythology and folklore, fossil beavers, and the beaver in Europe—Lord Bute's colony included—the beaver in heraldry, and in taxidermy (where justice is seldom done to it) the beaver in medicine and the arts, and the more important American rodents allied to it—are all discussed, in addition to the anatomy, geographical distribution, and life-history of the animal. As the book contains only 238 pages, some of these chapters are very brief; and one or two of them might, with the facsimile title-pages of old treatises on Castoreum, have been usefully spared, in favour of a much required bibliography of the beaver, an index, and a table of contents.

However, accepting Mr. Martin's book as Mr. Martin has written it, no one capable of forming an instructed opinion can deny it the merit of being a useful contribution to a class of works, of which the number is not embarrassing. So far as the information goes, it is fairly accurate; and the best excuse for the author not going as far as we should have liked may be that he might have gone further than the facts at his disposal warranted. A few notes on some of the chapters are all that our space can find room for. Mr. Martin (p. 58) very justly points out the leading part which the beaver played in the exploration and settlement of the West. It was in pursuit of it that Mackenzie and Fraser, Astor's fur traders, and the pioneers of the North-West and Hudson's Bay Companies penetrated to the Pacific and to the confines of the Arctic Ocean. On Peace River the late Mr. Yale—who built Dunvegan Fort, and whose name lives in the town of Yale—told me that sixty or seventy years ago the price of a musket there was Rocky Mountain sables, worth in London at least £3 a piece, piled up on either side of the weapon placed butt downwards until they were level with the muzzle. For a six-shilling blanket the tariff in beavers was thirteen of the best quality and twenty of a less excellent description—beaver being at that time saleable for about 32s. per lb.—a good beaver skin weighing from one to one and a half pound. Mr. Martin very properly dismisses many of the old fables concerning the beaver, such as the neatly plastered houses and so forth—a myth which it is difficult to explain, unless on the supposition that the animal has in the course of two centuries altered its

habits: for from the Atlantic to the Pacific the "house" looks like nothing so much as a bundle of sticks, and might be passed for such by an inexperienced traveller. As a rule, the author is perfectly true in his strictures on the older writers. But I think he is at fault in pinning his faith so implicitly on Samuel Hearne's account. At best this referred solely to the colder portions of Eastern and Northern Canada. In the Far West—on the Pacific coast, for instance, where the streams and lakes frequented by the animal are seldom frozen over during winter—the beaver's habits assuredly vary from those described by Hearne, Richardson, and McKenzie (*Edinburgh New Philosophical Journal*, vol. xi. pp. 299-302), a valuable paper with which Mr. Martin does not seem to be acquainted. I have put on record (*Journ. Linnean Society—Zoology*, vol. x.) many observations in direct opposition to those on which the latest historians of the *Castor* so undeservedly lean. It is, for example, erroneous to affirm (p. 224) that the beaver has only one entrance to its house, or that it is all on one floor; and I must say that I could never quite realise the "canal" which Mr. Morgan has described. The "kittens" generally number from three to four—most frequently four—but occasionally there are as many as eight, and in one instance, mentioned in my notes, amounted to ten. Sometimes the beaver does not build a house, but lives in a hole or "wash"—a fact which, though evidently unknown to Mr. Martin, confirms his suggestion that its "lodge" is simply a development of the musquash burrow. Mr. Martin (p. 72) accepts Captain Bonneville's dictum that the beaver lays in a store of sticks for winter food. At Fort Macleod I was assured by the late Chief Factor John Tod, one of the oldest and most intelligent of Hudson's Bay officers, that it secures a store of provisions at a convenient distance from its abode. But in Vancouver Island, where there is seldom any severe or long continued frost, the beaver does not accumulate any such hoard, and assuredly does not stack logs in the manner described by Bonneville. My experience is that where they do not become torpid—as they do by the side of waters frozen over for any length of time—they decline to eat bark out of which the sap has passed, though they will sometimes—so the trappers say—gnaw the wood to "keep their teeth down." However, it is impossible to discuss all of these points, many of which Mr. Martin pronounces upon with imperfect knowledge and too much confidence in the writers from whom he compiles so large a portion of his book. Nor can I agree with him as to the toothsome qualities of "beaver meat." A half-starved traveller will stomach anything. Yet after subsisting for nearly a fortnight on the many beavers whom we shot as they repaired their injured dams, I cannot conjure up any of those pleasures of palate over which Mr. Martin, smacking his lips (with second-hand gusto), would fain be so enthusiastic. As for the vaunted beaver tail, I may be permitted to quote the verdict of a certain Pro-Consul, famous for his gastronomic

tastes, to whom I introduced this dainty: "The man who, in cold blood, of his own free will, in any strait short of the extremity of famine, could deliberately eat that thing a second time, would relish a mess of whipcord stewed in train oil!" Even the old trappers, with digestions capable of astounding feats, regarded the comrade who could eat two beaver's tails as a trencherman too powerful to be trusted in camp when the larder was running low.

Still, if Mr. Martin's volume is not without faults of omission and commission, it is not the less worthy of study, though we confess a tendency to the quotation of minor poets does not improve the literary flavour of his pages. Also, the fact of Sir John Richardson, Sir Richard Owen, and Sir William Flower being invariably quoted without the knightly prefix, might lead a casual reader to suppose either that the Canadian naturalist is inclined to "bandy words with his sovereign," or that his materials have been collected from very old editions of the works quoted.

ROBERT BROWN.

#### A MODERN GREEK READING-BOOK.

*Neohellenica.* By Prof. Constantinides. (Macmillans.)

THIS book is intended to serve at once as a help to the acquisition of the modern Greek language, and as an introduction to modern Greek literature. It is a common and not unfair complaint against the ordinary reading-books which are compiled for beginners, and for persons who need practice in a language, that they are either too difficult or else uninteresting. Both these faults have been avoided in the present volume. The plan which the author has pursued is an original one. Two scholars—the one a Greek called Androcles, the other an Englishman of the name of Wilson, who is supposed to be professor of Greek at Cambridge—discover that they are respectively intending to make a journey to Greece, and agree to travel together; and the book is a record of their conversations, which are here given both in Greek and in English, the two languages being introduced throughout in opposite columns of the same page. The subjects which they discuss are ordinary travellers' topics—the railway, the steamer, hotels, and vehicles, and the objects which they pass on the way. These form the web, so to speak, of the dialogue; but into this are worked numerous other topics, relating mainly to Greece, the Greek people, and the Greek language, which serve a variety of purposes, since they furnish information about the country and the men who have contributed most to its present prosperity and intellectual advancement, together with specimens of Greek as it has been spoken and written in different places and at different periods, and extracts from Greek writers of all ages from the Christian era down to the present century. The last of these subjects—which is introduced in the form of extracts from the Greek traveller's note-book, or from works which he is carrying with him—is methodically treated; for the two companions, while they are in the train or the steamboat, discuss the products of post-classical and modern Greek literature, or specimens of them, *seriatim*, and the Greek undertakes to initiate his fellow-traveller into their details. The route by which they journey is from London by the Mont Cenis to Brindisi, with halts at some of the most important cities, such as Florence, Rome, and Naples; and from Brindisi by way of

Corfu and Patras to Athens. The places passed on the way suggest a variety of interesting themes, but all these are brought round in the end to the question of Greece. Thus the approach to Florence recalls the assistance rendered to the revival of letters by the Greek refugees who settled in that city, both before and after the taking of Constantinople. In connexion with the same place, Dante is mentioned, and specimens of the *Divina Commedia* are given in Musurus Pasha's Modern Greek translation. In passing through Southern Italy on the way to Brindisi, which district during part of the Middle Ages contained a large number of Greek colonists, an account is furnished of the descendants of those who still occupy parts of the country and speak a peculiar dialect of Greek; and specimens of their songs and proverbs are introduced, with translations. The subject of proverbs suggests a further comparison of such adages as correspond in modern Greek and English; and from these we pass on to Greek riddles, both ancient and modern. Again, when Greek waters are reached, the history of the Armatolos and Klephts is started; and the stirring and pathetic tales of the fall of the fortress of Suli and the cession of the town of Parga to Ali Pasha are told, and are illustrated by native ballads composed on those subjects. Nor is Byron neglected, and his expedition to Greece and death at Mesolonghi. These points, then, and others of a similar character, form one thread in the discussions or narratives—as the case may be—that are here recorded; and another is furnished, as we have already said, by the history of the literature, the account of which is resumed or dropped according as convenience suggests, and is never allowed to become wearisome or pedantic, but still forms a continuous study. In this way, when the travellers arrive at Athens, the Cambridge professor is supposed to have greatly improved both his acquaintance with the modern Greek language and his knowledge of the mediæval and modern literature of Greece; and we may hope that the same will be the case with Prof. Constantinides' readers, when they reach the end of his volume. Certainly they will not fail to be impressed with the adaptability of the Greek tongue, and the great variety of ideas and subjects which can be expressed in it. At the same time, it cannot be denied that the diction here employed is somewhat above the level of what is commonly in use for conversational purposes among ordinary people in Greece. The author, however, has made considerable concessions in this matter, and does not aim at quite as high a classical standard as some reformers of the language do. He excludes the infinitive and the future, and uses the dative only in the case of pronouns, and in a few phrases. He employs μέ for "with," ὕστερον ἄν for "after," and tolerates both τῶρα and νῦν, both κάμουν and κάμουνσι. Nor need any one quarrel with him if here and there his practice seems a little arbitrary: if ψωμί and κρασί are regularly used for "bread" and "wine," but νερό never for "water"; or if we find τριάντα, σαράντα, and ἑβδομήντα by the side of πενήκοντα, ἑξήκοντα and ἐννεήκοντα. In conclusion, a word of praise must be accorded to the English translation, which is natural and idiomatic, and not unfrequently extremely felicitous.

#### CORRESPONDENCE.

THE FRENCH WORD "LICORNE."

Sydenham Hill: Dec. 2, 1892.

Diez, Scheler, and Littré seem to me to have been a little too careless and much too offhand in their treatment of the derivation of this difficult word. As their remarks are very brief, and differ somewhat in detail, though the general

result is the same, I will give them at full length. Diez (5th ed., 1887) says:

"Licorno und alicorno It., Pg. alicornio [also alicorn], Fr. licorne (f), einhorn; enstelli au unicornis, Sp. unicornio u. s. w."

Scheler (3rd ed., 1888) has:

"Licorne, It. licorno (cp. liofante), alicorno; gate du L. unicornis, Esp. unicornio."

Littré is a little more explicit, and says:

"Portug. alicornio; Ital. alicorno, licorno; corruption du Latin unicornis, l'animal à une corne; de unus, un, uae, et corne (pour le changement d'n en l, comparez orphelin). Dans plusieurs pièces du moyen âge il est question de l'unicorne."

They all agree, therefore, that *licorne* is a corruption of the Lat. *unicornis*; and Littré seems to think that the *n* of the older *unicorne* became *l*, and that then the *u*, after first becoming a perhaps (cf. *alicorno*), dropped. Scheler's opinion was very likely the same; but, from his quoting the Ital. *liofante*, he seems to have been of opinion that in Italian there was some corruption with the word *lione* = lion; and so far he is right, as I shall show.

But what I contest is, not the change of the *n* into *l*, for this is, of course, possible, but the change of the initial *u* into *a*, or its dropping altogether. I take the word to be Italian (why will be seen hereafter), and it is quite true that the Italians have been fond of cutting off an initial unaccented vowel. Thus we have *notomia* = *anatomia*, *piscopo* (Petrocchi) = *episcopo*, *micidio* = *omicidio*; but I cannot remember any case in which an initial *u* (a long full vowel in Italian) has either become *a* or has been cut off. Besides which, there are a number of other words in Italian beginning with *uni*, and in no one of them has, so far as I know, the *uni* been interfered with. In English, some people suppress it sometimes in *university*, when they substitute the hideous "'varsity," but in our case there is no question of its entire suppression. I have been led to the conclusion, therefore, that in *licorne* the *li* has nothing whatever to do with the *uni* of *unicornis*. But for some little time I was puzzled to find any other explanation for the *li*. At length the discovery of the Span. *alcorno*† (*Dicc. Enciclop. de la Leng. Esp. Madrid, Gaspar y Roig, 1872*) = "rhinocerate" or rhinoceros, put me on what I conceive to be the right scent. For then I remembered that in German a rhinoceros is sometimes called a *Nashorn* (= nosehorn), and I set about thinking how the meaning of nose could be got out of the *ali* of *alicornio*. It was a difficult task, but just then my brain happened to be stimulated (by no means for the first time) by the jolting of a railway carriage; and it quickly occurred to me that there might be an old Italian *naricornio* = rhinoceros, and, on my return home, I was gratified by finding this word in Petrocchi, as the change from it to *alicorno* is simple. The *r* became an *l*—a very common change in Italian (see Diez *Gram.* 3rd ed., i. 222); and the *n* being 'looked upon as part of the article when *un nalicorno* was pronounced, finished by dropping (cf. *arancia*, formerly *narancia*—Petrocchi, and *anchina* = our Nankin), and *alicorno* (later on *licorno*) was the result. Then, as lions were among the best known of wild beasts, and so had become mixed up with other animals, as in *leopard*, which was in Ital. *lionpardo* and *liopardo*, and as the *li* of *licorno* reminded one of *lione* and *lio*, so *licorno* was turned into

\* *Licorne*, according to Littré, dates back to the fifteenth century only. *Unicornis*, on the other hand, is found many centuries earlier, in Fr. Michel's old French version of the Psalms (Ps. xxi., 22; A. V. xlii., 21), "et des cornes des unicornes."

† *Alicornio* would seem to be a misprint for *alicorno*, for it is found among the *ali*'s (after *aliconda*), and not among the *alc*'s, as it ought to be.

*lioncorno* (Florio, 1598), and *liocorno*,\* the latter of which is (with *unicorno*, and perhaps more frequently) the form still used, for *licorno* is—I am told by an Italian lady—quite obsolete. Similarly, *elefante* became *lionfante* and *liofante* through the dropping of the *e* (Petrocchi gives *lefante*), and the change of the *le*, which was probably sometimes written *li*, as in Mid. Eng. (see the N. E. D.), and so recalled the *li* of *lione*.

In conclusion, I need scarcely point out why a word which originally denoted a rhinoceros came to signify a unicorn only. The two animals agree in having (as a rule) one horn only, though in the one case it is on the forehead, in the other on the nose.

F. CHANCE.

P.S.—Since writing the above, I have discovered one instance in which an initial *u*, and that an accented one, has been dropped. This instance is *pūppa*, with the diminutive forms *pūppōla* and *pūppōla*, which Petrocchi gives = *ūppa* (our "hoopoe"). A Tuscan lady tells me that she has heard these words, but only among the peasantry, and Petrocchi gives them below the text; so that they are probably obsolete or but little used among the educated. It seems to me not unlikely that *pūppa* was formed, not directly from *ūppa*, by the dropping of the *u* and the transference of the accent, but indirectly from *pūppōla*. *Ūppōla*, with the accent still remaining on the initial *ū*, would have been difficult to pronounce (for, if the word is still heard in polite society, it is with a secondary accent on the second *u* which is lengthened); and thus it was, probably, that the initial *u* came to be dropped. And *pūpp(p)ola*, once adopted, would certainly be looked upon as springing from a form *pūpp(p)a*, and so this also would come into use. At all events, this one instance of the dropping of an initial *u* can scarcely be held to weaken my derivation, which is essentially based upon other and weightier grounds.

#### PHILOLOGY NOTES.

M. PHILIPPE BERGER, the Semitic scholar, has been elected a member of the Académie des Inscriptions, by 26 votes to 8, in the room of M. Renan. His competitor was M. Eugène Müntz, the historian of art.

THE December number of the *Classical Review* (David Nutt) opens with an article by Mr. F. G. Kenyon, in which he identifies a few more fragments of Hyperides, and also of the Second Olynthiac of Demosthenes, in a papyrus from Egypt. Mr. J. H. Kirkland, of Vanderbilt University, discusses at some length the Latin pronominal forms *quouis* and *quoei*, and the preposition *quom*. Among the reviews, Prof. Sonnenschein again notices a German edition of Plautus; Prof. Nettleship gives an account of a French book on the Latinity of Gregory of Tours; and Mr. T. W. Allen of the Abbé Batiffol's second work on the Greek MSS. in the Vatican, which is connected with the Hellenisation of Southern Italy. In this number, however, archaeology has a large place. Mr. Cecil Smith summarises the tedious controversy (in the ACADEMY and elsewhere) upon the date of Aegean or Mycenaean pottery, with reference to the Egyptian evidence. His method is to state first the facts by which the theory of an early date is supported, and then to give briefly the substance of Mr. Cecil Torr's criticism on each point. Mr. Smith reserves criticism on Prof. Petrie's excavations at Tel el-Amarna, until the full evidence is published; but he adds, from a German source, wall-paint-

\* In the Psalm already quoted—viz., xxii., 21 (A.V.)—lions and unicorns are associated together, as they are also in the arms of our royal family, though there, apparently, only because the unicorn was in the Scotch royal arms.

ings from three Theban tombs, circa 1600 B.C. Mr. Torr himself contributes a critical review of Walter Leaf's "Companion to the Iliad," Mr. Warwick Wroth discusses Prof. Ridgway's "Origin of Metallic Currency," dealing chiefly with the question of the meaning of Greek coin-types; Miss Jane E. Harrison notices Dr. Waldstein's publication of the results of the excavation of the Heraion at Argos, reserving the prehistoric finds for a separate article; and the Rev. W. Wayte examines from the classical point of view Falkener's "Ancient Games," criticising his mode of dealing with Greek and Latin authors.

#### REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 1.)

PROF. JEBB, president, in the chair.—The president read a paper on a series of points in Soph. *El.* 680—763 (the description of the Pythian games), among which were the following:—(1) Verse 686. *τῇ φέσει* is untenable, even with any of the proposed alterations of *τέρματα*. Musgrave's *τάφει* gives the best solution. It requires us to suppose that this race was either (1) the *δίαυλος*, or (2) the *δολιχος*. The words in v. 684, *δρόμων . . . οὐ πρότη κρῖσις*, might be claimed in favour of the *δολιχος*: for Paus. 6. 13 § 3 (referring to the triple victory of Polites) places the foot-races at Olympia in this order, 1. *δολιχος*, 2. *στάδιον*, 3. *δίαυλος*. The same order occurs in C. I. G. 1590, 1591 (games at Thespiae, circ. 240 B.C.), and *ib.* 2214 (games at Chios, circ. 100—80 B.C.). (2) 691 f. *δρόμων δίαυλων πένταθλ' ἀνομιέται*, | *τοῦτων κ.τ.λ.* Verse 691 has never been corrected in any tolerable manner. It was probably an interpolation, prompted by a general phrase in the text. Nauck brackets the words *δίαυλων . . . τοῦτων*, both inclusive, sparing *δρόμων*. But (a) there would then have been no motive for an interpolated reference to the *πένταθλον*: and (b) the tone of vv. 688 f. suggests that the unrivalled *ἔργα καὶ κρήνη* of Orestes were not confined to running, but included some feats in the other branch of the *γυμνικὴ ἀγώνες*, the *βαρέα ἔθλα*. Now, if v. 692 had originally begun with the word *ἔθλων*, that would have given an opening for the interpolation of v. 691, and the interpolation itself would account for the change of *ἔθλων* into *τοῦτων*. Omitting v. 691, we could, indeed, retain *τοῦτων* in 692; but the neuter pronoun would be awkwardly vague in such a context. (3) 703. For *ἐν τοῦτοις* ("among" these) Nauck substitutes *ἐπὶ τοῦτοις* ("next to" them), pronouncing *ἐν* impossible. The change would be plausible only if the competitors were described as ranged in line for the start. But there is no reason for supposing that the order of mention here is identical with the order presently fixed by lot (709 f.). The Homeric chariot-race (which Sophocles had in mind, as several touches show) warrants the contrary supposition; since the order in which the Homeric competitors are first enumerated (*Il.* 23. 288 ff.) differs from that in which they are afterwards placed by lot (352 ff.). (4) 709. *38' αὐτοῖς*. The objection to *38' (38)* is not merely that tragedy elsewhere admits it only in lyrics, but also that, even then, it is not elided (though the elision has epic precedent). If, as Nauck thinks, the true word is *ῥ'*, a gloss *οὐδ'*, marking the local sense, might have led to *38'*. *37(ε)* is hardly probable after *στάντες δ'*. (5) 743. *λύων* ought not to be changed (as some have proposed) to a word of the contrary sense, such as *τεῖνον* or *ἐπισχάν*. The effect of slackening the left rein too soon might be such as the poet describes; who here represents Orestes as forgetful, for once, of Nestor's precept, hitherto observed by him (720 ff., *Il.* 23. 338 ff.).—Questions of interpretation in 710, 716—719, 726 f., 731 f., 748, 752 f., were also discussed.—Dr. Postgate communicated emendations of Catullus LXIV 402 "*liber ut innuptae poteretur flore nouercae*," read *nuriclae* (= *nuriculae*). And of Propertius II. 32 35 "*quamuis Ida Parim pastorem dicat amasse atque inter pecudes accubuisse deam*." Read *Rheam* (or *Rhea*). The reference is to the fable preserved in Theocr. 20. 40 καὶ τὸ, *ῥέα, φίλεις τὸν βουκόλον*, Tertullian ad nat. 1, 149 "Cybele pastorem suspirat."

ELIZABETHAN SOCIETY.—(Wednesday, Dec. 7.)

J. A. JENKINSON, Esq., in the chair.—Mr. James Ernest Baker read a paper on "Sir Thomas Browne." The writings of Sir Thomas Browne will never appeal to the taste of "the man in the street"; neither is it to be expected that they will attract the attention of the ordinary reader. They must always prove caviare to the multitude. But to the select few, anxious to satisfy a desire of indulging in peculiar and uncommon speculations, they shall ever prove a source of infinite pleasure and exquisite satisfaction. To such, Sir Thomas Browne will serve as the golden key which shall open the palace of literary enjoyment and delight; that is to say, reverent enjoyment of composing and philosophical reflections on the most solemn and momentous facts of human existence, and unfeeling delight in out-of-the-way learning pertaining to astrology, alchemy, and other unusual objects of interest. And your humourist, too, if he possesses the essential understanding, may glean from his pages a bountiful harvest of wit. For the whimsical absurdities of Sir Thomas Browne are many and extraordinary. Yet the manifestation of the fruition of the humourist will not display itself in the noisy laugh, but in the more endurable smile which shall ripple frequently across his face. Sir Thomas Browne seems to have indulged in the art of writing in order that he might learnedly expatiate on the natural history of the griffin and salamander, the basilisk and the amphisboena, and discuss with profound solemnity the most obsolete and impenetrable problems. And when you put your book down, you are as far off from the solution of the questions as you were when you commenced to read. But over all his mystifying cogitations are cast the glamour of wise thought, and the irresistible charm of a strangely beautiful and harmonious style. To

"A generation ranked  
In gloomy noddings over life,"

here is much to be truly thankful for: a delectable privacy which no one may wantonly desecrate. The taste for these writings is an acquired one, and must be obtained by reading them again and again until you come to understand the spirit in which they were conceived. Not until you have made many charges against the fortress shall you find the enemy giving way. Then you will perceive your dislike as dead as Tarpeia under the bucklers of the Sabines. There are few events in Sir Thomas Browne's career that demand particular attention. The best part of his life was passed in tolerable prosperity. No great sorrow laid its hand upon his heart, and the ordinary cares and vicissitudes of the world disturbed neither the tranquillity of his mind nor the serenity of his temper. He was born in London on October 19, 1605, and passed to the majority at Norwich on his seventy-seventh birthday. To an ordinary individual it were no portentous coincidence that a man should die on the date of the day of his birth. We, who have read what he wrote in his *Letter to a Friend*, know that Sir Thomas regarded such an unusual circumstance as otherwise, though he informs us that "though astrology hath taken witty pains to solve, yet hath it been very wary in making predictions of it." He received his early education at Winchester, and afterwards proceeded to Pembroke College, Oxford, taking his B.A. degree in 1627, and his degree of M.A. in 1629. He chose medicine as a profession, and he practised as a physician for a short time in Oxfordshire. Afterwards he accompanied his father-in-law, Sir Thomas Dutton, on a tour through Ireland, visiting the castles and forts of that country. Next, we find him settling down in the south of France, at Montpellier, where he continued his study of medicine. He journeyed on to the Italian University of Padua. Here, necromancy and astronomy were favourite subjects for discussion; and Browne undoubtedly found himself in congenial society, and able to display to advantage his peculiar mental equipment. He travelled home northward by way of Protestant Leyden, where he took his degree of Doctor of Medicine in 1633. Arriving in England, he finally settled down at Norwich, where he passed the remainder of his life. He attained considerable reputation as a physician, and corresponded with several well-known men of his time. In 1665 he was elected an honorary fellow of



the College of Physicians, *virtute et literis ornatissimus*. In 1671 Charles II. visited Norwich, and conferred the honour of knighthood on Browne. Evelyn visited his home, and wrote the following charming description of it: "His whole house and garden being a paradise and cabinet of rarities, and that of the best collections, especially medals, books, plants, and natural things." Sir Thomas entertained strange opinions on marriage, which are by no means flattering to the gentle sex. Listen to what he ungraciously maintains: "The whole world was made for man, but only the twelfth of man for woman. Man is the whole world and the breath of God; woman the rib and crooked part of man." He wishes that we might grow like trees, and avoid a ridiculous ceremony. And yet he confesses that he is naturally amorous of all that is beautiful, and discourses very poetically on the music there is in beauty—"the silent note which Cupid strikes is far sweeter than the sound of an instrument." That he should marry just before the announcement of these opinions is perhaps what one naturally expected him to do. But they lived happily together, and had eleven children. That he learnt while on his travels one of the noblest lessons a man can learn in his brief existence—that of gracious toleration of other men's opinions—is evident from the abundant charity with which he treated the Roman Catholics in his writings. Religious bigotry shall, indubitably, not find its saving help in Sir Thomas Browne. We are sorry to say, however, that he had a firm belief in witchcraft; and it is a regrettable incident in his career that in 1664 he helped by his evidence to bring about the death of certain witches tried by Sir Matthew Hale. The first edition of the *Religio Medici* was published surreptitiously. Lord Dorset sent the volume to Sir Kenelm Digby, then in Winchester House under arrest. Sir Kenelm Digby read it with interest, and immediately wrote, in the course of twenty-four hours, his *Observations on Animadversions upon the work*. Sir Thomas, hearing of the circulation of the manuscript, wrote to its author and asked him to delay its publication until he published a correct copy. The authorised edition saw the light in 1643, with "an admonition to such as shall peruse the *Observations upon a former corrupt copy of this book*," the observations referred to being those written by Sir Kenelm Digby. In the intervals of his "drudging practice" Sir Thomas wrote other books. In 1646 he published his *Pseudodoxia Epidemica*; or *Enquiries into Vulgar Errors*; in 1658 his *Hydriotaphia: Urn Burial*, or a discourse on the Sepulchral Urns lately found in Norfolk; and in the same year *The Garden of Cyrus*; or the Quincunxial Lozenge, or Network Plantations of the Ancients, Artificially, Naturally, Mystically Considered. They are all singularly curious works, over which you may puzzle your head and yet read with a keen sense of pleasure. Mr. Baker proceeded to criticise at some length the *Religio Medici*, the *Urn Burial*, and the *Garden of Cyrus*, and touched briefly on the *Pseudodoxia Epidemica*, the *Letter to a Friend*, the essay on *Dreams*, and the treatise on *Christian Morals*. He concluded his paper by observing that possibly it is the style of Sir Thomas Browne which has the greatest attraction for us, the most lasting and endurable charm. No lover of a rightly ordered style can afford to neglect the reading of such masterpieces of English prose as the *Religio Medici* and *Urn Burial*. These works we should study chiefly for the refined and artistic enjoyment of the unsurpassable melody of their prose. And this melody is not the pure strain of the thrush or the lark, but the superb and majestic roll of organ music round the roof and pillars of some beautiful cathedral, when the amber sunlight, slanting from stained-glass windows of Christ and saint, trembles through the incense-laden air. It may not possess the exquisite delicacy, the fragrant perfume of thought, the sweetness and copiousness, the grace and magic, the keen brilliancy of phrase appertaining to many writers of this century; but it has variety of finely modulated cadencies, vigorous enunciation of uncommon ideas, an impressive and commanding sedateness, which is specially unique and strikingly original.

RUSKIN SOCIETY.—(Friday, Dec. 9.)

J. ELLIOTT VINEY, Esq., vice-president, in the chair.—A paper, entitled "Art on the Modern

English Stage," was read by Mr. C. T. J. Hiatt. After making allusion to the actors of the past—such as Garrick, Kean, and Mrs. Siddons—and those of the present day—viz., Irving, Beerbohm-Tree and Hare, Miss Terry and Mrs. Kendal—Mr. Hiatt gave it as his opinion that the true test of the acting of the day is, whether or not it can adequately interpret the drama of the day; not the great classical masterpieces of Shakspeare and the rest, but the average play which the contemporary dramatist produces, for representations of the classics are at present the exception and not the rule. It may be admitted that, although the majority of new plays are failures financially as well as artistically, they very rarely fail through bad acting; on the other hand, their success is frequently owing to good acting. For some years the place of the decorative arts at the theatre has become more and more conspicuous. The mounting of modern plays seems, on the whole, extremely artistic. The modern interiors, for instance, in Mr. Jones's "Crusaders," were positively charming, and in them (adapting a phrase attributed to Mr. Oscar Wilde) "the furniture and ornaments seemed not to have been placed, but to occur." The splendour of the revivals at the Lyceum make them really valuable historical pictures—far more valuable and far more inspiring than the painted history one sees which often passes for art. At present, a modern dramatist must fill the theatre; if he can be artistic while doing so, well and good. He must either write down to the average playgoer or raise the average playgoer up to him. The plays of Mr. H. A. Jones and Mr. Pinero were compared, and referred to as improvements on many plays by former writers. One of the first things to be done is to press into the service of the stage writers who have secured distinction in other, though to some extent allied, literary forms. As an instance of considerable success in this direction, Mr. Hiatt mentioned "Walker, London," by Mr. J. M. Barrie. The piece, as it was originally produced, has been played for three hundred nights, and is still being played; it has needed no cutting, no mutilation of any kind. It is not too much to hope that Mr. Barrie will give us as fine a play as he has already given a novel. Mr. Oscar Wilde has achieved emphatic success with a serious play, "Lady Windermere's Fan"—a play written in such fine English that, in spite of its old-fashioned technique, it deserved the applause with which it was greeted. By accepting such plays as these the public will induce writers of distinction to attempt the drama, and their own taste will improve—for does not the appetite grow by what it feeds upon? Though a State-aided theatre as a means of promoting art on the modern stage is a pleasant dream very unlikely to be realised, a private society, founded with the same intention, is already an accomplished fact—namely, the Independent Theatre—its one desire being to promote good dramatic writing. Plays by Mr. Walter Besant and Mr. George Moore are underlined for production there. In conclusion, Mr. Hiatt appealed to his audience to do all in their power to be the means of introducing to a whole nation a splendid literature—a literature which should be constantly growing. This might be a very hard thing to do, but decidedly no ignoble thing.

## FINE ART.

*Preferences in Art, Life, and Literature.*

By Harry Quilter. (Sonnenschein.)

MR. QUILTER'S *Preferences* is a bulky volume; but, as I have had occasion to say elsewhere, it is difficult to persuade oneself that it is a book. Yet the author—who puts energy into his work, as well as honesty and shrewdness—has done his best to make it one. Was not the task impossible? What unity can there be between the covers of a volume in one part of which Mr. Quilter traces, with an almost superfluous though dignified care, the history of that pre-Raphaelite movement whose importance (albeit he is by no means a partisan) he

seems to exaggerate; in another part of which he tells us very sympathetically what a landlady on the Cornish coast thought of Miss Amy Levy, the young poetess and novelist, a born pessimist, yet a gifted and magnetic young woman, who had stayed with her before Mr. Quilter was her guest; and in yet another part of which he gives, if I dare to say it, final and gorgeous burial in a sarcophagus of gilding and blue cloth to all that remains of perhaps a couple of hundred articles buried previously in the back numbers of *The Spectator*. In material so miscellaneous as this—and with a discourse on Wilkie Collins thrown in—I do not, for my own part, quite discern the possibilities of a book. What I discern is the possibility of a wonderful scrap-book, compiled for the writer's edification and instruction in righteousness—that his memory might be jogged from time to time as to what and who it was right to admire or right even to condemn.

But to Mr. Quilter it has seemed otherwise. And he has been at a good deal of pains in the careful abridgment and in the partial re-writing, up to date, of the criticisms which, though inspired by no singular and subtle sensitiveness, carried, during a good many years, common sense notions of art into quarters not ready, probably, to receive the last refinements of taste—quarters not likely at all to be in sympathy with them—but in which common sense and some thoughtfulness were at all events open to be appreciated. Imagine the average robust intelligence—little concerned with art at all, though quite sensible in regard to life—imagine the "plain man," to whom the artistic view of things is pure impossibility—imagine him discoursed to, at length and with refinements, on that art of Mr. Whistler's, which must be met half way, or on the design of Albert Moore or Sir Frederic Leighton. What ever obvious unveracities exist and must exist in these men's works—in order that the qualities they seek for may be fully attained and uninterruptedly displayed—such unveracities are exactly the things which strike the plain man most: he is delighted at his own critical power when he perceives them and points them out to his friends. In art the things that charm him—the things that he thinks serious—are the things with a moral or a sentiment. In other words he is charmed with the sentiment and the moral, and left untouched by the art. Now Mr. Quilter—to do him justice—during the years that he sat in the seat of judgment, did not too much humour this plain man, this average robust intelligence. But he did take account of him, and he had to; and there was something in his own temperament that fitted him to address the plain man with success. The plain man likes a writer who—in his judgment—does not hedge and modify, scrupulously qualify and protect. Mr. Quilter was fearless and abrupt. He was sometimes, as it seems to me, without due sense of proportion. But that is a failing common to most who write under the influence of the immediate impression; and this defect Mr. Quilter has to some extent made good by the thoughtful revision which

he has given to such of his old criticism as he has made use of, or allowed to stand, in the present volume. Most of that criticism is sound.

When I mentioned the names of Sir Frederic Leighton, Mr. Whistler, and Mr. Albert Moore, I did not mean to convey the notion that the author of *Preferences* had given them exactly a back seat—that he had in any particular measure failed to understand them. He simply has not “insisted” on them. He has not been pertinacious in their advocacy. In regard to his relations with an admitted past master of “the gentle art of making enemies”—of the gentle art, rather, of ingeniously misunderstanding what the well-disposed have tried to say in your favour (for that is Mr. Whistler’s accomplishment)—they are, perhaps, eminently creditable to him. Mr. Quilter conceives himself to have been in many ways attacked by one of the most engaging of contemporary painters—quite the most brilliant of contemporary etchers; and, for a while, he felt, he says, indisposed to criticise the artist, since he knew or supposed that he must criticise him with prejudice. He has got over that indisposition. Briefly but strongly he has seen fit to record—and, I think, for my own part, that as judge and as gentleman he could do no less—he has seen fit to record his admiration of this and that Whistlerian masterpiece. And by so doing—by showing a generosity and justice which will commend themselves, as all the world must be convinced, to the Whistlerian conscience—he has had, thus far at least, much the best of the business. Of course the precise measure of his appreciation of Mr. Whistler’s work, in the different parts of it, may well be a matter open to discussion, when his justice and generosity have been allowed. I, myself, for example, could have wished that, in a volume dealing so extensively with the varied art productions of the last twenty years, there had been ample recognition of Mr. Whistler’s extraordinary performances in etching. That there is not, is, after all, but a pardonable instance of that want of complete proportion in Mr. Quilter’s estimates, which has been already indicated.

There is reason to conjecture that Mr. Quilter prides himself a good deal on the character and range of the illustrations which accompany this volume, and which have been printed carefully in Paris. The illustrations do certainly show the wide area of his “preferences,” while his aversions they mercifully leave untouched. And they are on the whole well executed. They render as adequately, perhaps, as black and white can render—under the conditions here laid down—the effect of the originals. Some endeavour to translate in full; some, to afford memoranda. They succeed in different measure. Very good is an illustration that accompanies a thoughtful paper on Mr. Watts’s art, and most excellent is the “Summer Nights” of Mr. Albert Moore. Good, also, are others besides. But reproductions in black and white do but seldom, I admit, stir me to the point of enthusiasm reached, it would seem,

by so many. To me the notion that an “illustration” conveys is generally some other notion than the one which it was produced to convey.

FREDERICK WEDMORE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. ALFRED GILBERT, A.R.A., the sculptor, has been elected a full member of the Royal Academy.

THE only exhibitions that open next week are: a collection of pictures painted for the *Figaro Illustré*, at the Goupil Gallery, in New Bond-street; and an oil-painting by M. Luis Faléro, entitled “A Comet crossing the Zodiac,” at Messrs. C. E. Cliffords’, in Piccadilly.

MESSRS. DEPREZ & GUTEKUNST are fortunate enough to have in their possession at the present moment an impression of Rembrandt’s “Christ Healing the Sick” (the “Hundred Guilder”), which is hardly, if at all, inferior to the marvellous impression of this masterpiece of the master which appeared in the Richard Fisher sale last season. Like that for which, roughly speaking, about five hundred pounds was given, the impression now in question is, of course, in the second state—first states of the “Hundred Guilder” being even more absolutely *introuvable* than first states of Méryon’s “Abside de Notre Dame.” In each case it is with the finest impression of the second state that he can lay hands upon that the best endowed collector has generally to content himself.

MR. WHITLEY STOKES has been elected an honorary member of the Society of Antiquaries of Scotland.

MR. JAMES PATON, superintendent of the Corporation Galleries of Art at Glasgow, has prepared a fifth edition of the catalogue of pictures and sculpture under his charge, illustrated with several collotype reproductions. This collection, which deserves to be better known, is especially rich in examples of the Dutch school, though it also includes some fine Italian works. Mr. Paton has sought advice from experts, and his descriptive and historical notes display both accuracy and judgment.

WE have received the second Part of *Archæologia Orcaniensis* (London: Henry Frowde). Mr. C. Oman contributes some notes on the ecclesiastical boundaries of Mediaeval England, suggested by a map he is constructing to illustrate the *Taxatio Ecclesiastica* of 1291. As regards bishoprics, there seem to have been only two revisions of boundaries, both on the Welsh border. The archdeaconries show their later date, by their slavish adherence to county boundaries. By a comparison of the rural deaneries with the hundreds in various parts of England, it appears that in Wessex there is absolutely no resemblance between the two areas; while the hundreds often bear very archaic names, derived from districts or natural features, the rural deaneries are invariably called after considerable towns. In Cornwall the two are co-extensive and bear the same Celtic appellations. This is true likewise of the greater part of Eastern England, with the exception of Norfolk and the Midlands. Mr. Oman’s general conclusion is that the rural deaneries date from the tenth century. Mr. J. Romilly Allen pleads for the establishment of a museum, to contain a collection of casts, models, and photographs, illustrative of early art and architecture in Great Britain. The other articles are of local interest. Mr. J. Park Harrison describes some chevron or sun beads, from Arica in Peru, which apparently reached Peru through the drifting of a vessel

across the South Pacific; from the same pen (?) comes a suggestion for the enlargement of the Bodleian, by throwing out two wings into the quadrangle towards the Clarendon Building; while Mr. Henry Balfour writes about a series of stone implements from Perak, which have lately been added to the Pitt-Rivers collection under his charge. Finally, we may mention the notes of recent discoveries, abstracts of the Proceedings of archaeological societies, and of other archaeological publications. The Part is illustrated with several plates.

#### THE STAGE.

WE saw on Thursday in last week the reproduction of Mr. Henderson’s “Silent Battle,” at the Criterion, with a cast practically the same as that which assisted its success during the initial performances last season—indeed, the only change that we can call to mind is that in the part of the Marchese Loreno, the somewhat weak-kneed and hesitating young man of the play, now played, not without skill, by Mr. Frank Worthing. It was originally in the hands of Mr. Lewis Waller. The play itself is hardly one to which justice can be done with ease on a first hearing. We are glad, however, to feel that the verdict upon it, which was pronounced in these columns last May, is not one which there is any reason to over-ride or to modify. It is only needful to confirm it. While in many parts the characterisation is sufficiently simple—broad types rather than peculiar individualities coming up to be portrayed—in others (especially in Agatha herself, and in Mr. Dow, of the United States) the personality of the character is strongly marked. The writing is—especially, we think, after the first act—of singular terseness and pregnancy; it is essentially writing that can be spoken with effect. And while the moral of the play is healthy and natural—the conception of life tender rather than austere—it is certain that in the treatment equal justice is done to the saintly or womanly heroine, and to the chiefly heartless and selfish evil-doer whose force is pitted against hers. If the sworn pessimists would only be as just to the good instincts of humanity as Mr. Henderson is to those persons who are to some extent at the mercy of the bad, then the pessimistic drama would have some further title to be attended to than any it now possesses. Of the actual performance of “The Silent Battle”—on the whole eminently satisfactory—we have only space to say that Miss Emery is as conspicuous as heretofore for grace and delicate intention; that Miss Olga Nethersole—though melodramatic and conventional in a few of her touches—is generally clever and sufficient, and in the last scene is nothing less than brilliant and thrilling; and then Mr. Charles Wyndham as John Dow, the cheery, good-hearted, and shrewd American, who puts things right with a will, acts with delightful force, amazing tact, and unquestionable sincerity, and shows himself, indeed, the one comedian on our English stage to whom such a part as this by right belongs.

#### MUSIC.

##### “IRMENGARDA” AND “ORPHEUS.”

CHEVALIER L. EMILE BACH is known as a pupil of the Abbé Liszt and as himself a pianist of some distinction. Like his master, however, he is not satisfied with the career of a virtuoso, and is seeking to establish more lasting fame as a composer. His opera, “Irmengarda,” was produced last Thursday week at Covent Garden, and he may congratulate himself on the fact that it was very favourably received. Some operas have failed miserably from the very

outset, and to be able to catch the ear of the public at all is a promising sign. Much fault may be found with the work: the libretto is dull, and the music shows many signs of inexperience; but for all that it has a certain life and character. The restlessness of tonality is the outcome of modern influence; and it is all the more noticeable in that the structure of the music is loose, and the orchestration weak. The composer seems determined not to weary his audience by dwelling too long on one theme. The great masters were equally anxious to avoid monotony; but they sought to obtain variety by presenting themes in various forms, developing them and evolving from them material, apparently new, yet bearing traces of its origin. By such means organic unity is attained, but the power to effect this is only acquired by hard study combined with experience. "Irmengarda" shows no traces of serious thought and self-criticism. It seems rather to have been written without any definite plan, without any labour in the proper sense of the word. The very frankness of the music predisposes one in its favour; and a certain dramatic instinct which, in spite of all unfavourable surroundings, makes itself felt from time to time, leads one to think that the composer may possibly one day achieve greater things. "Irmengarda" will not live, but it may prepare the way for a better work. Chevalier Bach has, we believe, something to say; and when he knows how to say it, it will be possible to form a just estimate of his talent. With regard to the performance, the efforts of Mme. Giulia Valda, Miss Guercia, and MM. Guétary and Dufriehe helped greatly towards the success of the evening. Mr. Armbruster conducted with intelligence and vigour.

The performance of Gluck's "Orpheus" at the Lyceum Theatre on Saturday afternoon by the pupils of the Royal College of Music was one of special interest, and it does seem a pity that the work should have been so carefully prepared only to be heard once. The yearly public performances given by the college are not only of inestimable value to the students, but they may ultimately lead to the establishment of a permanent opera-house in which the masterpieces of the classical and romantic schools will form the staple feature. The part of Orpheus was taken by Miss Clara E. Butt. She has a remarkably fine voice; there is not only power in it, but it is of sympathetic quality. As an actress she may have yet much to learn, but she shows a certain natural aptitude for the stage. Miss Butt gives decided promise for the future, and the favourable reception which she met with will no doubt encourage her. Miss Purvis was the Eurydice, and Miss Cain the Eros. For the excellent stage management Mr. Richard Temple deserves the credit: the grouping in the first act, especially, was admirable. The college orchestra, under the direction of Prof. Stanford, acquitted itself well. The restoration of Gluck's ending to the first act was most welcome, and so, too, was the signal failure of some indiscreet friends to obtain an encore for *Che furo*. The house was crowded.

J. S. SHEDLOCK.

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EDITED BY  
Rev. J. CHARLES COX, LL.D. F.S.A.

The JANUARY NUMBER of the *ANTIQUARY*, for the year 1893, begins the Twenty-seventh Volume, and the Sixth Volume of the New Series.

The following are some of the Articles which will appear in the New Volume:—

**EXCAVATIONS in CRETE.** By Dr. FREDERICK HALBHERR, Professor of Greek Epigraphy in the Roman University.

**ROMANO-BRITISH ANTIQUITIES.** By Mr. F. HAVERSFIELD, M.A., F.S.A. EXCAVATIONS at SILCHESTER. Mr. W. H. ST. JOHN HOPE, M.A. Professor HUENNER, of Berlin, will also contribute to the *Antiquary* during 1893. The EXCAVATIONS at HADRIAN'S WALL.

**OLD STONE MONUMENTS and Early Antiquities of North Wales.** By the late Mr. H. H. LINES, of Worcester.

**ARCHÆOLOGY in PROVINCIAL MUSEUMS.** Mr. A. ARCHIBALD ARMSTRONG, M.A., will write on the Museum of Denston College. Accounts of other Museums will be given by Mr. JOHN WARD, CHANCELLOR FERGUSON, F.S.A., Mr. R. BLAIR, F.S.A., and Mr. ROACH LE SCHONIX.

**VISCOUNT DILLON**, President of the Royal Archaeological Institute, will contribute "Notes on Medieval Artillery," "The Real Sir Henry Lee of Scott's Woodstock," and "Some Receipts from the Note-book of a Seventeenth Century Lady."

**THE EXCAVATIONS of the GLASTONBURY LAKE VILLAGE.** By Dr. MONRO, of Edinburgh.

"The BATTLE of ETHANDUNE," by Mr. WALTER MONEY, F.S.A.—"HENRY VIII. at ROCKINGHAM PARK," by Mr. CHARLES WISE—"GAINSBOROUGH DURING THE GREAT CIVIL WAR," by Mr. EDWARD PEACOCK, F.S.A.—"WILL of NICHOLAS CARENT, DEAN of WELLS," by Rev. F. W. WEAVER—and "SOME NOTARIES SIGNS MANUALS," by Very Rev. J. HIRST.

Under ECCLESIOLOGY may be named "SACRAMENT HOUSES" (illustrated), by Mr. J. E. MICKLETHWAITE, F.S.A.—"CITY BRASSES" (illustrated), by Mr. ANDREW OLIVER—"THE NAVE TRIFORIUM of BEVERLEY MINSTER," by Mr. JOHN BILSON—and "A VANISHED TOMB from SELBY ABBEY," by Mr. C. C. HODGES.

Mr. G. L. GOMME, F.S.A., will write on "MUNICIPAL ANTIQUITIES"; and among other Contributors will be Mr. GEORGE PAYNE, F.S.A., Mr. HILTON, F.S.A., Mr. R. C. HOPE, F.S.A., Dr. HARBURST, F.S.A., Rev. E. M. COLE, M.A., and Mr. F. AIDAN HIBBERT, M.A.

The MEETINGS and other PROCEEDINGS of all the Archaeological and kindred Societies of Great Britain and Ireland will be chronicled as they occur.

The *Antiquary* ought to be in the hands of all working antiquaries, as these sections will keep them *en courant* with all that is transpiring of archaeological interest throughout the United Kingdom. This information is not obtained from mere newspaper cuttings, but arrangements have been made for the prompt transmission of news from the hon. secretaries or from accredited correspondents of the various societies throughout the Kingdom.

REVIEWS and Notices of New Books bearing on all antiquarian and historical subjects will appear month by month; whilst the columns of the Magazine will continue to be open to terse CORRESPONDENCE and to Queries of an original or abstruse character.

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## LITERATURE.

*The Life of William Cowper.* By Thomas Wright. (Fisher Unwin.)

THERE is such a charm in the melancholy of Cowper that any Life of him must present many points of interest; and this volume, massive though it be, by the principal of the school at Olney which is called after his name, is no exception to the rule. The enthusiasm which animated the former work on *The Town of Cowper* has not abandoned Mr. Wright in his present enterprise.

From the first page to the last the task is pursued with unflagging energy. One qualification for his labours on the career of Cowper is possessed by him in a larger degree than by any of his predecessors, and it is not likely that he will be excelled in this respect by any of his successors. He has lived for many years in the town which formed a hermitage for the poet during the most active years of his life (if such a term can be applied to any part of it), and from its inhabitants he has picked up every scrap of legendary history that could be gleaned. The houses in which Cowper and his friends lived are familiar to him from the cellar to the garret. He knows every inch of the country over which the poet used to take his daily walks, can describe its present condition from personal knowledge, and can present to us, from the points which his inquiries have succeeded in collecting, a picture of its state in the past. What an advantage this is may be easily seen by a reference to the pages descriptive of the town of Olney and the changes which have taken place in it during the last century; by a perusal of the particulars of the charming old mansion of Gayhurst, which delighted Cowper so much on his first visit that he playfully confessed "to need the talents of Cox or Langford, the auctioneers, to do the whole scene justice"; or by the details of the walks at Weston Underwood, the home of the Throckmortons, amid the stillness of which the poet used to roam almost daily. Moreover, the work is admirably illustrated and printed in type almost incapable of improvement. Still, with all these advantages its pages cannot be called "easy reading," and this drawback is partly due to the 201 sections into which the text is divided. This system of division undoubtedly enables the reader to close the volume at any moment, but with equal certainty it breaks unduly the connexion of the narrative.

Much has been done in recent years

for the illustration of Cowper's life, and further matter still is promised. His Letters, which have never yet been collected into any one harmonious whole, and many of which only appeared with frequent and unjustifiable excisions, have been read by Mr. Wright "in consecutive order"; and he promises to issue, "as soon as possible," the whole set of Cowper's epistles now in print or in manuscript, "with annotations." Such a scheme is worthy of all encouragement, and let us hope that these editorial notes and comments will not be pushed to any indefensible excess. The diary of Samuel Teedon, a schoolmaster at Olney—who exercised a great influence over Cowper's mind during many years of his life, an influence, as we learn, far beyond that of either Newton or Lady Hesketh—has been laid open to his inspection by its present owner, and this too will soon be published "with annotations." From such unpoetical sources as ledgers and day-books of the local tradesmen many new facts have been drawn; and now for the first time the parish registers of Olney have yielded up their buried entries about the acquaintances by whom Cowper was surrounded. Occasionally Mr. Wright may be said to err in his ready acquiescence in the gossip of previous chroniclers. It does not add to the fun of "John Gilpin" to know the name of its subject, even if his identity could be settled beyond the possibility of doubt; but for my part I should certainly require better evidence than that hitherto supplied to the world to induce me to accept as conclusive the statement which has been made as to his name. It rests on the assertion of a writer in the *Aldine Magazine* for 1839, who received the assurance fifty years previously from a certain "John Annesley Colet."

Mr. Wright accepts, and is justified in so doing, the fatal dream of Cowper at the end of February, 1773, as one of the chief factors in bringing about the unhappy condition of mind in which he was enchained for the last twenty-seven years of his life. It is true that this dream is only a fresh proof of the habitual morbidness with which Cowper was seized, but the hold which it possessed over his intellect effectually prevented him from returning to sanity. The exact words expressed in the vision are unknown to us; they were studiously concealed by the unhappy dreamer. But their substance is no secret. They conveyed to him that his soul was slain beyond redemption. He was hopelessly lost to any possibility of salvation: such was the sombre thought ever present in his mind. There was much in the circumstances surrounding his life to cut off all chance of his recurring to a healthier frame of mind. While Newton was at Olney, he pressed Cowper into his service as a helper; and the sensitive recluse who shrank from any appearance in public was driven into leading prayer-meetings, by which "his mind was always greatly agitated for some hours preceding." He suffered, too, from want of variety in occupation, and from lack of sufficient opportunities of relaxation in harmless amusement. Agreeable friends were always welcomed with warmth by him; but they could not enter into the secluded recesses

of his life with the Unwins at Huntingdon nor were they likely to be found in any number in the still less attractive town of Olney or in the small village of Weston Underwood. When he did adopt some occupation for his leisure hours, the tasks were not always felicitously chosen. The pain of translating Homer must often have proved very wearisome to his spirit. The drudgery of "playing the commentator" on the works of Milton became a burden beyond endurance. At the close of his life, other cares pressed heavily upon him. His protégé, Dick Coleman, whom he had educated from an infant, did not justify his patron's bounty. When the scapegrace made his way to London, money had to be supplied for his return to Olney; and when he came back to Bedfordshire, the only way to conceal his intoxication from the poet was to expel him from the house. Cowper tried a second experiment in charity of this kind, and having failed in his 'prentice hand on man, hoped for better fortune in training a little girl. The second trial proved almost as disastrous as the first. The girl thought of nothing but finery, and when Mrs. Unwin became infirm, habitually neglected her.

The friends of Cowper are favoured with much attention on Mr. Wright's part. Mrs. Unwin, Lady Hesketh, and Lady Austin are the chief; and if he does not conceal the gloom and anxiety caused to the poet by the decay in health of the first of these ladies, he bestows a still warmer acknowledgment on the services rendered to him while she was still in the enjoyment of health. Cowper knew but few of the literary men of his day. Hayley was the chief of his associates in literature; and on his visit to Hayley under that Sussex hill, "which in Buckinghamshire might well pass for a mountain," he was introduced to Hurdia, the professor of poetry, and to Charlotte Smith, the unfortunate woman who was driven by stern necessity into that practice of novel writing which is now the chosen amusement of so many hundreds of her sex. His connexion, the young John Johnson, "Johnny of Norfolk," as he was sportively called, was also a poet with a MS. poem for his relative's praise or censure; and although Thomas Park, who made acquaintance with him in 1792, is now better known as an antiquary, he, too, had another poem for Cowper to criticise. Mrs. King, the wife of a neighbouring parson, was possessed of much literary taste; and Rose, who largely ministered to his happiness in his later years, had sufficient discernments to present him with a copy of Burns's poems.

A few passages, carelessly if not ungrammatically expressed, have fallen under my notice while reading this volume. Mr. Wright would do well to correct to "Glynn" the name of the physician mentioned on p. 192, and to revise the dates on p. 203. Pitt did not, as stated on p. 343, dissolve on finding that his majority had dwindled to one, but when the majority against him had been reduced to that vanishing point. The name of Dean Burgon is misspelt more than once.

W. P. COURTNEY.

*The Ruined Cities of Mashonaland*, being a Record of Excavation and Exploration in 1891. By J. Theodore Bent. (Longmans.)

AIDED by grants from the Royal Geographical Society, the British Association, and the Chartered South Africa Company, Mr. Bent, who had already done some practical archaeological work in Persia and the Levant, undertook last year to explore and report upon the remarkable monuments scattered over the uplands between the Limpopo and the Zambesi, with a view, if possible, to determining their date and origin. He was accompanied, as on previous journeys, by his wife, who took most of the photographs, and by Mr. R. N. W. Swan, who prepared the maps and plans by which this volume is profusely illustrated. The expedition, which occupied just a twelvemonth (January 1891 to January 1892) naturally directed its attention chiefly to the great circular building of Zimbabwe and the other structures on the neighbouring heights at Fort Victoria, which, if not the oldest, are certainly the most important, and in a sense the prototypes of all the others. Here two months were well spent in clearing the ground of the vegetation covering the ruins, studying their general plan and more striking details, excavating some of the most likely spots, and collecting numerous objects of art or symbolism, weapons and implements in clay, soapstone, bronze, and iron, thus brought to light. But in estimating the value of Mr. Bent's main conclusions it is important to note that the ruins cover a vast area, much of which still remains untouched. Still, all the more salient features of Zimbabwe have doubtless been revealed, and these compared with the analogous structures visited at Mangwendi's, Chipunza's, Makoni's, and other more northern districts on the Mashonaland plateau.

It results from the distinctly pagan character of all these remains, as well as from the historical references to them, which at all events go back to the first appearance of the Portuguese on the east coast some four hundred years ago, that neither the Portuguese themselves, nor the Arabs of the Mohammedan period, had any hand in their erection. Still less can they be attributed to any of the indigenous negroid Bantu populations, whose knowledge of architecture has not yet got beyond the earth and wooden stage. The great strength of the outer walls and their strategic position on commanding sites, taken in connexion with the curious finds at Zimbabwe, the crucibles and the long rows of gold crushing-stones still *in situ* in several places, show plainly that the buildings were erected by some highly civilised intruding people of antiquity, whose sole object in settling in that country was the quest of gold, and a prominent feature of whose religion was phallic worship. Few will feel disposed to question these general conclusions of Mr. Bent, whose further inference that all the conditions point at some Semitic people, Arabs rather than Phoenicians, Himyarites of the South rather than any of the Northern tribes,

also seems reasonable. It is noteworthy that in remote prehistoric times the Himyarites crossed over from Yemen and established themselves in Abyssinia, where they founded the Axumite empire, and where they are still represented by the Tigré, Amharic, and Shoa nations, all of Geez (Himyaritic) speech. It is announced that Mr. Bent is about to visit Abyssinia for the purpose of exploring the ruins of Axum, which of all ruins in the world are the most likely to throw light on those of Mashona and Manica lands.

Other inferences are not so obvious: as, for instance, that the Dutch Boers are to be specially censured for calling the giraffe a "camel leopard" (*sic*), and the leopard a "tiger"; that the ruminants seen by Mr. Bent on the banks of the Pungwe were "deer of every conceivable species," and not antelopes; that clicks are heard north of the Zambesi, in such words as "Nyanza" or "Mpwapwa," or at all except from intruding Zulu-Kafirs; that Dos Santos wrote a work on Asia ("De Asia"); that all the Mashonas should be called Makalangas, or that there is any reason why their country should not be called "Mashonaland"; that Karl Mauch was the first to visit the Zimbabwe ruins in modern times, and that this word *Zimbabwe* means "here is the great kraal," thus worked out: "Zi is the Abantu root for a village, *amzi* being in Zulu the term for a collection of kraals. *Zimbab* would signify something the same, or rather 'the great kraal,' and *we* is the terminal denoting an exclamation," *argal*, &c. It is surprising that Mr. Bent should have committed himself to such an astounding derivation as this, which violates the whole spirit of Bantu speech. He frequently quotes De Barros; and De Barros had already given the correct meaning of the word "a court" or "royal residence," the components, as elsewhere explained by this writer, "being *nzimba*, a house, residence, and *mbuie*, a lord or chief, hence *nzimba-mbuie*, *zimbabye*, *zimbaol*, &c., as it is variously written. In the wide-spread Chinyanja language of Nyassaland *mbuie* still means a lord, and *nyumba* a house, where *ny* interchanges with *nj*, *nz*."\* But it is impossible to follow Mr. Bent when he leaves his own special province.

A protest must also be raised against his slipshod style, which teems with solecisms and vulgarities of all kinds that a little attention might have easily avoided. We have occurring within a few pages such expressions as "the natives and their chiefs have little or no identity (*sic*) left to them"; "as we only lost two out of thirty-six [oxen] from this disease we voted it successful"; "a lot of the youths"; "the northward road becoming *hideous* again"; "the Bechuanaland feud tribes"; "in this pond we intended to do good things in the washing line"; "everything was arranged in the most beautiful manner," and many other "beautiful" specimens of the *sermo pedestris*.

Mr. Swan's plans and maps are all good, and most helpful in following the text. He also contributes a chapter on the orientation

and measurements of the Zimbabwe ruins, besides appendices on the Geography and Meteorology of Mashonaland, lists of stations astronomically observed, and other useful matter.

A. H. KEANE.

London. By Walter Besant. (Chatto & Windus.)

SOME of us who look back to the earlier novels of Mr. Besant feel a grudge against him, that he has for so long been producing books compounded of a mixture of antiquarianism and fiction. Sometimes the result is a historical novel; sometimes, as now, a more entertaining contribution to general literature. In the present volume his endeavour has been to present

"pictures of the City of London—instantaneous photographs, showing the streets, the buildings, and the citizens at work and at play. Above all the citizens, with their daily life in the streets, in the shops, in the churches, and in the houses; the merchant in the quays and on 'Change; the shopkeeper of Cheapside; the priests and the monks and the friars; the shouting of those who sell; the laughter and singing of those who feast and drink; the ringing of the bells; the dragging of the criminal to the pillory; the Riding of the Lord Mayor and aldermen; the river with its boats and barges; the cheerful sound of pipe and tabor; the stage with its tumblers and its rope-dancers; the prentices with their clubs; the evening dance in the streets. I want my pictures to show all these things."

This quotation not only puts before us the aims and method of the book, but gives us a fair specimen of its style. Mr. Besant is a little slapdash and a little given to under rate difficulties. Still, it is a pleasure in these hesitating and sceptical days to come across a man who feels equal to the task of catching "the cheerful sound of pipe and tabor" by means of instantaneous photography.

In the first chapter Mr. Besant espouses with much enthusiasm the opinion adopted by Mr. Loftie among others, that London, or rather Augusta, was deserted for a time during the English conquest, and that when the East Saxons entered it they found it desolate and ruinous. The hypothesis, which previous writers have put forward with becoming hesitation, presents no difficulties for our author, who is evidently proud of his argument in favour of it. But he seems to carry "cocksureness" here and elsewhere to an unnecessary pitch; and he certainly does not strengthen his presentation of the case by the imaginary "unpublished chapter from the Chronicle of a layman, a British citizen," supposed to have fled from the doomed city, a chapter written as no published chapter from any early Chronicle assuredly is. In his desire to be picturesque and realistic Mr. Besant frequently interpolates passages of this sort—letters, dialogues, and so forth, due entirely to his own imagination, but far inferior in vividness and point to actual extracts from contemporary records. And as he also shows a curious dislike to give the names of his authorities, the plain man who looks at his pictures is likely to get a somewhat confused impression as to where fact ends and fiction begins.

\* Paper contributed to Murray's *South Africa* (1891).

Unfortunately Mr. Besant is so intent on his camera that he forgets such trifles as names and dates. The general reader, whose ignorance is not easily fathomed, is left to sort the pictures without much guide. Thus, in the second chapter there is nothing to warn him that the not very intelligible account of a Mystery play in the church of St. George, Botolph-lane (p. 77), does not refer to the "later Saxon times," which is the last chronological reference (p. 76). In fact, if he takes the passage in its plain and natural sense, there is a direct suggestion that such a play could be seen before the Conquest; for after the description of the lives of women "in the later Saxon times" the author adds, "Let us walk into the narrow streets and see something more closely of the townfolk," and in the course of the walk invites us to see the Mystery. The mention of Walter Map (p. 79) tells the student that we have skipped a couple of centuries, but the general reader is quite as likely as not to overlook it.

Making allowances for these things and for Mr. Besant's somewhat aggressive air of superiority toward monks and priests and such poor creatures, his chapters on Mediaeval London are pleasant reading. Here and there he seems a little surprised at what most other folk have known for a long time. He is struck by the number of churches in London dedicated to early French saints, especially St. Martin. The Prayer-book calendar is evidence of this popularity of French saints in England up to the time of the Reformation. The constant intercourse between the British Church and that of Gaul, the part played by missionaries coming from French monasteries, especially that founded by St. Martin at Marmontier, in the conversion of the west and north of the island, as well as the immense reputation of many of the French saints in Western Europe, all help to explain this popularity. St. Augustine was himself consecrated archbishop at Arles, while several of his companions came from Gaul. As might be expected, Mr. Besant warmly denounces the destruction of the venerable college and chapel of St. Katherine's by the Tower, which had survived the Reformation and the chances and changes of history until the present century, and he prophesies that some day it will be sent back to East London.

Notwithstanding a certain want of sympathy with the romantic and the religious sides of mediaeval life, Mr. Besant's account is not unfair to the middle ages. He sees that the condition of the people was not so bad as it has sometimes been painted; that with regard to the treatment of criminals, the intercourse between the classes and the masses, the amusements of the poor, and some other matters, things were really better before the Reformation than during the seventeenth and eighteenth centuries.

In his chapters on Tudor London, Mr. Besant calls emphatic attention to the hideous havoc made by the Reformers in the city. The senseless and brutal destruction of sacred buildings, libraries, monuments, and works of art, the wicked waste of valuable things which can never be replaced, these,

even apart from the spoliation of the poor, are almost enough to make one doubt whether the great movement of the sixteenth century did not, on the whole, bring more loss than gain. The author is perhaps too good a Protestant to be touched with a doubt of this sort; but his picture of ruin is vivid and appalling. Unfortunately, here again his want of regard for chronology is a little reckless. Sir Thomas Browne, born in 1605, could hardly have been a favourite among sixteenth century readers, nor can Lucy Hutchinson, who was born in 1620, be bracketed with Lady Jane Grey as a Tudor blue-stocking; the song on p. 245, if properly quoted, is obviously at least a century later than Elizabeth's reign; and the play of "Troilus and Cressida" can hardly be dated before the death of Stowe. These, however, are small specks in Mr. Besant's interesting gossip.

The book improves towards the end; the last two chapters are distinctly the best. The chapter on the London of Charles II. is largely taken up by descriptions of the Plague and the Fire. Of course Pepys is drawn on, but hardly as much as he deserves. (By the way, what authority has Mr. Besant for speaking of *Sir John Evelyn*?) Mr. Besant reminds us that there was some chance that the city would be rebuilt on a symmetrical plan after the fire. He says, in his optimistic way,

"Had either [plan] been adopted, the City of London would have been as artificial and as regular as a new American town, or the city of Turin. Very happily, while the Lord Mayor and Aldermen were considering the matter the people had already begun to build. A most fortunate thing it was that the city rose again on its old lines, with its winding streets and narrow lanes."

The truth is, that if the wide avenues radiating from St. Paul's had been adopted, as proposed by Wren, there would have been no need to constantly destroy seventeenth century buildings in order to make the streets of sufficient width to accommodate the modern traffic. The great thoroughfares would have had more character and architectural beauty than they have to-day, when destruction of the old has to precede every improvement.

In the final chapter Mr. Besant gives a bright, though of course fragmentary, account of bourgeois life in the middle of the eighteenth century. It is pleasant to find the biographer of the Chaplain of the Fleet defending the character of the clergy of that day against the charges of slothfulness and worldliness usually made against them. He points out that, at a time when doctrinal orthodoxy was regarded as more important than it commonly is nowadays, the clergyman's first and most obvious duty was to preach. There was little philanthropic and educational work; not much visiting; no Bible classes, mothers' meetings, or magic-lantern lectures. But, *per contra*, the clergyman was a divine and a scholar. Nowadays he is neither.

"We have no divines now, and very few scholars among the parish clergy, or even among the bishops. Here and there one or two divines are found upon the episcopal bench and one or two at Oxford or Cambridge; in the parish churches none. We do not ask

for divines or even for preachers; we want organisers, administrators, athletes, and singers. And the only reason for calling the time of George the Second a dead time for the Church seems to be that its clergy were not like our own."

No doubt the abuse of the Georgian clergy has been a little overdone, as Messrs. Abbey and Overton's interesting volumes clearly show. But Mr. Besant has tried to prove too much. The London clergy were not a fair sample for the whole body. In very few country towns, not to speak of villages, was daily service kept up as it was in London, where in nearly half the churches—44 out of 109—daily service was the rule. Parson Barnabas, Parson Trulliber, and Mr. Supple came from country parishes. The fox-hunting convivial parson was not a scholar or a divine, any more than is the average country vicar of to-day.

Readable as these later chapters are, they are necessarily incomplete and a little scrappy. There are great omissions. We get, for instance, little or no account of the play, the opera, the oratorio, the club, the gambling-hell, the prize-ring, and the bearing—all of which come fairly into Mr. Besant's design. The accounts of expenditure are new and interesting, though they would have been more valuable if exact particulars as to their origin and authenticity had been given. And, like the earlier chapters, these also contain some extraordinary slips. Mr. Besant must surely know that Taylor, the water-poet, did not live "a little later" than Lord Nelson, but nearly two centuries before him.

There is nothing in the title-page or preface to indicate that the work originally appeared in the pages of an Anglo-American monthly magazine, as I believe was the case. This omission may be in agreement with the common practice, but is surely hardly fair to the reader or the buyer.

The illustrations are numerous, and on the whole excellent. Many of them are reproductions of early and authentic woodcuts; but the sources are seldom indicated. If the origin and date had been added, the interior of the Red Bull Playhouse on p. 279—which is the well-known cut for Kirkman's *Drolls* (1672)—would hardly be given as an illustration of the strictly Tudor drama. The artists' names might have been mentioned.

There are a few misprints:—"Exported" (p. 192, l. 9 from the bottom) should be "imported." On p. 342, in the quotation from *Trivia*, "Carnavian" should be "Cornavian," as in the quarto edition of Gay (1720); though some of the later editions have "Carnavian."

F. RYLAND.

#### GERMAN CRITICISM OF THE OLD TESTAMENT.

"HANDKOMMENTAR ZUM ALTEN TESTAMENT," herausgeg. von W. Nowack. I. *Die Psalmen*, von Fr. Baethgen. II. *Das Buch Jesaja*, von Bernh. Duhm. (Göttingen: Vandenhoeck & Ruprecht.)

A PLAN for a new commentary on the Old Testament, thoroughly up to date in scholarship, will excite general interest among students. The programme adds, with an allusion to recent German expository



works, that it will not be too elaborate for practical clergymen, and that it will neither hush up difficulties nor condescend to illegitimate scientific compromise. Two volumes of the series are now before us, and we can at any rate say that they are not written in the interests of any theological or critical school. The programme is no doubt carried out in some respects more fully by Duhm than by Baethgen; but in intention there is no difference between them. Both are good and conscientious historical theologians; but Duhm is the more mature and more consistent of the two. A few words must be said about this: to understand either scholar, we must know his antecedents. First, as to the commentator on the Psalms. Known originally as a fine Syriac scholar, he brought out in 1888 an archaeological and philological work on the Old Semitic names of God.\* But he was no Dryasdust; he interspersed his really valuable notices of famous and obscure divinities with statements on the current controversy as to the history of Biblical religion. Here is a specimen. The writer is arguing that "in spite of his sometimes troubled faith, we are fully entitled to call David a monotheist." He remarks:

"For the justification of this, see especially Ps. xviii., which, in my opinion, is as certainly by David as Judges v. is by Deborah. Stade, it is true, decrees that David cannot have composed any Psalms, and it is my own conviction that most of the songs in our Psalter which bear the heading 'of David' come from other poets. But on external and internal grounds Ps. xviii. cannot well be denied to him."

He then proceeds to quote vv. 37-38 and 41-42 as in perfect harmony with the accounts of David's wars in Samuel, and remarks that "such a mode of thought does not, as Kuenen supposes, imply a low religious standpoint, as is clear from the noble words with which the Psalm opens; while the exclamation in v. 32 unconditionally excludes every form of polytheism." In other words, you may quote any part of Samuel that suits the Davidic authorship of the Psalm, and reject all those parts which conclusively prove that David was not a conscious believer in the God of prophetic religion. Elsewhere Baethgen expresses the opinion that the result which he has reached with regard to the divine name Shaddai will be "greedily caught up as a new argument for the post-Exilic origin of the so-called 'Grundschrift' and its complete untrustworthiness in questions of the history of religion." The work from which these quotations are made was written in 1888. We are bound, I think, to look with some suspicion on the results of the Psalm-criticism of such a writer.

And yet, beyond question, Prof. Baethgen has made progress since 1888. There is not a word of apologetics in the present volume. No attempt is made to prop up any doctrines; once only have I noticed a reference to the Christian Messiah. Indeed, a number of favourite proof-passages of theologians are at once removed by the nation-theory, of which the author has

become almost too thorough a supporter. If it was a shock to the older orthodox divines to hear that *shahath* (Ps. xvi. 10) could not mean "corruption," what must it be to the present generation to be told that the speaker in Ps. xvi. is the people of Israel? But I must not enter at length into this subject, and will only add that Prof. Baethgen some years ago made an elaborate study of the fragments and compends of Theodore of Mopsuestia on the Psalms. Just as he swears by the versions in text-criticism, so he may almost be said to swear by Theodore in the interpretation of the Psalms; and I think that in both cases he is not as discriminating as could be wished. On the "higher criticism," too, he has presumably made progress since 1888. His present view of Ps. xviii. is certainly an improvement on that which he then put forward. He believes in an original Davidic "song of triumph," which, to use a significant Germanism, has been worked over. Not only the form but the contents of this supposed song have been seriously modified by a later writer, and it is difficult to see how the result can be called Davidic at all. No other certainly Davidic Psalm is admitted (though Baethgen states boldly that Psalms iii. and iv. may be David's work), and only thirty or forty Psalms are referred to the pre-Exilic period, among which neither Ps. ii. nor Ps. cx. is included. Four Psalms (among them Ps. ii. and cx.), and probably several more, are Maccabaeian. Some of the rest are Exilic, but most post-Exilic.

Ought not reasonable critics to be contented with this? it may be asked. Surely not. The author has not yet quite thrown off his educational prejudices. He has given up the traditional belief respecting "Abraham, Isaac, and Jacob," but apparently retains fragments of the orthodox view of the religious state of Judah before the Exile. He can scarcely yet have done justice to the theory of the historical development of the religion of Israel, of which Kuenen is the greatest though not at all a perfect exponent. Thirty or forty pre-Exilic Psalms! But unless these Psalms have been so "worked over" as to be virtually post-Exilic, this seems (I speak modestly, out of deference to Prof. Davidson and his expected *Old Testament Theology*) historically impossible. Altogether, I recommend the book, but without that warmth of praise which I could have wished. The programme of the publisher is not fully carried out. Even those archaeological lights, which from the character of the *Beiträge* one might have expected, are wanting, while the ideas of the Psalter are greatly neglected. The Introduction is, no doubt, helpful; it presents *multum in parvo*. But even this is marred, not only by the author's half-hearted criticism (which is at present very pardonable), but by his inability to discuss matters with other scholars. Frankly, I must maintain that he ought either to have studied my own work on the origin and ideas of the Psalter, or to have abstained from criticising it. His criticism of Prof. Robertson Smith's view of the date of Psalms xlv., lxxiv., and lxxix. is also very inadequate. As a younger

scholar, Prof. Baethgen was specially called upon to wait till he had time to digest his reading. It is a pleasure to me to add that, in a field in which he has before now proved his competence (the use of the versions in text-criticism), Prof. Baethgen shines, though even here a certain narrowness of view often prevents him from arriving at satisfactory results.

Prof. Duhm, who by his *Theologie der Propheten* (1875) proved his capacity alike for analytic and synthetic critical work, and his grasp of what was then a bold and revolutionary theory, is an older, and, one may say without offence, a ripper exegete than Prof. Baethgen. I will not assert that his *Isaiah* is well adapted for busy clergymen, but at any rate he goes more into those points which interest the largest number of students. The historical and exegetical study of the Book of Isaiah is materially advanced by this masterly work. That it is in a high degree original, and therefore does much more than bring the student abreast of the generally received opinions of critics, cannot be denied. But this is the penalty which an editor has to pay for inviting the best scholars of the time to contribute to his series. And it may fairly be questioned whether the opposite plan, which would probably be adopted in a similar series in England, has not still greater disadvantages. For the traditional opinions of critics are continually being superseded; and to learn nothing but the generally received opinions is to be condemned at no distant date to go through the process of unlearning. Wisely, therefore, does the publisher in his programme speak of introducing the reader to the actual position of the problems of critical research; and if Prof. Duhm goes beyond even those who pass for advanced critics, yet, in the very act of doing so, he changes the position of the problems. The programme of the publisher is in my opinion fully carried out by Prof. Duhm, though I willingly admit that the student of Isaiah cannot dispense with the moderating influences of a more cautiously progressive work, like Dillmann's recent commentary.

One of the best tests of the critical capacity of a commentator is his attitude towards Isaiah xl.-lxvi. To treat these chapters as a continuous work, written at the same period and from the same religious standpoint, was only defensible as an exaggerated protest against the extreme disintegration of some too bold critics. I have had the pleasure of noticing within the last few years how widely diffused the sense of this truth has become. But no such comprehensive and thorough examination of Isaiah xl.-lxvi. has yet been produced as that which we have here. In his *Theologie der Propheten* we can only trace a few slight germs of Duhm's present theory. He recognises that chapters xl.-lxvi. do not by any means form a symmetrical whole. The ideas of chaps. xl.-xlviii. are less developed than those of chaps. xlix.-lv.; and it is not impossible, according to Duhm in 1875, that the passages on the Servant of Yahvè (xlii. 1-7, xlix. 1-6, l. 4-9, lii. 13, liii. 12), proceed from an older writing, of the age, perhaps, of Jeremiah. Chapters lvi.-lix.

\* *Beiträge zur semitischen Religionsgeschichte* (reviewed by Prof. Sayce in the *ACADEMY* of November 10, 1888.)

have certain peculiarities of their own, for the explanation of which reference is made to Ewald. Chapter lx. forms a provisional close of the book, which is expanded, and to some extent superseded by chaps. lxi.-lxvi. Now, however, Duhm can indicate the work of three distinct writers in these concluding chapters of the traditional Isaiah. The oldest is the so-called Deutero-Isaiah, who wrote about B.C. 540, and probably lived near the Lebanon: he is the author of chaps. xl.-lv. (exclusive of the later insertions). From a later, and no doubt a post-Exilic writer, come the metrical passages on the Servant of Yahvè (xlii. 1-4, xlix. 1-6, l. 4-9, lii. 13, liii. 12). These pieces have points of contact with the Deutero-Isaiah as well as with Jeremiah and the book of Job, but were not known to the Deutero-Isaiah, since he makes no reference or allusion to them. Still later is the author of the third writing (chaps. lvi.-lxvi.) who may be called the Trito-Isaiah. The two halves of this work (chaps. lvi.-lx. and lxi.-lxvi.) appear to have been transposed by the editor of the composite work (Isa. xl.-lxvi.). The Trito-Isaiah lived and wrote in Jerusalem shortly before the public life of Nehemiah.

Prof. Duhm is equally keen and still more startling in his criticism of Isa. i.-xxxv. He holds that these chapters include very late additions, some of which were made at the close of the second century B.C. I will not take up space here with specifying them. Though much less advanced than Duhm, I find myself often in virtual agreement with him; notably I am struck by the extent to which our observations coincide in chap. xix. It will be easy for reviewers to quarrel with the author; but the most conscientious of them will acknowledge that in keenness of insight Prof. Duhm surpasses all his predecessors, and that for every objection which does not relate to fundamental critical principles he has a reply which cannot be treated with contempt. We in England are, no doubt, accustomed to call such criticism "subjective"; but we are each of us in turn compelled to make terms with "subjective criticism," and some of us have found out before now that duly regulated "subjectivity" is an essential quality of every able critic. Certainly a prepared student of Isaiah may learn more from the present work than from any of the previous commentaries, not only in exegesis but in criticism, and not only in questions of date and authorship but in the correction of the text (largely dictated by considerations of metre). One of the best specimens of his criticism will be found in Isa. iv. To some extent he defends this against Stade—i.e., he declines to strike out vv. 5, 6, as a post-Exilic addition; but this is only because he is prepared to assign the whole of the chapter from v. 2 onwards to a later editor. The words, "for upon all glory is a (nuptial) canopy," are a still later insertion, presupposing the view that Yahvè is Israel's bridegroom, and the late reading וברא (for ברא). In v. 6a Duhm follows the Septuagint, giving an adequate explanation of the interpretation in our text. Among minor suggestions, perhaps that on liii. 9b deserves special mention.

He reads עשוק, rendering not "oppressor," but "deceiver" (from עשק, *defraudavit*).

T. K. CHEYNE.

#### NEW NOVELS.

*Children of the Ghetto.* By I. Zangwill. In 3 vols. (Heinemann.)

*The Medicine Lady.* By L. T. Meade. In 3 vols. (Cassells.)

*Sir Godfrey's Granddaughters.* By Rosa Nouchette Carey. In 3 vols. (Bentley.)

*A Family Likeness.* A Sketch in the Himalayas. By B. M. Croker. In 3 vols. (Chatto & Windus.)

*Orchardcroft.* By Elsa D'Esterre Keeling. (Fisher Unwin.)

*The Malbournians.* By Francis Adams. (Eden, Remington & Co.)

*Sybil Trevyllian.* By Lyndon (Mrs. Reginald Hughes). (New York: Ward & Drummond.)

*Far from To-day.* By Gertrude Hall. (Boston, U.S.A.: Roberts.)

MR. ZANGWILL'S first three-volume novel proves that he has other endowments besides humour, either of the old or the new kind. Indeed, *Children of the Ghetto* is rather deficient in humour of any kind, the only episode with a genuine smile in it being the ineffectual love-making of a young Hebrew who manifests a quite unhebraic timidity and shyness, and comes to grief by failing to take to heart the maxim "faint heart never won fair lady." Of late years the Jew has been increasingly *en évidence* in English fiction. George Eliot in *Daniel Deronda*, and Mr. Hall Caine in *The Scapegoat*, have treated him from the outside in a romantic and idealising fashion. The author of *Violet Moses*, a clever but rather cynical book published some two years ago, seemed to write from the inside as one native and to the manner born; but in intimacy of knowledge and unrelenting realism of handling, Mr. Zangwill leaves his predecessors far behind him. Dutch painting has a method which is, when rightly employed, interesting and attractive; but its elaborate verisimilitude is apt to be wearisome when applied to the details of a life with which we are altogether unfamiliar, because the spectator's pleasure in homely realistic art depends very largely on his ability to compare the representation with the thing represented. Mr. Zangwill has hardly laid this consideration sufficiently to heart, and in many portions of *Children of the Ghetto* the wood of narrative is hidden by the leafage of information: we feel that what we are reading is hardly a novel, but a clever treatise on the minutiae of manner and custom among the Jewish poor of London, illustrated by sketches of imaginary typical characters. Pope's advice, "In every work regard the writer's end," is, however, sensible as well as just; and in Mr. Zangwill's book the picture of Jewish life is the main thing, while the story is altogether subordinate. He has taken pains that the Hebraic effect shall not be weakened or confused by the introduction of an alien element. On a rough estimate

we are introduced to about fifty men, women, and children, and there is not a Gentile among them. We do not remain all the time in the Ghetto, for in the drawing-room of Mrs. Henry Goldsmith we breathe an atmosphere of painful respectability; but it is respectability with a Hebrew difference, and the difference is not made to seem a pleasant one. That a Jewish club should have given Mr. Zangwill a banquet in recognition of his services to the race, surprises us, though some may think that his warning against the narrowing effect of separatist traditions is very good service indeed. But this is dangerous ground. The matter in hand is the literary quality of Mr. Zangwill's novel, and this is decidedly good. His materials are not always well digested, but in the main he manages to achieve the effect at which he aims, and this is the really important thing.

Mrs. Meade's story is a rather striking and also rather depressing example of the "medicated novel," a kind of book to which, it will be remembered, Dr. O. W. Holmes's old lady friend expressed such a very strong objection. The heroine is a young woman with a somewhat unbalanced judgment, an uncomfortably alert conscience, and a morbidly excitable nervous system: just the sort of person who, if she wishes to preserve her mental equilibrium, ought not to burden herself with the weight of a great responsibility. Of course the one thing which she ought not to do is the one thing that she does, and the result of her doing it is to make *A Medicine Lady* one of the most harrowing of recent novels. Cecilia Harvey, who has many claims to be described, not sarcastically but honestly, as a beautiful soul, begins her melancholy life very appropriately by mistaking her vocation. She becomes a hospital nurse, and is dismissed from her post because a sudden failure of nerve endangers the life of a little patient to whom she is devotedly attached. This incident brings her into contact with Dr. Digby, a rising young man from whom great things are expected in the medical world; and early in the story Digby and Cecilia are married. He is an English Koch, who is working his way to a discovery of the cure of consumption by inoculation; but he is accidentally killed before his discovery is perfected, and he leaves behind him a solemn charge that his papers and his lymph are to be either destroyed or placed in the hands of a medical colleague. Poor Cecilia's feverish anxiety to do the right thing prompts her first to one course and then to the other; and finally, becoming aware that she is herself in the first stage of consumption, she resolves that she will make personal trial of the remedy and let her action be determined by the result. In a few weeks her alarming symptoms pass away, and she becomes stronger than she has ever been before; and being convinced that she has in her possession a remedial agency of proved efficacy and inestimable value, she begins quietly among the poor of her neighbourhood the work by which she earns the title of "the medicine lady." Of course, in the end her husband's fears are abundantly justified. Some of her

patients are cured, but others are killed; and when she realises that her own child is among the victims of her temerity, the over-wrought brain gives way, and she walks through the crowd of women who are cursing and stoning her with "a smile upon her face, an insane light in her eyes." Such a story is a gratuitously harrowing enforcement of the moral that "a little learning is a dangerous thing"; but, apart from its dismalness, *A Medicine Lady* is a clever and attractive novel. The villainous Dr. Phillips, who tries to steal Digby's secret, is the only character who is obviously unsatisfactory; and from the villains of ordinary fiction no sensible person expects much in the way of *vraisemblance*.

After the perusal of the third volume of Mrs. Meade's book, one naturally wants to be soothed, and *Sir Godfrey's Granddaughters* is pre-eminently soothing. There is nothing "intense" about the book; it is simply a quiet story of the life of rural gentlepeople who "act as sich," and the substance of the novel is well matched by the cultivated refinement of Miss Carey's literary style. As, however, the above sentences may read like a politely disguised imputation of dulness, it must be added that there is plenty of interest, though it is the interest given by delicately truthful characterisation rather than by exciting sequence of events. Sir Godfrey's ill-conditioned obstinacy in insisting that Gerda shall marry the man whom he has chosen for her instead of the man whom she has chosen for herself, and the late conversion of the Skimpolean Julius, are possibly a little overdone; but where everything else is so good, Miss Carey must be allowed the benefit of a very shadowy doubt. The vicar, whose ascetic standard of duty makes him a domestic tyrant in spite of himself, has freshness as well as truth of portraiture, and there are half a dozen of Miss Carey's characters who are not one whit less excellent. *Sir Godfrey's Granddaughters* is certainly one of the pleasantest of recent contributions to domestic fiction; it is not lacking in humour, and there are passages of true and unstrained pathos.

Indian novels may be roughly divided into stories of mutiny horrors and hill-station scandals; and as Mrs. Croker's book deals with neither, it has the virtue of freshness. Nor is it a solitary virtue, for *A Family Likeness* is in every way a likeable book, strong in character and incident, brisk in narrative, and not lacking in pleasant humour. Mrs. Croker always had in her the root of the matter; but her early books were somewhat shapeless, and they gave one the impression that she had not acquired perfect command of her materials. This difficulty has been surmounted; and *A Family Likeness* is a really workmanlike performance, with a beginning, a middle, and an end, all in their places and in due proportion. Juliet Carwithen, whose remarkable likeness to the portrait of a remote ancestress provides the novel with its keystone, is the daughter of a man who for reasons of his own has never acknowledged her existence, and has hidden her away in an obscure village on the Himalayan slope.

Here she is discovered by that pleasantly young fellow, Gerald Romilly, who has fallen in love with the face on the canvas, and who very properly transfers his affection from the Juliet of paint to the Juliet of flesh and blood. The love story of course provides the book with its centre of interest, and is a very good story of its kind; but the accessories in the shape of sketches of out-of-the-way life in India are the real attraction of a very bright and interesting novel.

Miss Keeling's *Orchardcroft* is a very pleasant story of two children who were raised from the slums to a most desirable and un-slumlike position—one by the happy accident of adoption, the other by the force of native genius. It need hardly be said that in the end they get married and live happily ever afterwards; but it must be set down that, in the course of her progress to this desirable consummation, Miss Keeling makes manifest—not for the first time—her skill in the truthful and sympathetic delineation of the simplicities of life, especially of the life of the poor and of little children. The early chapters are decidedly the best because the least conventional, but the book is attractive from first to last.

I suppose I am right in inferring that the author of *The Melbournians* is the same Mr. Francis Adams who has recently been showing to Mrs. Humphry Ward, Mr. Hardy, and Mr. Caine the error of their ways in the matter of novel-writing. If he be so, they have their revenge, for their enemy has written a book; and it is not a book which any human being in his senses would think of preferring to *Robert Elsmere*, *Tess*, or *The Deemster*. The story is a very loose-jointed affair, the characters are either unsubstantial or unattractive, and Mr. Adams's literary tastes, as indicated by the style of *The Melbournians*, seem to oscillate between fine writing and flippancy. Of one of his young women we read that

"She seemed a sort of moon, with pure and benignant light, and we all remember that the moon is the heavenly Diana whose one little amorous weakness was for a shepherd boy, who slept (and perchance even snored a little) through all the discreet infliction of her kisses."

There is no humour in this kind of thing: it is not even smart; it has simply the vulgarity which young men and women who write in amateur magazines mistake for cleverness. Indeed, *The Melbournians* is an eminently youthful book, and the pity is that its youthfulness is not of a more pleasing sort.

*Sybil Trevelyan* is a perfectly irreproachable story, and, like not a few irreproachable books and people, it strikes one as being a little dull. The writing is easy and correct; the young people to whom the book is mainly devoted are natural and lifelike (though the utter prostration of Lorrie by Nixie's faithlessness is surely overdone); and the supply of quiet incident is well maintained; but there is a certain indescribable lack of vivacity which keeps the interest of the reader at a depressingly low temperature. This is a pity, for it is a novel which for various reasons

one would like to praise with some heartiness.

The six stories in the dainty volume entitled *Far from To-Day* are of imagination all compact. The American short tales, which have of late attained a wide and well-deserved popularity in this country, have not been lacking in this vitalising quality; but the art of Mrs. Slosson and Miss Wilkins is that of imaginative realism, while that of Miss Gertrude Hall is that of imaginative romance: theirs is the work of impassioned observation, hers of impassioned invention. There is in her book a fine, delicate fantasy that reminds one of Hawthorne in his sweetest moods; and while Hawthorne had certain gifts which are all his own, the new writer exhibits a certain winning tenderness in which he was generally deficient. The second story in the book, for example, has, like *Transformation*, a faun for its central figure; and while Sylvanus is less impressive than Donatello, he is more tenderly and familiarly human. In the domain of pure romance it is long since we have had anything so rich in simple beauty as is the work which is to be found between the covers of *Far from To-Day*.

JAMES ASHCROFT NOBLE.

#### RECENT LITERATURE.

*Memoirs of Eighty Years*. By Gordon Hake, Physician. (Bentley.) The long life of which this volume is the record began on March 10, 1809, when the writer was born at Leeds, the son of a father of remotely German lineage. His mother (her nephew was the celebrated General Charles Gordon)—a lady who was accustomed to style such members of her father's family as were in trade "the scum of the earth"—was, according to the testimony of her son, "the most emotional woman that I ever had the pleasure of knowing." The greater part of his school days were spent at Christ's Hospital, and he presents a melancholy picture of the life and educational methods of the place:—"It was a sort of Russian system—every official, every monitor was a spy, and the steward was a willing knout, a creature emotional as a reptile, servile as a dog, and as a cat cruel." On leaving school, he commenced his professional studies under Thomas Hodson, the friend of Sir Astley Cooper, passing in 1827 to London, where he studied anatomy under Caesar Hawkins in Great Windmill-street, and chemistry under Faraday and Brand in the Royal Institution. Then, after a visit to the Scottish universities, he started for the continent, and remained for about a year in Florence, there making the acquaintance of Trelawny, Landor, Kirkup, and many other persons of note. On his return, Dr. Hake settled in Brighton, acting for five years as physician to the dispensary; and we have brief references to the celebrities of the place. Then came a residence at Bury St. Edmunds, and such personalities as the Duke of Norfolk, the Marquis of Bristol, Sir George and Sir Charles Napier, and Sir Charles Lyell flit across his pages; and we have recollections of George Borrow, which are among the best things in the book. Next, in 1854, he visited America, and at Boston lectured on scientific subjects. It was in 1871 that he first met Rossetti, a warm admirer of his verse, and he speedily became a chosen friend of the brilliant circle of the poet-painter. For a time his son acted as Rossetti's secretary, and later, Dr. Hake's professional skill and devoted com-

panionship did much to comfort the artist's last years of declining health. In 1873 he again started for the continent, studying art and writing verses in Italy, and more recently he has resided in St. John's Wood. Considering the varied nature of Dr. Hake's life, and the hosts of eminent men with whom he has been brought into contact, we should have certainly expected more of interest in the present volume, pictures of personalities more graphic and unforgettable than any it contains, anecdotes of greater point and significance. The author states that "in writing these memoirs, a love of my fellows has dominated my pen, as it does, always, in what I compose for serious perusal"; yet his estimates of his contemporaries are by no means always of a genial kind. Landor "was not a nice man; he was violent in his conversation"; Thackeray "was a very disagreeable companion to those who did not want to boast that they knew him"; Lawrence (*sic*) Oliphant had "such amiability of countenance as to leave little room for intellectual expression." We must, however, remember that the book has been written at the age of eighty-three, under the pressure of severe bodily suffering; and if we would receive the best that Dr. Hake has to give us, we must turn to his work in verse, which has won for him a distinctive and an honourable place among the poets of our time. A closer revision of the proof-sheets of the volume would have removed some irritating inaccuracies. Stobbs' figures as "Stobbs' Castle" and as "Stobbs' House"; "Bread-albine" is given as the name of a place on more pages than the errata correct; and at page 176 a Vandeyck portrait in the Angerstein collection is ascribed to Rembrandt; while again, on page 61, one of the recent additions to the National Gallery, elegantly described by Dr. Hake as "a Charles the King on a cart-horse" is styled "a preposterous Rembrandt," the information being added that Rembrandt paints "only grace."

*Recollections of George Butler.* By Josephine E. Butler. (Bristol: Arrowsmith.) It is fitting that the life of so saintly a man as the late Canon Butler should be written, and it is by her who knew him best that this labour of love has been performed. To compare this book with Lucy Hutchinson's memoirs of her husband naturally occurs to the reader. The resemblance is indeed a striking one, not only between the subjects of each biography, but also between the biographers. The same deep religious spirit and devotion to husband characterises the pages of both. A nation which produces many such wives and mothers as Lucy Hutchinson and Josephine Butler must be both great and happy. George Butler himself was a remarkable man. Lord Coleridge in writing to his widow thanks God for "such a friend." Mr. Froude, after an unbroken friendship of fifty years, describes him as "true, frank, faithful in all his ways." There is, in fact, a genius for friendship in the Butler family. The grandfather of the Canon was the Rev. Weeden Butler, the assistant in his literary and clerical work of Dr. Dodd. In some last lines written in prison, "the unfortunate Dr. Dodd" speaks of—

"Butler, the only faithful friend."

Weeden Butler stood by his side at Tyburn, and on the following night carried his body to Cowley, and there had it buried. Strange to say, the last sermon Canon Butler preached was on "The Sacredness of Friendship," the hereditary virtue of his family. His father, Dr. George Butler, was head master of Harrow during a memorable time, and could reckon Byron and Peel among his pupils. "There goes Byron straggling up the hill like a ship in a storm, without rudder or compass." The

speaker was Mrs. Drury, the wife of "Old Harry," and the hill Harrow Hill—the hill of Charles II.'s "church visible." George Butler, the eldest of the family, was a Harrow boy, but not under his father. In 1838 he went up to Trinity, Cambridge. His stay there was brief, and it was at Oxford that he maintained in the "schools" the family traditions of brilliant scholarship. On January 8, 1852, he married Miss Josephine Grey, daughter of John Grey, of Dilton. The young married couple spent five years at Oxford, and their quiet life there is well described in Chapter V.—a charming piece of biography, not only reflecting the critical spirit of the university, but the religious spirit of the writer.

"Some painting of Raphael was being discussed and criticised. I said I found the face insipid. 'Insipid!' Of course, it must be," said a distinguished college tutor; "a woman's face when engaged in prayer could never wear any other expression than that of insipidity." "What!" I asked; "when one converses with a man of high intelligence and noble soul, if there be any answering chord in one's own mind, does one's expression immediately become insipid? Does it not rather beam with increased intelligence and exalted thought? And how much more if one converses face to face with the highest intelligence of all! Then every faculty of the mind and emotion of the soul is called to its highest exercise."

The late Canon and his wife looked at things solely from the Christian point of view. They believed that some day every wrong would be set right, for the simple reason that Christ said it would be so. They would come to no terms of any kind with evil. "Who is weak, and I am not weak? Who is offended, and I burn not?"—these words might fitly be applied to the subject of this work. To have acted differently in a certain notable agitation would, in his opinion, have been conduct worthy of the priest and the Levite, who, seeing a brother fallen, robbed and wounded, passed by on the other side. Canon Butler was nothing if not fearless. Admitting, therefore, the rectitude of his conduct, some critics have asked whether his wife has exercised a sound discretion in referring to this painful matter. In our opinion, Mrs. Butler had no other alternative. A biographer must tell the truth, the whole truth, and nothing but the truth. To have omitted an account of the work to which George Butler devoted the best years of his life would have given an incomplete view of his character. As to Mrs. Butler's treatment of the question, nothing could be more judicious. We have rarely seen a better specimen of how to say it than the pages devoted to her husband's part in the great moral crusade. No one knew better than Canon Butler the truth of the adage about all work and no play. Here we have a glimpse of the Sage of Chelsea:

"Froude is very well. He and I were playing lawn tennis yesterday in the square, when old Carlyle came round to take him for a drive in an omnibus, which he does about three times a week. Froude hid himself behind the bushes, and the old philosopher, unable to see him anywhere, retired, and we continued our game."

Seeing how widely George Butler and Mr. Froude differed on many important subjects, Mrs. Butler naturally asked herself what might be the foundation of so strong a friendship. Some light was thrown on the matter during their stay with Mr. Froude in the summer of 1876. Her husband and her host were for a long time in deep converse, which she happened to overhear. Their topic was not politics nor literature, but flies for fishing. There was an "out-of-door" friendship. This book can be recommended as the story of a well-spent life well told.

*Echoes of Old County Life.* By J. K. Fowler. (Arnold.) The present fashion, that every old man (sometimes old woman as well) should write Reminiscences or Recollections, bids fair ere long to become a literary nuisance. Mr. Fowler's *Echoes* must be honourably excepted. He is not so much a collector of gossip and old society scandals, as a faithful witness of manners and customs during the second and third quarters of the century. He trusts that these sketches may possess "an historical value, depicting as they do a series of events—social, sporting, literary, agricultural, and political—which stirred many thousands of minds in the middle of the nineteenth century." The Macaulay of the future will find much that is noteworthy in his memories of elections before and after the Reform Bill, in the humours of the "bloods" of sixty years ago in their inns or the hunting field, in his reminiscences of assize courts, boards of guardians, prison discipline, and the like. From his connexion with the old "White Hart" Inn at Aylesbury and the Prebendal Farm, Mr. Fowler was naturally brought into close relations with a large number of men remarkable in politics or social estimation, and his anecdotes are well told and sufficiently amusing. It is only to be expected that a few should be *ben trovati* or hackneyed, and Bishop Wilberforce forms an inviting personality on whom all tellers of good things may father their productions. Mr. Fowler recalls seeing Sir Walter Scott at Aylesbury, and not many live who remember the late Lord Granville and Lord Kinnaird as Masters of the Buckhounds. There is an interesting account of the Rochester Room in the "White Hart," which was pulled down in 1864, and which was the scene not only of the feasting of many a gay company, followed by many high jinks, but also of the grey horse's feat in 1851 of clearing at a bound the table in it when laid for dinner. The anecdotes of Count d'Orsay are amusing, but every one will turn with most delight to the two chapters on Disraeli, who honoured Mr. Fowler with his friendship. Never ill-natured, and with not a word to hurt either the feelings of the living or the friends of the dead, these *Echoes of Old County Life* are genial, festive, amusing, and cannot fail to delight both young and old.

#### NOTES AND NEWS.

MESSRS. MACMILLAN & Co. will publish, early in the new year, *Memoirs of My Indian Career*, by the late Sir George Campbell. It will be in two volumes, illustrated with a portrait and a map.

MESSRS. LONGMANS announce a new book, by the Rev. Thomas Mozley, to be entitled *The Creed or a Philosophy*.

MESSRS. WARD & DOWNEY will publish, in the first week of January, a short biography of Robert Lowe, Viscount Sherbrooke, dealing specially with his career at Sydney. It is written by Mr. J. F. Hogan, author of "The Irish in Australia."

His Honour Judge O'Connor Morris has in the press two military biographies: a volume on Napoleon in the "Heroes" series of Messrs. Putnam, to appear immediately after Christmas; and a critical sketch of Moltke, which will be published by Messrs. Ward & Downey in the spring.

MESSRS. CHATTO & WINDUS announce an edition, in four volumes, of Mr. Charles Reade's masterpiece, *The Cloister and the Hearth*, with an introduction by Mr. Walter Besant. Each volume will have a frontispiece.

THE new volume of the "Gentleman's Magazine Library," which Mr. Elliot Stock



announces for immediate publication, will be the third in the section on Topography, dealing with the counties of Derby, Dorset, and Devon.

MESSRS. W. G. BACON & Co. have just completed a new Library and Commercial Atlas and Gazetteer of the World, containing 40 entirely new maps, 100 new inset maps, index to 60,000 names of places, with the latest populations from official sources, descriptive letter-press, diagrams, tables of statistics, &c.

THE Equitable Publishing Company have in the press a book entitled *Hand-Cuffed*, a series of detective stories related by Inspector Maurice Moser, and written by Mr. Charles F. Rideal.

THE next volume of the Scott Library, to be published in January, will be a Selection of the Essays of Montaigne, with a prefatory note by Mr. Percival Chubb.

A WHITE marble monument has been sent to Alicante, to be erected over the tomb of the late Prof. Freeman. It bears the following inscription:

"To the pious memory of Edward Augustus Freeman, who enshrined in letters for all time the early history of England, the Norman Conquest, and the destinies of Sicily. Fired with a zeal for topographical research, he was struck down in the midst of a journey in Spain by sudden sickness, and died there March 16, 1892."

MR. ARTHUR L. SALMON contributes a study of Chatterton's poetry to the December number of *Poet-Lore*, in which he somewhat discountenances the "Chatterton Superstition."

DON EDUARDO SAAVEDRA has put forth an important *Estudio sobre la Invasion de los Arabes en España*. (Madrid.) He gives maps and records of the first nine campaigns of the Moors, from 711 to 715.

MR. E. W. B. NICHOLSON has been encouraged to issue two more of his series of "Bodleian Facsimile Reprints" (London: Bernard Quaritch). One is of special interest at the present time: it is a photolithograph of the Latin version (Paris, 1493) of the famous letter of Columbus announcing his discovery of the New World. The other—though in appearance only a slip of white-brown paper with a black-letter imprint—is yet more curious. For it is the first bookseller's advertisement that is known to have been issued in England, being a statement that certain liturgical works are to be obtained at Caxton's place of business in Westminster. The date is probably 1477. By a curious coincidence, it happens that this same Advertisement is also reproduced in facsimile, as an illustration to a paper on the Althorp Library, in the current number of *Northamptonshire Notes and Queries* (Elliot Stock). The Althorp copy of the Advertisement has an interpretation in modern handwriting of the note—*supplico stet cedula*—"Pray, do not pull down the advertisement"—which MS. inscription the writer of the paper absurdly supposes to be an instruction to the bookbinder. We believe that these two copies of the Advertisement—in the Bodleian and in the Althorp Library—are the only ones known to be in existence.

THE *Public Schools Year Book* (Sonnenschein)—which is now in its fourth year of publication—contains some new features of interest in an appendix. Among these, we may mention the public schools bibliography, and the classified list of public schoolboys in the new Parliament. It appears that Eton has no less than 112 representatives, of whom 97 are Unionists, while St. Paul's has only one. We must protest, with all our force, against the reprehensible practice of mixing up the advertisements with the text; it is hardly possible to tell where the one leaves off and the other begins.

### THE FORTHCOMING MAGAZINES

*India*—a monthly journal which has, for the last three years, been the organ of the National Congress—will begin a new series with the January number, under the editorship of Mr. H. Morse Stephens, lecturer on Indian history at Cambridge. Henceforth, there will be two parts: one mainly political, containing leading articles, selections from the Indian press, reports of proceedings in Parliament, &c.; the other mainly literary, giving original papers by writers of authority, reviews of new books, and a bibliography of all publications of the previous month on Indian subjects, with a summary of the contents of magazine articles. The object of the editor is to give expression to all the ideas—political, social, economic, literary, artistic, and scientific—which, under English guidance, are gradually but surely welding all the peoples of the vast Indian peninsula into a united nation. It may be worth adding that the annual subscription is just the same number of rupees in India as shillings in England.

THE January number of the *Antiquary* will begin a twenty-seventh volume. The programme for the year announces the continuation of several series: such as quarterly reports on new discoveries of Romano-British antiquities, by Mr. F. Haverfield; illustrated articles on excavations in Crete, by Prof. F. Halbherr, of Rome; "Old Stone Monuments of North Wales," by the late H. H. Lines; and "Archæology in Provincial Museums," by various writers. Mr. W. H. St. John Hope will report upon the results of excavations at Silchester; Dr. Munro, of Edinburgh, upon the further exploration of the Glastonbury lake village; and there will also be an account of the important work to be undertaken at Hadrian's Wall. Among individual contributors, Lord Dillon will write upon "Mediaeval Artillery," and "The Real Sir Henry Lee of Woodstock"; Mr. Edward Peacock upon "Gainsborough During the Civil War"; Mr. J. E. Micklethwaite, upon "Sacrament Houses," with illustrations; and Mr. G. L. Gomme, upon "Municipal Antiquities." Prof. Hübnér, of Berlin, has also promised to contribute. Altogether, we feel justified in saying that the *Antiquary* has entered upon a new lease of life, under the editorship of the Rev. Dr. J. Charles Cox.

THE *Century* for January will contain an article on Whittier by Miss Elizabeth Stuart Phelps, with a frontispiece portrait; and a paper entitled "An Illustrator of Dickens," by Mr. Arthur Allechin. This is a slight biography of Hablot K. Browne, the originator of Mr. Micawber; and, in addition to some unpublished Dickensiana, will give numerous specimens of the artist's work, including a portrait. Mark Twain also will contribute a story called "The £1,000,000 Bank-note."

THE forthcoming number of the *Asiatic Quarterly Review* will open with a set of Persian and Arabic verses, printed entirely in golden letters, in praise of the Kaiser-i-Hind, and also giving as a chronogram the year 1893. This is followed by a translation into Hindustani of "God save the Queen!" Another curiosity will be several letters from Nizam-ul-Mulk of Chitral, who, according to the latest news, seems to have established himself as *de facto* ruler of that remote region. Among other articles will be: "Russianised Officialism in India," by Sir William Wedderburn; "A Chinese View of the Opium Question"; "The Monetary Conference and the Currency Commission," by Mr. A. C. Tupp, late accountant-general to the Bombay government; "The Yellow Men of India," by Mr. Charles Johnston; "The Salagrama, or Holy Stone of India and Italy," by Mr. Charles G. Leland;

and "A Marriage Custom of the Aborigines of Bengal," by Mr. Sidney Hartland. African and colonial questions also receive attention.

THE chief feature in the January number of *St. Nicholas* will be an illustrated story by Mr. Rudyard Kipling, entitled "The Potted Princess."

THE January number of the *Reliquary* will contain: the first of a series of illustrated articles on the Pre-Conquest Churches in the old kingdom of Northumbria, by Mr. C. C. Hodges, of Hexham; a paper on the Barber-Surgeons' Company of Chester, by Mr. H. Taylor, being one of a series on the Trade Guilds of Chester; a paper on the Hermitages in Worcestershire, by Mr. J. Noake; and another, illustrated, by Mr. J. Lewis André, on Hindolvestone Church, Norfolk, the tower of which unfortunately fell last August, demolishing the greater part of the edifice.

THE *Newbery House Magazine* for January will contain the following articles:—"The Necessity for Amended Legislation in dealing with Habitual Drunkards," by Sir Dyce Duckworth; "Old Age Pensions and Friendly Societies," by the Rev. J. Frome Wilkinson; "The Lords' Report on Hospitals," by Mr. B. Burford Rawlings; and "A Few Words about the New English Dictionary," by a Sub-Editor. Canon Furse's speech delivered at a meeting of the E. C. U., on the Past of the Church of England, is also reproduced in article form.

MR. KARL BLIND will treat, in the forthcoming number of the *United Service Magazine*, of "Russia's Truest Aim in Asia"—that is, of the steadily pursued policy of the Czars to approach the frontiers of India, and to bring about the overthrow of the Asiatic empire of England.

### UNIVERSITY JOTTINGS.

THE Rev. Dr. J. R. Lumby has been unanimously elected to be Lady Margaret Professor of Divinity at Cambridge, in succession to the late Dr. Hort. The Norrisian chair of divinity, which Dr. Lumby has occupied since 1879, thus becomes vacant. The appointment is vested in the heads of houses.

MR. S. R. GARDINER—whose present fellowship at All Souls is, we believe, honorary—has been elected a fellow of Merton College, Oxford, under the statute authorising the election of persons eminent in literature or science, with a view to the prosecution of their researches.

DR. WALTER LEAF has been nominated by the crown to the senate of the University of London. Meanwhile, the vacancy caused by the death of Lord Sherbrooke falls to be filled up from among scientific graduates by Convocation; and the day fixed for voting is Tuesday, January 17. There are three candidates in the field; Dr. J. W. Collins, Mr. H. G. Howse, and Mr. A. W. Bennett, representatives of medicine, surgery, and science.

THE Association for the Promotion of a Professorial University for London was to hold a general meeting on Wednesday of this week, to receive a report from the executive committee. The substance of the report is an account of a meeting held on December 7 between the executive committee and a special committee of the Senate of London University, as a result of which the Vice-Chancellor (Sir James Paget) stated that, in his opinion, there was a general agreement in the aims of the two bodies. Prof. Karl Pearson has resigned the secretaryship of the association, and is succeeded by Prof. Weldon.

UNDER the new statutes of Aberdeen University, the chairs of logic and English literature, both hitherto filled by Prof. W. Minto, will be separated; and Prof. Minto has announced his intention of remaining professor of English. Some of his old pupils, to the number of over 350, have taken the opportunity to present him with an address of congratulation, from which we take the following extract:—

"You taught us that the study of English was as interesting and certainly as serious as the study of any language. From you we learned to value the great heritage of our tongue and to cultivate what, because it was familiar, we had neglected. In literature you opened to us new worlds. It was on your introduction that to many of us books first became friends and English literature a companion."

WE are asked to call attention to the existence, in connexion with University College, Gower-street, of an Old Students' Association, whose members meet informally once in each term with a view to renewing old acquaintanceships and seeing something of the present life of the college. The president this year is Prof. Carey Foster; Prof. Henry Morley is vice-president, and Prof. Hill treasurer.

THE January number of *Good Words* has an in memoriam notice of Richard Lewis Nettleship, written by his schoolfellow, the Rev. H. D. Rawnsley, and illustrated with a portrait. It gives some details about his few last days in Switzerland.

#### THE PRESENT ASPECT OF THE LONDON UNIVERSITY PROBLEM.

To some of our readers it may seem that any discussion of the London university problem at the present moment is idle. We have for the time being a Government in power which is supported by so small a majority, and yet has so much difficult legislation in hand, that it is very unlikely to consider any scheme of university reform which does not please all parties. But no scheme can possibly be devised by the ingenuity of man which can satisfy the higher educational needs of London, the commercialism of some of the medical schools, the pragmatical claims of Convocation, the gubernatorial instincts of the lay councils, and the marketplace demands of "extension" enthusiasts. To grant a Charter or to carry a Bill which would provide a really great university for London, means to snub, and snub thoroughly, one or more of these groups of aspirants to academic power. This might be accomplished by a Government just entering office with a large majority at its back, or by a retiring Government fully conscious that its chance at the hustings was *nil*; but from a Government which has to count every vote, there is no hope of any near solution of our university problem. It may, perhaps, be suggested, that the Government will simply adopt the suggestions of the present Royal Commission. This would certainly be a safe policy for the Government, if the Commissioners had been such that their judgment would be really authoritative with the public. We fear, however, that the Commission is a weak one as compared either with the previous Commission,\* or with that of the Duke of Devonshire's on technical education; and a weak Commission is almost certain to seek refuge in compromises, alienating all enthusiastic support in the hope of radically offending nobody. The Government, for its own peace of mind, will probably shelve any report the Commission may make; and if the report be of

the nature of a compromise, shelved and disregarded it will remain for all time.

In reality, if we look at the political outlook, there appears small chance for some time to come of academical reform in London being taken in hand by any Government. The breathing space which the rejection of the Gresham charter has thus given to the friends of higher education, might well be used to familiarise the public with the highest ideal of university organisation and the special degrees of competency and incompetency in our present teaching institutions. From this standpoint the present Commission may do yeoman's service, if it speaks out plainly what it thinks about: (1) the fight between the medical schools of London and of the North for the privilege of manufacturing the general practitioner; (2) the assertions of the Extensionists, that *their* teaching constitutes the "democratic" university of the future, and the one that is especially needful for London; (3) the due fulfilment of the trusts which have been assigned to the lay councils, not with the view of clothing them with a little brief authority, but with the hope that those trusts might be developed in the true interests of higher education; and (4) the real value of Convocations and Congregations of graduates in the management of university affairs.

It is, perhaps, too much to urge that the Commission should endeavour to get a great scheme on to the statute book, leaving its complete realisation to be deferred until Burlington-gardens and the colleges choose to drop into the places assigned to them. That, indeed, would be the ideal; but the ideal, we are told, is the plaything of "one-ideal fanatics," and not the loadstone of the practical man—the polysynthetic opportunist. However, if the Commission throws some strong light on the four problems we have stated above, it will have aided the education of the public mind, and we may, perhaps, pardon any attempt at compromise in the sure hope that an unstable Government will not feel bound to risk anything in carrying a measure suggested by a Commission for which it is in no way responsible.

With all due respect, therefore, for the judgment of our friend, the polysynthetic opportunist, we believe that the time is essentially one not for compromise, but for the education of public opinion. Here it is not only the Commissioners but other educational authorities who can be of service to the cause. Let them hold up for inspection the sort of university we should like in London if we had to start afresh. They will be surprised to find how ready existing institutions will be to fit themselves into such a university, when the strings of the public purse are tied against them by public opinion, if they refuse to do so. It is in the guidance of public opinion that the Association for the Promotion of a Professorial University for London has done good work, and may still do if it avoids the pitfalls of compromise on the one hand and of vague statement on the other. That Association started with a perfectly definite programme. The Gresham scheme had failed owing to its essentially federal character; accordingly, the Association instructed its committee "to organise evidence to be laid before the Royal Commission in favour of a professorial as distinguished from a federal university." In a circular letter issued with the authority of the executive the following paragraph appears, which distinctly and clearly marks the gulf

which separates the position originally taken by the Association from that of the Gresham chartists:

"It seems quite impossible, by means of any federation of colleges, to permanently improve the condition of higher education in London. The creation of a homogeneous academic body, with power to absorb, not to federate, existing institutions of academic rank, seems the real solution of the problem. An academic body of this character might well be organised, so far as teaching is concerned, on the broad lines of a Scottish university. Such a corporation may be conveniently spoken of as a *professorial university*, to distinguish it from a collegiate or federal university. In the latter, the university must inevitably be a union of competing teachers, for examining and degree-giving purposes only. A federal university may be all that is possible when the constituent colleges are situated in different towns, as is the case in the Victoria University; but it cannot be efficient in London, where these colleges would appeal to the same range of students, and to the same public for patronage and pecuniary support."

The proposals adopted by the Association were consistent in their main outlines with a great professorial university of the German type; and the further and obvious step that the Association ought to have taken was the preparation of a draft charter and an enabling act embodying its principles, and serving to enlighten the public on the details of its proposals. As might naturally be expected, the new Commission has led to a new crop of schemes for university reform. The Extensionists have their scheme for a "democratic" university, an *omnium gatherum* of representatives of School Board, County Council, City Corporation and what not. Convocation has put forward a new scheme, embodying, of course, an increase of power for Convocation. The Senate of Burlington-gardens has also adopted a new set of resolutions, and lastly, Prof. Huxley has published a scheme of his own. The two former schemes may be safely neglected as not falling within the range of practical politics; the last two must be carefully considered, for they both profess to be in accordance with the Association proposals. Prof. Huxley writes (*Times*, December 6) that "after a most careful comparison of these [his own] proposals with those adopted by the Association at its meeting on June 14 last, I am unable to discover any incompatibility between them in principle or even, to a great extent, in practical working." He adds: "But the details are expressly left void." The Vice-Chancellor of the University, according to the report issued by the executive of the Association, stated that: "In his opinion the resolutions [*i.e.*, those since adopted by the University Senate] were, in fact, wide enough to cover the proposals of the Association." He further explained "the reasons which had made it seem desirable to the committee that its resolutions should at present be embodied in as wide and general terms as possible." What is clear, therefore, is that in both cases we have schemes admittedly vague in character, which yet claim to cover the ground of the Association proposals. Indeed, while the chief failing of the Association scheme is that it is not half definite enough, such definiteness as it possessed is reduced to zero in the proposals both of Prof. Huxley and of the University Senate. Yet with all their vagueness, it is hardly possible to consider these proposals as consonant with "the professorial as distinguished from the federal university." If their wording carries any meaning at all, it points towards a federal university—another Gresham University with Burlington-gardens as its coping stone. The following clauses in Prof. Huxley's statement are deserving of special note:

"(b) Make the institutions which contain technical

\*Why the late Government did not resummon this Commission, or at any rate invite its members to join the new Commission, is a mystery which only an "administrator's" mind can explain.

\* This abuse of the word "democratic" is quite unjustifiable, until the Extensionists have demonstrated that the leaders of the democracy are incapable of appreciating the social value of the higher learning and research—are, indeed, desirous of extending the non-existent.

schools of theology, law, medicine, engineering, and so on, into colleges of the university. Let these examine their own candidates for degrees, under conditions determined jointly by them and the senate of the university; and present such as they declare fit to the university for *ad eundem* graduation.

"(c) Deal in the same way with institutions giving adequate instruction in the other categories of university work—if they so please; or let the university examine."

On the other hand, the preamble and resolutions of the University Senate distinctly refer to the ill-fated "revised scheme of the Senate." That scheme involved a federation not only of the London but of the country colleges. It was fully discussed in the ACADEMY at the time (May 2, 1891), and was practically rejected by the London teachers. To cite our article of that date:

"It is no wonder that such a scheme was rejected by the professorial bodies of King's and University Colleges, in the latter case by a unanimous vote. Even in the council of the latter college a modified approval was only carried by the casting vote of the president, or, as it might otherwise be expressed, by the vote of a member of the London University Senate."

The resolutions of the Senate's committee even went as far as to refer for the interpretation of certain of their clauses to sections of the "revised scheme," while there appears nothing in the resolutions themselves not consonant with that scheme. In vain we search either in the Senate resolutions or in Prof. Huxley's draft for clear and definite statements as to the position of Convocation; the relations of the university professors to the teachers in the colleges and institutions which are "to examine their own candidates for degrees"; the means, if any, by which the present squandering of funds in intercollegiate competition is to be checked; the powers, if any, which are to be given to the lay councils; and last, but not least, the manner in which the existing Senate is to be reformed. We are told, indeed, that the professoriate is to have "adequate representation," but even this is almost a minor matter compared with the question of Convocation members and the complete transformation of the existing body. It is startling to read, in the eloquent address of Prof. Weldon on the function of faculties in the new Burlington-gardens University, such phrases as the following, addressed to the senators:

"It appears from these revolutions that *you* are prepared to exercise in future not only that indirect control over teaching in London which is at present effected by means of *your* examinations, but also the more important function of the direct organisation and unification of such teaching." "*You* are prepared to exercise control over the teaching in such colleges," "I presume that teachers appointed by *you*" . . . and so forth.

Now either this "*you*" means the men who are to replace the present Senate, or else Prof. Weldon, and through him the executive committee of the Association, are proposing to place the teaching work of the colleges and ultimately their large resources under the control of a body the incapacity of which to appreciate the needs of higher teaching has led to the whole movement for a new university in London! To anyone who casually examines the names on the Senate of the University of London it might appear that the Fellows form a most distinguished group, to whom the control of teaching in London might be safely entrusted; but when we come to examine the names of those who habitually attend the university Senate, there is no evidence that we are dealing with a body in any way more distinguished than the

lay councils of the colleges\* it is to replace. It is further a body which, whatever examining experience it may have gained, is far from the equal of a lay council in experience of controlling a teaching institution. It is one thing to suggest that the appointment of teachers inside and outside the colleges shall be entrusted to a new body not biased by the Burlington-gardens traditions; it is another to propose that the control of the higher teaching in London shall be handed over to a vague "*you*" addressed primarily to the university Senators—and unaccompanied by a *precise* statement as to how that "*you*" is to be reconstituted. If the incapacity of the University Senate has led to the present movement, surely the exact manner in which that Senate is to be reformed ought to be stated, before a body like the executive of the Professorial Association expresses approval of resolutions so vague that they might well be interpreted as a Gresham University controlled from Burlington-gardens? The London teachers and the college councils must know under whose yokes they are putting their necks before they accept resolutions couched in the indefinite manner of the Senate, or in the vague phrases of Prof. Huxley with their complete want of detail. The time has passed when ambiguous phrases could help forward the university movement in London; what we want is a broad and generous plan, carefully worked out in all particulars—a scheme which might go on the statute book to-morrow, if its complete realisation must be deferred until the day when public opinion shall induce Burlington-gardens and one or more colleges to surrender their functions to a worthy body. That day would not be long delayed were the tying and untying of the public purse rightly directed. In this matter much power lies in the hands of the County Council, much in the hands of the Government, with its grants to the University and to the colleges, but most in those of the members of the Professorial Association, if they do not barter their birth-right for a mess of pottage. They represent educational opinion, an opinion which must and will be listened to if it strives for the highest and abides by clear and distinct principles. If the Association compromises with the university, and compromises with the colleges, and compromises with the medical schools, it may awake the spirit of compromise in the Royal Commission; but it will not have aided that Commission in the production of a report which will have value when Home Rule Bills are no longer the order of the day, and we have a Government with time and strength enough to pay attention to the higher education of the metropolis.

KARL PEARSON.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- AUNULLER, C. Les petits maîtres allemands. II. Jacques Bink et Alastair Claas (Claaszen). München: Rieger. 18 M.  
BERNARD, Marius. Autour de la Méditerranée. De Tripoli à Tunis. Paris: Renouard. 10 fr.

\* Taking, for example, the attendance at the Senate for the years 1890 and 1891, and averaging where possible, we find that the Duke of Devonshire, Viscount Sherbrooke, Lord Rayleigh, Lord Acton, Dr. Williamson, Mr. Balfour, Mr. Goschen, Prof. Huxley, and Mr. Matthews never attended at all, while those who attended two-thirds of the total number of times, and practically ruled the University, were the following: *Medicals*, Sir James Paget, Sir George Buchanan, Dr. Pye Smith, Sir Richard Quain; *Lawyers*, Dr. Wood, Mr. Anstie, Mr. Ostler, and Sir Edward Fry; *Scientists*, Sir Philip Magnus, Sir Albert Rollett, and Sir John Lubbock; *School Educationists*, Mr. Fitch and Dr. Holden. I have no return of the committees attended, but I am credibly informed they would give a like result.

- BISMARCK. Politische Briefe. 4. Sammlg. Berlin: Steinitz. 5 M.  
CLAUSSE, Gustave. Basiliques et mosaïques chrétiennes; Italie, Sicile. T. 1. Paris: Leroux. 16 fr.  
FREYER, A. Die Handschrift d. Bedentiner Osterspiels. Schwerin: Bärensprung. 4 M. 50 Pf.  
GODET, Ph. Art et patrie. Auguste Rachelin d'après ses œuvres et ses correspondances. Neuchâtel: Attinger. 4 M.  
GOURY, E. Les Latins: Plaute et Terence, etc. Paris: Hachette. 8 fr. 50 c.  
GRAUL, R. Max Liebermann, m. Radierungen. Wien: Gesellsch. f. vervielfältig. Kunst. 12 M.  
JAY, Raoul. Etudes sur la question ouvrière en Suisse. Paris: Larose. 3 fr. 50 c.  
LECOMTE, le Capitaine. La Vie militaire au T. khin. Paris: Berger-Levrault. 10 fr.  
LÖWIS OF MENAR, C. V. Die städtische Profanarchitektur der Gothik, der Renaissance u. d. Barocco in Bize, Reval u. Narva. Lübeck: Nahrung. 38 M.  
MÉRYAT, J. Les Yérida. Episodes de l'histoire des adorateurs du diable. Paris: Leroux. 3 fr. 50 c.  
MEYER, A. G. Lombardische Denkmäler d. 14. Jahrh. Giovanni di Balduccio da Pisa u. die Campionesen. Stuttgart: Ebner. 18 M.  
SAITSCHIK, B. Die Weltanschauung Dostojewski's u. Tolstoj's. Neuwied: Schupp. 2 M.  
SCHIFF, dat nye, vom Narragonien. Die jüngere niederdeutsche Bearbeitg. v. Sebastian Brants Narrenschiff (Bostock 1519). Hrag. v. O. Schröder. Schwerin: Bärensprung. 7 M. 50 Pf.

##### THEOLOGY, ETC.

- GLASSBERG, A. J. Sichon Brith Lariachonim. 1. Bd. Berlin: Bibliogr. Bureau. 4 M.

##### HISTORY, BIOGRAPHY, ETC.

- FLACH, Jacques. Les Origines de l'ancienne France. 10e et 11e siècles. II. Les Origines communales; la féodalité et la chevalerie. Paris: Larose. 10 fr.  
GEIGER, L. Berlin: 1888–1890. 1. Bd. 2. Hälfte. Berlin: Paetel. 7 M.  
GRÄBNER, A. L. Geschichte der lutherischen Kirche in America. 1. Thl. Dresden: Naumann. 9 M.  
KRETSCHMER, K. Die Entdeckung Amerika's in ihrer Bedeutung f. die Geschichte d. Weltbildes. Berlin: Köhl. 80 M.  
MAYER, H. Geschichte der Universität Freiburg in Baden in der 1. Hälfte d. 19. Jahrh. 1. Thl. 1906–1818. Bonn: Hanstein. 2 M.  
OLDENBURG, E. Zum Wartburgkrieg. Leipzig: Fock. 1 M. 30 Pf.  
PHILIPPSON, M. Friedrich III. als Kronprinz u. Kaiser. Berlin: Grote. 6 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BAILLOX, H. Histoire des Plantes: monographie des conifères, gnâciacées etc. Paris: Hachette. 8 fr.  
BRENTANO, F. Ueb. die Zukunft der Philosophie. Wien: Holder. 2 M.  
CLAUS, C. Beiträge zur Kenntniss der Süsawasser-Ostracoden. Wien: Holder. 27 M.  
DWELSHAUVERS, G. Les Principes de l'Idéalisme scientifique. Paris: Fischbacher. 6 fr.  
FORTSCHRITTE, die, der Physik im J. 1896. Red. v. B. Schwalbe. Berlin: Reimer. 24 M.  
GROBEN, C. Beiträge zur Kenntniss d. Baues v. Cuspidaria (Nesera) cuspidata olivi. Wien: Holder. 9 M.  
HERMENSJAT, L. Werther et les frères de Werther: étude de littérature comparée. Paris: Fischbacher. 4 fr. 50 c.  
SAINT-SIMON, Ecrits inédits de, p. p. P. Faugère. T. 8 et dernier. Paris: Hachette. 7 fr. 50 c.

##### PHILOLOGY, CLASSICAL ARCHAEOLOGY, ETC.

- CORPUS papyrorum Aegypti. T. III. Papyrus grec. Fasc. 1. Le Plaidoyer d'Hyperide contre Athénogène, p. p. Eugène Revillout. Paris: Leroux. 40 fr.  
DARMESTETER, James. Le Zend-Avesta: traduction nouvelle. 2e Vol. Paris: Leroux. 20 fr.  
EHRENGARD, archiologische, der römischen Quartalschrift zu de Rossi's LXX. Geburtstage. Hrag. v. A. de Waal. Freiburg-i.-B.: Herder. 16 M.  
GODEFROY, F. Dictionnaire de l'ancienne Langue française. 71e fasc. Paris: Bouillon. 5 fr.  
KAYSER, K. Das Buch v. der Erkenntnis der Wahrheit od. der Ursache aller Ursachen. Aus dem syr. Gruntext ins Deutsche über. Straßburg: Trübner. 15 M.  
KOEPP, F. Ueb. das Bildnis Alexanders d. Grossen. Berlin: Reimer. 3 M.  
PSICHARI, J. Etudes de philologie néo-grecque. Paris: Bouillon. 22 fr. 50 c.  
ROST, P. Die Kellschrifttexte Tiglat-Pileser III., nach dem Papierabklatschen u. Originalen d. Britischen Museums neu hrag. Leipzig: Pfeiffer. 20 M.

#### CORRESPONDENCE.

"W. B. SCOTT'S AUTOBIOGRAPHICAL NOTES."

London: Dec. 17, 1892.

In the Book of the Prophet Blake, and in the chapter entitled *Aurigues of Innocence*, will be found these words:

"The poison of the snake and newt  
Is the sweat of envy's foot:  
The poison of the honey-bee  
Is the artist's jealousy."

It is not this latter poison which exudes from the reopened grave of "a painter who could not paint." A humble but early com-

mentator on the sacred text in the first year or so of its ever-blessed revelation may perhaps be permitted to append the following additional couplet—apocryphal in the canonical sense, deniable or disputable in none.

"The poison of the parasite  
Is the steam of sewers at night."

I am sorry to be compelled, like that memorable athlete of the (Grace-Walking) faith, Brother Zephaniah Stockdoller, to "sing another little hymn." But Mr. Minto, like Colonel Quagga, insists on it. *Tu l'as voulu, George Dandin. Et tu l'auras.*

In a letter (ACADEMY, December 10) which halts between inadequate apology and tremulous defiance, Mr. Minto gives himself away and throws up his case by one candid and creditable admission. "Of course," he confesses, "I owe Mr. Swinburne an apology for printing anything about him at all." Of course he does: and by no manner of means to Mr. Swinburne alone. But the apology comes just a little too late: the recognition of duties and decencies incumbent on an editor and natural to a gentleman should have preceded rather than followed the issue of a book in which those duties are set at nought and those decencies are trampled underfoot. And when apology comes halting after time on so fragile a crutch, it should at any rate be straightforward, honest, and ingenuous. Reverse each one of these three epithets, and you will find the three most appropriate to Mr. Minto's attempt at half-hearted apology and impossible self-exculpation. Had he done what he admits—when driven by compulsion to admit it—that he must apologise for having failed to do; had he submitted to me the proofs of the passages in which my name had been taken in vain by the hypocrite whose true nature it was left for him to reveal, I should simply have desired that every such passage should be cancelled.

Mr. Minto very truthfully observes that the "allusions" to my humble self are—happily for me—few and trivial. Mr. Minto very impertinently attributes to my remarks on these "allusions" the quality of "fury"—which he is apparently unable to distinguish from the more appropriate emotion of disgust. And Mr. Minto very disingenuously evades the point at issue by citing a single passage, harmless enough in itself, and affecting astonishment that it should excite any sense of irritation. That the whole tone, the whole accent, the whole spirit of W. B. Scott's "allusions"—to adopt the comically inappropriate euphemism devised by the obliquely apologetic dexterity of Mr. Minto—can by no possibility be mistaken for anything other than insolent, impertinent, presumptuous, and malicious, the dullest hind of letters could not conceivably fail to recognise. And though Mr. Minto has chosen to assume the grotesque and graceless mask of such a miserable dullard, he can hardly hope that the disguise will impose upon any reader. He can hardly hope that his excellent contributions to criticism, his admirable evidences of scholarship, can be universally or even generally forgotten. Brutus may have successfully assumed the disguise of a drivelling idiot to impose on the credulity of Tarquin: Mr. Minto must not hope to follow that legendary example with any chance of success. To say that I "repeat in effect" what Scott lyingly records, and that the viperish backbiter "did not see" a good-humoured little jest "in its true inwardness" (a phrase which I will assume to be good Scotch: it certainly is not good English), is to play the part of a born fool very awkwardly indeed. I must congratulate him on his double failure in the attempt to represent himself as an idiot, and in the attempt to play the part of an equivocator. He cannot execute that favourite political performance, the

double shuffle, with plausible or tolerable grace: he should take lessons from some past-master in the priestly art of prevarication—if any such representative survives of such grand old liars as the proverbial and immortal Escobar.

There is one passage, however, in Mr. Minto's otherwise disingenuous letter, which I am happy to recognise as creditable to the writer. It is impossible that even the reptile rancour, the omnivorous malignity, of Iago himself could have dreamed of trying to cast a slur on the memory of that incomparable lady whose maiden name was Siddal and whose married name was Rossetti. To one at least who knew her better than most of her husband's friends the memory of all her marvellous charms of mind and person—her matchless grace, loveliness, courage, endurance, wit, humour, heroism, and sweetness—is too dear and sacred to be profaned by any attempt at expression. The vilest of the vile could not have dreamed of trying "to cast a slur on her memory."

For one thing she did they would not take the life of Sycorax: for one thing apiece they have written I will not bear more heavily than I can help on the writer and the editor of William Bell Scott. I am content to overlook the rather serious provocations and offences of Mr. Minto in consideration of the exquisite drollery, the farcical gravity of his high-toned and pathetic protest against my "gross and unmeasured" vituperation of "a dead man" whose posthumous calumnies absolutely seethe and reek with equal and impartial impertinence towards the dead superiors who had preceded and the living superiors who survive him. And towards the worthy Scotus himself I cannot bring myself to feel the due austerity of scorn deserved by such thankless and rancorous conceit, when I read his estimate of his obligation to the eminent artist whose generous kindness condescended to illustrate the text supplied by him,\* and the register of his apparent opinion that he was neither poetically nor socially (God save the mark!) inferior to any one of the three persons to whom the volume thus beautified by a better man's genius was inscribed. When we hear a man gratuitously bragging about his social position, we may not feel inclined to exclaim with Charles Lamb, "Do let me feel that gentleman's bumps"; but we must naturally feel disposed to say, "Do let us look at that gentleman's quarterings." The House of Malagrowther, for aught I know, may be able to show quarterings with princes—that is a matter for the College of Heralds to decide—but until Garter King-at-Arms has spoken we may surely be permitted to doubt whether a Mac-Malagrowther, by right of the appropriate bar sinister in his shield, can claim precedence as a descendant of Crusaders.

Such revelations of character as abound throughout these two repulsive and amusing volumes are from one point of view as significant as they are insignificant from every other. This sinister old satellite of more or less notable or memorable contemporaries is undoubtedly unworthy of any further commemoration than may be conferred by an epitaph of which I freely make a present to his executors:

"Here lies no envious man! restrain surprise;  
For in this grave† incarnate Envy lies."

And, indeed, for my own part, in the teeth of this detestable autobiography, I am fain to believe that his better moods, however transient and untrustworthy, were genuinely cordial and

\* "I was never sure," says the grateful old scribbler, "that he quite made out what any of the poems was about." The fault, in that case, must of course have lain with Mr. Tadema—evidently a person of deplorably defective intelligence.

† Query—"from this grave"?

loyal while they lasted. I have had letters from him which I can hardly realise as having been written by the hand which laid bare the nakedness of a soul so mean in its malignity and so graceless in its egotism. But after all it is of no particular importance whether a little more or a little less than justice be done by the few who may remember him to the memory of a far from memorable man. A much more serious question is this: whether it is or is not to be tolerated that the name of any private gentleman who may ever have had any acquaintance with a secret scribbler or forger of such reminiscences as might be penned from memory in the pantry by an eavesdropping footman should be dragged into such unenviable publicity as must associate it with the name of so discreditable and disagreeable a parasite. I may be told that I have not much to complain of; but I make no personal complaint. I simply desire to enter my protest, futile and fruitless as it may be, against the public violation of privacy and the public prostitution of confidence. Whether this offence be committed by a liar or by a truth-teller, the offence against honour, against courtesy, and against society is the same.

A. C. SWINBURNE.

London: Dec. 16, 1892.

My attention has only now been called to two articles published in THE ACADEMY for December 3 and 10; the first being a review by Mr. William Sharp of the *Autobiographical Notes of the late Mr. William Bell Scott*, edited by Prof. Minto, and the second being Prof. Minto's rejoinder to the review. Both these articles relate in part to my deceased brother Dante Gabriel Rossetti.

I read Mr. Scott's book soon after it came out, and felt very much inclined to say nothing about it in print; but it seems to me that I could not continue wholly silent, without appearing to shirk a duty which becomes incumbent upon me, now that the book, in its relation to my brother, is made a subject of controversy. I loved and honoured Mr. Scott from the time when first I knew him, towards 1848, up to his death in 1890; yet I cannot ignore the fact that, whatever the reason on his part, some of his statements affecting my brother are, according to my view of them, unkind, unhandsome, inaccurate, and practically incorrect and misleading. The sanctity or the superstition of an olden friendship withholds me from saying a word of harshness regarding Mr. Scott. I will, however, with your permission, set down a few particulars, though these will mainly concern myself. My primary object in writing them is not to vindicate myself, who have not been assailed in any tangible way, but to suggest to the reader that, if Mr. Scott's neutral-tinted allegations concerning me are the reverse of trustworthy in detail, some of his dark-tinted allegations concerning my brother deserve to be perused with considerable suspense of judgment.

To take an illustration. Mr. Scott says (vol. ii., p. 179) that in April 1874 my brother wrote from Kelmscott, asking Scott to lend him £200 to meet a momentary need. Mr. Scott sent him a cheque for that amount, but it was immediately returned with thanks, on the ground that my brother had meanwhile received other money, and no longer needed the cheque. So far nothing appears but what does credit to the friendliness of Mr. Scott without besmirching the memory of Dante Rossetti. But Mr. Scott adds the following words:—

"He had by that time lost nearly every old friend save myself; did he now suspect that I was among his enemies, and had he done this to try me? I fear this semi-insane motive was the true one."

Now for my own part I cannot see the least reason for supposing that this was the true



motive; and, as I would like readers to be equally sceptical regarding Mr. Scott's inference, I proceed to show that his mode of representing some other facts is anything but correct.

Vol. i., p. 277.—Mr. Scott says that I visited him in the first year—i.e., 1848—of his acquaintance with Dante Rossetti and his circle; "in the summer of 1848 he [myself] appeared in Newcastle," where Scott was then domiciled. This is totally incorrect. I never appeared in Newcastle, nor visited Scott, till the autumn of 1850, when I halted at Newcastle on my way back to London from Edinburgh. Then Mr. Scott proceeds to say that, when I was leaving at the close of this visit, mis-assigned by him to 1848, I introduced the subject of the magazine named *The Germ*. "He [myself] suggested that the [pre-Raphaelite] brotherhood was going to print something I might hear of." This again is totally incorrect. My visit, having really taken place in the autumn of 1850, was subsequent to the birth and death of *The Germ*, which was begun late in 1849, and ended in the early spring of 1850. I have thus demonstrated (to any one who does not discredit my positive assertion) that in this anecdote Mr. Scott was certainly wrong as to both time and place. Moreover, I could not in 1848, even elsewhere than in Newcastle, have spoken about the project of the forthcoming *Germ*, for no such project in any way existed until 1849 was well advanced. I am not now aware that I spoke to him about the project in any place or at any time.

Vol. ii., p. 128.—Mr. Scott here makes some observations on reviews, written by personal acquaintances of my brother, upon his volume entitled *Poems*, 1870. With this matter Mr. Sharp has dealt; and I would not add any remark upon it, were it not that Mr. Scott has cited something that I said or wrote, confirming (as he considered) his own views. It is quite true that from first to last I advised my brother to care nothing about who reviewed his poems, or how they might be reviewed; I would tender the same advice to any other author, and, in reference to all my own small literary performances, I have invariably acted upon it. I must, however, dissociate myself from the tone of what Mr. Scott has said, affecting my brother, as to "working the oracle," or, as some current writers have agreed to term it, "nobbling the press."

Vol. ii., p. 172.—"William, who was made seriously ill by his brother's state"—i.e., his illness in the summer of 1872. This is a testimonial to my fraternal affection, and as such I would willingly accept it. But it is not a fact. I was not seriously ill: needed no doctor and no curative treatment, and pursued (with casual interruptions, not grounded upon ill-health) my ordinary official and other occupations.

Vol. ii., p. 174.—"His brother William had been so prostrated by anxiety, loving Gabriel much and fearing him not a little, that F. M. Brown took all business matters out of his hands." I scarcely know what is meant by saying that I feared Gabriel not a little; I feared him not at all, but I feared for him at that date (1872) and at other later times. It is wholly erroneous to say that Mr. Ford Madox Brown took all business matters out of my hands; but most true that he was the kindest and most thoughtful of friends and advisers both to my brother and to myself. It was I who managed my brother's money affairs in 1872, when he was disabled by illness, and for some months away in Scotland. I alone, for instance, transacted the whole matter of turning his collection of blue china into money. The fact is that, as I had at that date no banking account of my own,

while Mr. Brown had an account at the London and Westminster Bank, St. James's-square, the funds accruing from the sale of the china, and perhaps some other funds proper to my brother, were placed in the bank just mentioned, in the joint names (if I remember right) of Mr. Brown and myself; certain it is that I took, from first to last, an active part in dealing with the money, so as to keep my brother's affairs properly in train until he returned from Scotland, and settled for a while at Kelmscott.

Prof. Minto writes, "I am most willing to prune [the two volumes of their mis-statements], but I must first have the mis-statements pointed out." I have here pointed out some of the mis-statements, and should be glad to see these, and others far more important, pruned away as early as opportunity may arise.

W. M. ROSSETTI.

#### THE OBIT OF ST. COLUMBA.

Youghal: Dec. 17, 1892.

Mr. Anscombe still refuses (ACADEMY, December 10) to substantiate his fundamental assumptions that the original Computus of Iona was based upon Alexandrine epacts. Apparently, he misunderstands his position. I demanded evidence to which I am plainly entitled. In lieu, I am presented with queries respecting the Cycles of 19 and 84! The device is too transparent. Collateral matter of the kind I decline to be enticed into; otherwise, Mr. Anscombe might fence with the question until the Greek Kalends. When he propounded the dictum that St. Columba died in 580, Mr. Anscombe, it is to be presumed, was prepared to prove it: *Quod gratis asseritur gratis negatur*. He can scarcely complain if an adverse judgment be formed from finding it necessary to goad him to a sense of what lies upon him. Accordingly, until the requisite data are produced, this discussion must close so far as I am concerned.

His four "important" statements regarding the Annals of Ulster Mr. Anscombe makes no pretence to maintain. But he is maladroit enough to aggravate his default. Maguire states (ACADEMY, December 3) that the Battle of Kildare was fought on Tuesday, August 27, 781. In that year, however, August 27 fell on Monday; the true date was 782. Mr. Anscombe, nevertheless, will have it (ACADEMY, December 10) that Maguire was a "practised annalist," who gave "the century, the year, the month, the day of the month, and the day of the week"!

Mr. Anscombe will not admit that he confounded the Cycles of 28 and 19. Well, here is what he did. The Annals of Ulster have: "[563] *Kal. Jan.*, 2 f., 1. 21." The correct description of 563 is *Kal. Jan.*, 2 feria, Solar Cycle 12. The Annals have 1. 21 by mistake; eleven years lower [574, 2 f., 1. 23] they give the correct figures, 1. 23. Now, every worker at first hand knows that the soli-cyclic numeration is not once employed in these Annals. In ignorance of this and of the cabalistic *l(una)*, and finding that  $(574+9) \div 28$  leaves 23, he applied the formula to 563. The result is "Solar Cycle 12" vice "moon 21." But, needless to say, 21 and 23 stand beyond the reach of emendation— $(563+1) \div 19$  leaves XIII. (Golden No.)=epact 21;  $(574+1) \div 19$  leaves V.=epact 23. Comment is superfluous.

The taunt of having abandoned his Innisfallen equation has fallen unheeded upon Mr. Anscombe. Similarly, the A.P. of Nennius = A.D. 29 is left to its fate (as a set-off, we are promised something anent St. Patrick!). In connexion herewith, I am challenged to "demolish" figures respecting the Easter of 631. In that year, according to Mr. Anscombe, moon 24 = April 1; moon 14 = Sunday, Ap. 21. To test the second equation: What is the

lunation of Ap. 21 (*xi., Kal. Mai.*), G. No. V., by computistic rules? (*Mai. in Kal.* 121–11 + 23)  $\div 59$  leaves 15—that is, the Computus assigns moon 14 to Saturday, Ap. 20; moon 15 to Sunday, Ap. 21. This calculation, it will comfort Mr. Anscombe to learn, is confirmed by the four Calendars in Hampson†, the comparative Calendar in Boucherius‡, and the perpetual Calendar in Ideler§—all of which place V. (to mark new moon) at Ap. 7. On the other hand, Mr. Anscombe, in his "full knowledge of the significance of the epact," "subjected" the April moon of V. "to the strain of the embolisms." Thereby he gave it 30 days instead of 29, assigned new moon to April 8, and created a brand-new Cycle of 19! *Mirus calculandi preceptor*.

B. MACCARTHY.

P.S.—In my letter in the ACADEMY of December 3, p. 509, col. 2, l. 25, for "later" read "earlier"; and l. 72, for "Mennius" read "Nennius."

#### DANTE'S "GUIZZANTE."

Hôtel de Provence, Cannes: Dec. 19, 1892.

Prof. Fredericq's note on the above subject in last week's ACADEMY shows that, in adopting the statement that "Cadsand has never been within the boundaries of Flanders," I committed a serious error. I am much obliged to Prof. Fredericq for drawing attention to the fact. The contention that "Guizzante" cannot on geographical grounds be identified with Cadsand must consequently be withdrawn. The failure, however, of that particular portion of the argument does not in the least affect the real point at issue, viz., the identity of the name "Guizzante" with Wissant. That I may fairly claim to have conclusively proved by the evidence of Villani, coupled with the parallel Provençal and Old French forms, which I adduced in my letter in the ACADEMY of December 10.

PAGET TOYNBEE.

Paris: Dec. 19, 1892.

Allow me to supplement Prof. Fredericq's reply to Mr. Toynbee by maintaining, as I had already done in *Notes and Queries*, that Guzzante—this, not Guizzante, is the general reading—is Cadzand. That Wissant was an important haven in Dante's time is undisputed, but proves nothing, for Cadzand was still more important, being the chief trading port of Northern Europe. Wissant, moreover, required no dikes to keep out the sea, which must have long been retiring, and was soon destined to leave it dry; whereas the region between Bruges and Cadzand, was in the thirteenth and fourteenth centuries the scene of great activity in the construction and repair of dikes. It is likely enough that Dante—who, as Mr. Gladstone has shown, usually chose his similes from spots he had visited—witnessed that activity; and that when he says "i Fiamminghi tra Guzzante e Bruggia . . . fanno lo schermo," he means by *fanno* not merely "make," but "are making." To justify Wissant, on the other hand, we must suppose that "tra Guzzante e Bruggia" is a periphrasis for Flanders, in which case Antwerp would have been a better terminus than Bruges, and that Dante referred to Flemish embankments in general, which is unlike his customary precision. If, on the contrary, he refers to the high-banked dikes between Bruges and Cadzand, his second simile, the embankment of the Po at Padua, is thoroughly in keeping with the first.

Mr. Toynbee cites Villani in proof that the Italian form of Cadzand was Gaggiante; but

\* See *Todd Lectures*, Vol. III., pp. 348-9.

† *Med. Aevi Kalend.*

‡ *De Doct. Temp.*, p. 153.

§ *Handbuch*, etc., Vol. I., p. 194.

according to the *Inventaire des Archives de Bruges* (1879-82), that form from the thirteenth to the sixteenth century was "Cazzante." Probably Dante, mistaking the first sound, wrote "Gazzante," which a careless or ignorant copyist turned into "Guzzante."

Thus Cadzand answers all the conditions of the simile; for it needed protection against the inroads of the sea, and it was in Flanders, the left bank of the Scheldt being called Dutch or States-Flanders till 1794, and not being joined to Zeeland till 1815.

J. G. ALGER.

#### THE GOSPEL ACCORDING TO PETER.

Trinity College, Dublin: Dec. 19, 1892.

It seems worth while to jot down a few points in which the account of the Passion known to Cyril of Jerusalem suggests the use of the Gospel of Peter.

In Cyril's Thirteenth Catechetical Lecture, § 24, we have *ἱσταυρώθη τρίτην ὥραν ἀπὸ δὲ ἑκτῆς ὥρας σκότος ἐγένετο ἕως ἑννάτης· ἀπὸ δὲ ἑννάτης πάλιν φῶς*. Cf. *Peter*, § 6: *τότε ἡλίου ἐλαμψε καὶ εὐρέθη ὥρα ἐν δέτη*. This reappearance of the sun is not mentioned in the Canonical Gospels.

In *Cat. xiii. 25* we have: *ἐν αὐτῶν γὰρ ἡμέρᾳ καὶ ἑσπέρῃ, αἱ μὲν γυναῖκες αὐτῶν ἐκόπτοντο καὶ ἐκλαίον, ὠδυνῶντο δὲ ἀποκρυβέντες οἱ ἀπόστολοι*. Cf. *Peter*, § 7: *καὶ τετραμέντοι κατὰ δίδουσαν ἐκρυβόμεθα*; and also § 12, where the women say: *εἰ καὶ μὴ ἐν ἑκείνῃ τῇ ἡμέρᾳ ἡ ἱσταυρώθη εὐνῆθημεν κλαύσαι καὶ κόψασθαι*.

Again in *Cat. xiii. 26*, we find the remarkable word *λαχμός*, which occurs in *Peter*, § 4. Cyril says: *καὶ λαχμός περὶ τοῦτου γίνεταί τοις στρατιώταις*; he speaks, indeed, as if *λαχμός* was the word used in some familiar account of the Passion, for he cites Ps. xxii. 19, *διεμερίσαντο τὰ ἱμάτιά μου ἑαυτοῖς, καὶ ἐπὶ τὸν ἱματισμὸν μου ἔβαλον κλῆρον*, and then adds, what would be a quite unnecessary comment if he only had the Canonical Gospels in his mind, *κλῆρος δὲ ἦν ὁ λαχμός*.

Mr. Rendel Harris suggests (*Gospel of Peter*, p. 86) that the expression *σύρμεν* (or *ἄρμεν*? cf. *Eus. H. E. ii. 23*) *τὸν νῆον τοῦ θεοῦ* in § 3 is a reminiscence of Isa. iii. 10 (LXX). It may be noted that this verse is applied to the circumstances of the Passion by Cyril (*Cat. xiii. 12*).

Cyril does not, indeed, mention the Gospel of Peter as a book to be avoided in *Cat. iv. 36*, where he warns his hearers against extra-canonical writings; but he constantly declaims against Docetic notions of the Crucifixion which seem to have been prevalent (see *Cat. xiii. 4* and 37).

J. H. BERNARD.

Bodleian Library, Oxford: Dec. 18, 1892.

My corrected proof last week missed the press: for *εἶδε* read *ἔδωκε*; for "p. 18 of the *Doctrine of Addaeus*" read "p. 10"; and add *μετὰ* to the elided prepositions.

EDWARD W. B. NICHOLSON.

#### APPOINTMENTS FOR NEXT WEEK.

TUESDAY, Dec. 27, 8 p.m. Royal Institution: "Astronomy," I., by Sir Robert S. Ball.

WEDNESDAY, Dec. 28, 4 p.m. London Institution: "Combustion: Slow, Rapid, and Explosive," I., by Prof. Vivian Lewes.

THURSDAY, Dec. 29, 8 p.m. Royal Institution: "Astronomy," II., by Sir Robert S. Ball.

FRIDAY, Dec. 30, 4 p.m. London Institution: "Combustion," II., by Prof. Vivian Lewes.

4.30 p.m. Geographical: "All the World Over," by Mr. John Coles.

SATURDAY, Dec. 31, 8 p.m. Royal Institution: "Astronomy," III., by Sir Robert S. Ball.

## SCIENCE.

EGYPT AS A ROMAN PROVINCE.

*Essai sur la Province romaine d'Égypte depuis la Conquête jusqu'à Dioclétien*. By Abdallah Simaika. (Paris: Thorin.)

THE volume which Dr. Simaika has just published ought to receive a hearty welcome on several accounts. In the first place, it supplies a want. We have histories of Pharaonic and Ptolemaic Egypt, and Mohammedan Egypt has found more than one historian; but Roman Egypt has hitherto been neglected. In spite of the materials which have accumulated of recent years, and have given us a fresh and vivid insight into the social and economic condition of the country under the Roman empire, in spite, too, of the labours of scholars like Letronne, Mommsen, and Wilcken, a systematic account of the Egyptian people during a long and important period of their history has never been hitherto attempted. The second part of Sharpe's *History of Egypt* is the nearest approach to it.

Then, secondly, Dr. Simaika's work is written with French lucidity. In clearness of arrangement and thoroughness of treatment it leaves nothing to be desired. Geography, agriculture, commerce, social and economic conditions, justice, civil and political administration, and military organisation, all alike receive due attention. The author has gone to the best authorities, and his references are numerous and exact.

In the third place, it is gratifying to find a native Egyptian, whose Coptic faith guarantees the purity of his blood, devoting his attention to the past history of his country, and more especially to that portion of it which has been neglected by European scholars. The "Essay," as Dr. Simaika modestly terms it, is a good augury for the future; and we hope it will prove but the beginning of a long series of researches by the Egyptians themselves into the past annals of a country whose history has been in so large a measure the history of the world.

But it must not be imagined that, because the book is learned and full of industrious research, it will, therefore, be found dull even by that nondescript person, "the general reader." It is interesting in manner as well as in matter, and henceforward ought to form as much a part of the literary luggage of visitors to the Nile as the *Histories* of Brugsch or Sharpe.

I do not think it will be long before a second edition is called for. In view of this, I would urge the author to read through the back numbers of the *Revue égyptologique*, in which he will find many articles by Prof. Révillout bearing upon his subject. Prof. Mahaffy's *Memoir* on the Petrie Papyri appeared too late for him to profit by it; and the second part of the *Memoir* is still in the press. When it appears, it will be found to contain important additions to our knowledge of the administrative system of Egypt which was begun under the Ptolemies, and continued under the Roman emperors.

One of the chief sources, however, of our knowledge of the economic and administrative condition of Roman Egypt is to be derived from the "ostraka," or

inscribed potsherds, of which so many hundreds have now been discovered at Elephantinê, Karnak, Koptos, and other places. Unfortunately, comparatively few of them have as yet been published. Those from Elephantinê, which are preserved in the British Museum, have been deciphered and edited by Dr. Birch in the *Proceedings* of the Society of Biblical Archaeology (for March, May, and June, 1883), and a few from Karnak and Dakkeh have been published by Dr. Wilcken and myself (e.g., in the *Proceedings* of the Society of Biblical Archaeology for May, 1887). My own collection of ostraka numbers about 1200, the complete editing of which will be necessarily a work of time. The series begins in the time of the Ptolemies, and ends in the reign of Aurelian. For the most part the ostraka are receipts for the payment of taxes, but among them are private memoranda and accounts, and even letters. One of those from Karnak, in my possession, is a request from the clerk to his "master Isidoros that he should bring him a "commentary on the first book of the Iliad." Of some others from the same locality I gave an account in the *Jewish Quarterly Review* two or three years ago. They show that, in the reign of Ptolemy, Physkon, the collector of the taxes for the sacred domain of Amon at Thebes was a Jew called Simon, the son of Eleazar. Simon himself could not write Greek, but the Hellenisation of his family proceeded rapidly, and his son who succeeded him in his office was not only a Greek scholar, but also bore a Greek name. Perhaps I cannot conclude this review better than by giving translations of two of my ostraka. They will at all events give an idea of the contents of this curious class of ancient documents:

"Marcus Clodius Alyras, through his son Panos, for the month Epeiphi of the first year of Aurelius Antoninus and Aurelius Verus, the lords (and) emperors, has registered on behalf of the assessment of late-paid taxes (*ἐσλ[ων] τ[έλ]ων*) for the month Khoiak of the 23rd year of the deified Antoninus, 14 drachmae of debased silver. (Dated) the first year of Aurelius Antoninus and Aurelius Verus the lords (and) emperors, the 10th day of Epeiphi. Horos has signed (the receipt)."

"For Heracianus 37 Egyptian beans (*καλ[οκας]ας*) from the newly-planted ground; also five beans from the estate called Pikeraton; 3 (measures) of wine and 2 of vinegar for filling 5 cups. I have also bought double jars for 5 drachmae, and have given the double-jars to Orion the scribe."

What can be meant by the *διπλοκεράμια* or "double-jars"?

A. H. SAYCE.

#### CORRESPONDENCE.

THE LIBRARY OF MENDES.

52, Margaret-street, London, W.: Dec. 20, 1892.

We now learn from M. Naville's statement to the Egypt Exploration Fund, that that society has a site of the highest possible value in their hands. The library of Mendes has been found, and is full of carbonised papyri, the only form in which papyri can be preserved in the damp Delta. These papyri are in distinct rolls, and are therefore much better preserved than those of Tanis, which were in a mere peaty-looking

stratum when I found them. Yet the latter were saved, and opened without any appreciable loss, and highly valuable and unique works have been published from them. The Mendes rolls of papyri are, moreover, stated to be legible; and the specimens which I saw in a dealer's hands in Cairo from there were in excellent condition, firm and glossy, though of course excessively fragile.

It is now essential that a thoroughly skilled worker be sent to rescue all that can be obtained, though a great part has been destroyed in the "cleaning" of the chambers by the finder. Every document should have its position recorded, as the collocation of them may throw light on their arrangement.

Let us hope that nothing more will be "cleaned" by explorers in the name of science, after the fashion that this library has been so far dealt with.

W. M. FLINDERS PETRIE.

#### SCIENCE NOTES.

SIR ARCHIBALD GEIKIE, as we learn from *Nature*, has undertaken to write the Life of Sir Andrew C. Ramsay, his predecessor in the Geological Survey. Sir Andrew Ramsay spent nearly the whole of his scientific career in the service, so that the record of his life and the story of the progress of the Survey are closely bound together. This is the third member of the staff of the Survey whose memoirs Sir Archibald Geikie will have written, the two others being Edward Forbes (whose life he wrote in conjunction with the late Prof. George Wilson) and Sir Roderick Murchison.

A COURSE of two lectures to young people will be given, on behalf of the Royal Geographical Society, by Mr. John Coles, map curator to the Society, on December 29 and January 5, at 4.30 p.m., in the Hall of the University of London, Burlington House. The title of the lectures is, "All the World Over"; and they will consist of an exhibition of lantern slides, with explanation and anecdotes.

#### FINE ART.

##### ART BOOKS.

*Drawing and Engraving: A Brief Exposition of Technical Principles and Practice.* By Philip Gilbert Hamerton. (A. & C. Black.) In this volume Mr. Hamerton has collected, in a revised and augmented form, and with the addition of numerous plates very helpful to a full understanding of the technical details with which he deals, the excellent articles on Drawing and Engraving which he contributed to the last edition of the *Encyclopædia Britannica*. Written under a constant need for compression, the book is far from exhaustive; but it is eminently instructive and suggestive, and will form a useful introduction to the arts which are its subject. In the chapter on "Primitive Drawing" we have interesting references to design among the Egyptians and Assyrians; and the vase painting of the Greeks is treated more in detail, and illustrated with some good examples—among them a very fair coloured reduction from the famous Camirus Amphora, representative of the fully developed method of the Rhodian artists of about B.C. 350. Mediaeval illumination is next briefly reviewed; the Renaissance, with its draughtsmanship "at once more scientific and more ideal" than any that preceded it, is touched upon; and following chapters deal effectively with "The Picturesque," with "The Law of Progress in Drawing," and with "Drawing for Photographic Purposes." In the portion of the book devoted to engraving the author is thoroughly on his own ground. No writer of our time has the power of describing a technical

process with more lucidity than Mr. Hamerton, and the accounts of the different methods of engraving are given with admirable accuracy and conciseness. Even a process so little known as "Pyrogravure"—a modern improvement on the old "poker-work," in which a decorative design is burnt into a wooden surface by means of a platinum point kept incandescent by a current of carburetted air—finds its place in the volume. Necessarily, little space has been devoted to an historical survey of the progress of engraving in its several methods; but we should have welcomed some reference, at least, to the early wood-engraving of Italy—as it appears in such works as the *Hypnerotomachia*, and the 1488 *Petrarch* of Venice—which, in its aims and technique, differed greatly from that current in the North. Among other interesting matter in the Appendix are notes upon Turner's idealisation of the landscapes which he professed to depict, illustrated by sketches, by Mr. Hamerton, of the "St. Cloud" in the vignettes to *Scott* and the "St Germain" in the *Rivers of France*, with, for comparison, topographical sketches of the actual scenes. The numerous plates of the volume, including Amand Durand reproductions from Schongauer, Van Leyden, Dürer, and Rembrandt, add greatly to its beauty and serviceability. Among the examples of modern line-engraving, the publishers are fortunate in having been able to include two of William Miller's original plates from Turner's vignettes to *Scott*, which, however, are printed too heavily and blackly; and one of the most charming illustrations in the book is Mr. Frank Short's "Evening Tide at Rye," an excellent example of the right application of mezzotint to landscape.

*Angelica Kauffman.* By Frances A. Gerard. (Ward & Downey.) Miss Gerard has evidently taken a good deal of pains in writing this book and compiling the appendix, which includes a list of Angelica's paintings and the engravings from them, a guide to the houses she decorated, and many other pieces of information which will be useful to all interested in the history of the celebrated artist who, in her day, turned the heads of so many men, including perhaps that of Sir Joshua Reynolds. For those who care for the romantic elements in her history, this book will not, of course, compare with Mrs. Ritchie's charming story, though it may fairly be presumed to cling a little closer to facts. It pretends, indeed, to do no more than to give in as few words as possible the truth of the case, and no doubt may be generally accepted as reliable. The carelessness, however, that is shown here and there makes us fear that Miss Gerard's authority, especially in the spelling of names, is not to be accepted without corroboration; and the impression which the book leaves is that she has undertaken a task for which she is not quite fully equipped.

*Dawn of Art in the Ancient World.* By W. M. Conway. (Percival.) Mr. Conway tells us that "the kernel" of his book "is the substance of three lectures, delivered at the Royal Institution in January, 1891." Whatever may have been its origin, it is charmingly written, and in spite of its small size, carries the reader over a large tract of ground. From the ages of stone and bronze we are taken to the civilisations of Egypt and Chaldea, and to the culture and art of which we are the heirs. Even the cats of Egypt have a concluding chapter to themselves, and Mr. Conway shows that they are well worthy of the honour. Mr. Conway's information is accurate; he has taken note of the latest discoveries, and the suggestions which he makes from time to time show that he is not content to take his learning at second-hand.

#### CORRESPONDENCE.

##### A ROMAN INSCRIPTION FROM CARLISLE.

Christ Church, Oxford: Dec 15, 1892.

Some readers of the ACADEMY may be interested in a Roman inscription found a few weeks ago at Carlisle. The exact provenance is Gallows Hill, where a Roman cemetery exists close to the London road. The excavations necessary for a new row of houses along this road led to the discovery of several interments, and, in particular, of an inscription, 31 × 20 in. in size, lying face downwards over a wooden coffin. The text, which is imperfect at the end, reads:

	D	M
	FLAS	ANTIGONS PAPIAS
	CIVIS	GRECVS VIXIT ANNO
	PLVS	MINVS LX QVEM AD
5	MODVM	ACCOMODATAM
	FATIS	ANIMAM REVOCAVIT
	SEPTIMIADON	

The lettering is clear and, except at the end, quite certain: there appear to be no stops. The reading is equally plain: *D(is) M(anibus) Fla(vi)us Antigon(u)s Papias, civis Gr(a)ecus, vixit annos plus minus lx, quem admodum (?) accom(m)odatam fatis animam revocavit septimianon . . . ?* Quem admodum may also be read *quemadmodum* or *quem ad modum*. The seventh line and whatever followed have been "chadded" off.

The inscription is one of the rare examples of fourth century tombstones, of which we have very few attested specimens in Britain. This date, though not expressed on the stone, can be deduced from the following details:

1. The name Flavius, popularised by the Flavian dynasty of the Constantines, is exceedingly common in the fourth century. The late cemetery at Concordia contains a large proportion of Flavii (*C v.*, Cagnat *année épigr.* 1890 n. 143 foll, 1891 n. 101 foll.), and the index to the fifth volume of the *Corpus* shows sixty Christian Flavii out of 180 occurring in the volume. The name was adopted even by barbarian kings.

2. The abbreviations, *Flas Antigons* for Flavius Antigonus, are thoroughly characteristic of the fourth century. I do not know that these actual forms occur elsewhere; but we have such parallels as *Iulians* (*C. xii.* 5351), *Ianfor Ianuarius*, *Februs* for *Februarius*, *habt* for *habeant*, *Debres* for *Decembres* (*C. xiv.* 399), and even *R.P.RS.RTA* for *respublica Romanis restituta* (*C. viii.* 10293). All these belong to the system which resulted in *epus* for *episcopus*, and differ entirely from the earlier abbreviations by initial letters or syllables.

3. The use of *civis* to denote nationality is also common in later times, and may be illustrated from any volume of the *Corpus*. There are six or seven examples among the British inscriptions alone, and the use spread even into literature, as *civis Gothus* in Sidonius (*Ep. vii.* 6, 2) shows. *Civis Graecus* in the present case need not refer specially to Greece. A Christian inscription found in Hungary (*C. iii.* 4220) mentions a *civis Graecus ex regione Ladicena*—i.e., from Phrygia.

4. The formula *plus minus*, though as old as the XII. Tables, is rarely used on tombstones in reference to age until the fourth century, and is, indeed, almost exclusively a Christian formula.

5. The lettering and general fashion of the inscription also strongly point to the date suggested. In particular, the letters *F L S M* (not here given in facsimile) are in favour of it.

It may, then, be concluded that the stone was cut in the fourth century. It might, *a priori*, indeed, be possibly later; but as the Roman occupation of Britain ended about 400 A.D., it is difficult to put the inscription into the fifth century, and there is no reason not to assign it

to the age of the Constantines, which it best suits. One may go further, and conjecture that it is possibly a Christian monument, though the evidence for this is less conclusive than that for the date. But *plus minus* is, I think, rightly reckoned by epigraphists as more or less characteristically Christian, and the occurrence of DM on a fourth century Christian inscription need cause no surprise. Ferdinand Becker (*die heidnische Weiheformel D.M. auf altchristlichen Grabsteinen*, Gera 1881) gives about 100 examples, mostly from Rome and its neighbourhood; and, though his list is not above criticism, many additions may be made to it. Examples occur in Gaul (C. xii. 490, 4059, 2114, 2311), in Africa (Eph. vii. 429; C. viii. 11897, 11900, 11905, 12197; Cagnat *année épigr.* 1891. n. 136), and elsewhere, for instance at Aquileia (Pais 349, *Arch. épigr. mitth.* iii. 50); and the list could be considerably increased. The earliest datable examples seem to be two Roman ones (*de Rossi* i. 24 and 1192), one of which is dated A.D. 298, and after that time instances appear to be fairly frequent. No certain example occurs in Britain, but that is because our known Christian tombstones are all later than the Roman evacuation of the island.

The concluding formula seems to me also to savour much more of Christian than of Pagan epitaphs. I cannot, indeed, explain it with certainty; the spacing of the letters allows *quem admodum* to be read as one, two, or three words. On the whole, it appears safest to read (as suggested above), *quem admodum* and translate, "whom, a soul wholly resigned to death." For *fata* in this sense we may compare in *fata concessit* on an Arles tombstone (Le Blant 514 = C. xii. 674). The nominative to *revocavit* must then have come in the missing part. For that word itself, one may compare such expressions as *evocatus a domino* (C. x. 1192), *revehens coelo animum* (Le Blant 409), *ad patriae sedes civis optima rediis, remeans e corpore, de oc mundo revertentem*; and an inscription found at Vienna in Gaul (C. xii. 2058) which may have been slightly distorted in copying, *Severianus qui religionem devota mente suscepit, sic quem anima ad authorem dm remeante terrena membra terris reliquit, &c.* What precisely stood in the seventh and any following lines, I do not know. A natural item would be the date of death, which early Christians sometimes stated in its fullest details of year, day, and hour; so *de Rossi* 596 (A.D. 411) *nonu kal. oct., die Satur(ni), ora prima*. Another interpretation deserves notice. Mr. Rushforth has suggested that *revocavit animum* may be an alternative for *reddidit animum* "he died." In support of this sense of *revocare*, he quotes from Du Cange the African *Gesta purgationis Felicis* (Migne viii., better in Routh *reliquiae sacrae* iv. 290) where *reddere, tradere, restituere, revocare*, appear to be used indifferently of "giving up" certain books. The date of this fragment is given as A.D. 314; but the use of *revocare* may be a mere Africanism, and the only parallel I can find is a doubtful passage in the later African *Corrippus* (Ioh. ii. 344) where the MS. reads *captivos revocet*, "let him give up the captives," altered by editors to *captivos revocent*, "let the ambassadors reclaim the captives." Perhaps some reader of the ACADEMY can either abolish or establish this suggested meaning for *revocare*. I do not, however, think that the precise explanation of the phrase alters its general resemblance to a Christian (not a heathen) formula, and I incline therefore to consider this inscription as an addition to the scanty group of Roman Christian monuments in Britain.

I have gone at some detail into the items of the inscription, because those who have hitherto noticed it seem to me to have missed its real interest and to have made untenable assertions.

F. HAVERFIELD.

## NOTES ON ART AND ARCHAEOLOGY.

THE annual exhibition of works by Old Masters and Deceased British Artists at the Royal Academy will be opened on Monday, January 2. The private view is fixed for Saturday next.

LAST week we were misled into stating that the *Art Journal* would henceforth be published by Messrs. Boussod, Valadon & Co. As a matter of fact, Messrs. J. S. Virtue & Co. remain proprietors and publishers; it is only the editorship that has changed, having passed to Mr. D. C. Thomson. The January number will have for frontispiece an original etching by Mr. Macbeth, entitled "Flora"; and articles on "Boldini's at Florence," by Mr. Humphry Ward, and on Coate, the home of Richard Jefferies. The most noticeable change is that it is now printed on hot-pressed paper.

By what is generally described as a "slip of the pen"—in reality, by momentary deception of memory—we said last week that the noble Rembrandt, "The Hundred Guilder Print" in the Fisher Sale, realised about five hundred pounds. We recollected afterwards that it was seven hundred and forty. History must not be written inaccurately.

It is announced that Mr. E. Burne Jones has presented to the Luxembourg three drawings sent by him to the last Champ de Mars Salon, which the authorities wished to purchase.

## THE STAGE.

ON Monday next, on the night of Boxing Day, as usual, Sir Augustus Harris brings out at Drury-lane that gigantic "annual" which poor Mr. Blanchard is no longer here to write. There will this year be another pantomime in Sir Augustus's immediate neighbourhood: the enlarged Olympic, with its considerable stage, naturally lending itself to this sort of entertainment. At the Surrey, of course, something in the way of popular spectacle and jest is always done at this season; and in Islington—which, since the present management has flourished at the Grand Theatre, has earned some right to its title of "merrie"—there will doubtless be a pantomime of formidable attractiveness; for, at the Grand, they know how to manage things.

## MUSIC.

### VERDI'S "REQUIEM."

THIS work, written nearly twenty years ago in memory of Alessandro Manzoni, has not met with general acceptance in this country. Verdi is essentially a theatre composer, who, even when setting to music the solemn words of the Mass for the dead, could not shake off the influence of the stage. And not only this, but in certain places the music becomes melodramatic. There is a touch of the latter quality in Berlioz's grand "Messe des Morts," but

there the strength and earnestness of the music help one to forget it. The "Dies Irae" is, perhaps, the severest test of a composer's powers: the drama of the last judgment, with its trumpet summons and scenes of terror, offers many a dangerous moment; realism easily gets the upper hand, and when this is the case the effect is *mangue*—and it is so with Verdi. The "Dies Irae" phrase proper has a certain power and solemnity; but it is not rendered more intense by skilful development, so that, at last, the impression which it made is weakened. The "Rex tremendae" phrase, again, is bold, but its last state is the same as the first. The trumpet summons is poor, and later on frequent chromatic scales and big drum will not atone for lack of deep thought: it is at such moments that the melodramatic element makes itself felt. The opening page of this long movement recalls first, Berlioz's "Marche au supplice" in the "Symphonie Fantastique," and then, when the voices enter, the composer's own "Aida"; and it must be confessed that neither work carries with it any very solemn associations. The "Recordare" is clever, but the character of the music does not suit the words; the "Qui Mariam" section is weak. There is a cold formality about the "Domine Jesu." The "Sanctus" is decidedly effective, except the preamble, which is commonplace; but the composer would have done well not to raise expectations by describing it as a "Fuga a due Cori"; as such, after the exposition, it is disappointing. The "Agnus Dei" strikes us as one of the most original and effective numbers of the whole work; the plaintive voice parts, for the most part in octave and unison, are supported by an accompaniment of admirable character and colour. The orchestral colouring, indeed, throughout the Requiem is one of its most striking features. The concluding number, on the whole, is exceedingly impressive. Verdi wrote the Requiem for a special occasion; but, judging from his setting of the words, we cannot believe that he could have been naturally drawn to them. Because we do not sympathise with the spirit of much of the music, nor feel that it is sacred in the sense of Mozart's or Cherubini's "Requiem," or, to mention a modern writer, Dvorák, Verdi's work must not be dismissed as that of a second-rate composer. Although unequal, it displays genius of a high order, and its revival by the Bach choir is welcome. That a "Bach" society should perform a work by Verdi matters little; but seeing that so many important works of the Saxon master still await a hearing, the rest of the programme might perhaps have been devoted to him. The performance was, on the whole, good. The solo vocalists were Miss A. Williams, Miss Brema; Messrs. Shakespeare and Andrew Black. The last named sang with special feeling. Miss Brema was heard to great advantage, also, in a dramatic "Scene der Murfa," composed by Dr. Joachim. Dr. Stanford, as usual, was the conductor.

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## LITERATURE.

*The Toilers of the Field.* By Richard Jefferies. (Longmans.)

THIS is a book to be deplored and deprecated, a desperate attempt to make hay while the sun shines, out of weeds, rushes, and rubbish, old and new. The only scrap of fresh matter we find is a "True Tale of the Wiltshire Labourer," written years ago for a local newspaper, but somehow never printed. It is a powerful, one-sided sketch, after the manner of *La Terre*, but frequent imitation of this manner has since reduced its directness to a suspicion of brutality. With this exception the book is entirely made up of reprints, or reprints of reprints, under a capital fancy title, *The Toilers of the Field*, which suggests a separate, authentic, homogeneous book.

The work has, however, a certain curious value. It is in two parts. The first consists of some unimportant early stuff; the second of some trivial posthumous matter. It therefore represents the sweeping out of the workshop before the real work began, and the cleaning up of the rubbish after the work was over. Of the real work there is no trace. That it was good work I know both from the extracts I have seen and from the evidence of the critics. Jefferies in his prime is to me as yet but a name; free from the glamour of his genius, I am therefore able to judge calmly these bye-blows of his pen. The sole notice they call for, the sole feeling they rouse, is one of astonishment that their writer ever became famous. In themselves they are just the harmless, amateur, ordinary stuff to which one is indulgently indifferent.

There is nothing or very little in them of the real Jefferies. Possibly he may have been somewhat over-rated—indeed, I notice that his warmest admirers are town-bred Arcadians whose suffrages are suspicious—but surely he cannot have been like this. Of course, knowing what he became, one can now pick out the germs of his future success, but here they are only such germs as lie unnoticed in most amateur work.

The three letters to the *Times*, written in 1872, should have been placed first. They were on the Farmers v. Labourers controversy, and differ in no respect from the other plain, sensible, unpretending letters which intelligent farmers and squires are always writing to that journal. Next we have five articles printed in *Fraser's Magazine* in 1874, no doubt accepted by the editor in spite of their literary imperfections, as the artless work of an agriculturist, and so an opportune contribution to the topic of the hour. They seem to have attracted no

attention. I have read them all, but it was a pure waste of time. Save here and there some happy touches of description, and the healthy, straightforward tone that pervades them, they have no value. Of literary art there is as yet no trace; in fact, some parts read much like a schoolboy's essays: for instance, the prolix platitudes about the woodshed (pp. 5 and 6). Repetitions abound, made worse by the fact that the same matter occurs again and again in the different fragments in this collection. There is an extreme want of proportion, of arrangement of matter, and of calculation of effect, all which betray the journalistic, unliterary hand. With most of the writer's practical views one naturally concurs; but they have since that day been more fully developed, probably by himself, certainly by others, and have become commonplaces. Such contemporary interest as they may have had they have lost—twenty years have entirely changed the situation. But have they even historical value? Well, no doubt we should prize a clear, full, impartial view of rural life at that transitional epoch (1872-74) when the Education Bill, the Labourers' Union, and the agricultural depression were beginning to act and react upon one another. But Jefferies does not give a clear full view, and, besides, he is distinctly one-sided. In the *Times* letters he is pleading, and very fairly, the cause of the farmers; and many of the most weighty and positive statements which he there makes, he flatly contradicts in the *Fraser* articles, where he is painting the labourers in lurid colours to suit the eye of magazine readers. I do not say that he was unconscientious, but simply that his judgment is not to be trusted: not one word against him as a man of sense and feeling, but merely that he possessed, at all events then, neither ripeness of knowledge nor the breadth of understanding fit to grapple with hard problems or to draw wide inferences. His picture of the Wiltshire peasant is of course drawn from life, and intrinsically true so far as it goes; but he is dealing with the darker side of rural life, and reminds us a little of the old books about American slavery. In "John Smith's Shanty" and the "Wiltshire Tale" (which completes the first part) he gives a powerful, though somewhat theatrical, fancy sketch of the horrors of village existence. These didactic tales, like Miss Martineau's novelised Political Economy, are too controversial to convince, though in the main, I have no doubt, founded on fact. Jefferies understood the peasants thoroughly: he saw and told the truth about them. He knew well that their trumpeted wrongs were partly their own fault, partly due to economic conditions, that every amelioration of their condition they owed to the unthanked benevolence of the Squire and Farmer, and to the untiring, the great-hearted, the splendid enthusiasm of the Country Parson; he knew that their only enemies were themselves, their only tyrants their fellows who had managed to scramble over their heads: in short, there is hardly one of the monstrous lies current in '92 which he did not expose in '74. But, true as it is, was it

worth reprinting? So much has since been written, and so much better written, that only those believe the lies who find it their interest so to do. A good deal of truth, and no little nonsense has appeared about these Wiltshire rurals. This is hardly the place for my own experiences, which are confined to the last two years, but I may shortly say that they are the natural sequence of the situation twenty years ago as Jefferies describes it. My first impressions were wholly unfavourable—cunning, greed, churlishness, impurity, and utter meanness of mind and heart. One man, whom I understood was indigenous, puzzled me so much by his bold, manly friendliness that I said at random, "one would have thought you came from the Thames valley." He did; and black indeed were the tents of Kedar as he painted them. The Labourers' Union and the Franchise have achieved the moral degradation of the men—not the women, who have kept their heads. The sordid impulses on which Jefferies dwells have now a wider field; sordid aims, sordid principles are now openly avowed without the urban revolutionary's veil of political cant. The question has nothing to do with politics. We find some rustics supporting an ultra-Radical squire from purely Tory motives, personal loyalty, gratitude, and admiration; these are moral motives. We see others, in the very teeth of the Labourers' Union, voting against him and Primrose Leaguers from democratic motives—hatred of so-called tyrants and spurious independence which never forgives a kindness. Among the town agitators there is always the redeeming grace of noble politic ideals, however distorted or lightly held; the middle-aged peasant thinks that he sees through this farce: to him his newly acquired power is simply a tool to be craftily used to gain his petty ends and vent his petty spites. It is no matter of politics, but of a passing phase of social deterioration. These men were unprepared for the strain of modern town-ideas; naturally their old conventional morality has broken down under it. But the phase will pass. The Education Act has done more than Jefferies hoped, even for Wiltshire. True, it teaches little that is not straightway forgotten, but it has done something better. My first impressions have been toned down by one reassuring discovery: that the lads, and even the young men, are simply a different species to their fathers. Many bad tendencies, some old, some new, are at work among them; but ignorant as they are, the mystic barriers of the three R.s no longer cut them off from civilisation: an educated, well-informed man is no longer a hated alien, but a more perfect edition of themselves. They are less suspicious, less servile, less insolent. Some bumptiousness and self-assertion may be expected just at first; but I am convinced that the effect of the Act will be, not to unsettle the peasants and set them against their natural leaders, but to draw closer the distinct classes which from climatic and economic conditions must in our rural districts ever remain distinct. If agriculture revives or is revived, there is a great future before the peasants. And to return to the



Academical sphere whence I have strayed, let me add that it is not to the universities and city polytechnics, but to the peasants of the next century, grounded in the village school, nurtured to a sane and healthy life, ruminating the secrets of Nature while busied with their ancient craft on Nature's holy ground, that I look for the next outburst of original English genius.

But since Jefferies' time the village life of the Western down-country has been much more fully studied, perhaps by no one so acutely as by the author of a modest novel, called *Dark*, which has lately appeared. It seems to continue his observations in his own spirit down to the present date, and its sound views would have had his cordial support. The progress in popular knowledge of, and interest in, rural affairs during the last twenty years which it marks, is apparent when we note in Jefferies' *Fraser* articles, how he laboriously describes the commonest and broadest features of rustic life, now familiar to every city-pent reader, as if he was dealing with the huts, the implements, the manners and customs of New Guinea or Tibet.

Little need be said of the second part of the collection. It consists of papers printed posthumously in *Longman's Magazine*. They should never have been printed at all, since they were evidently fragments and failures which the author had deliberately suppressed. Clearly Jefferies never lost the directness, the vigour, nor the awkward transitions of his earlier style; but to judge by these specimens, he had acquired much more grace and colour. His observation had become more subtle, his presentation more florid, his tints more glowing and varied. In this he was probably carried along by the wave of popular admiration, and I should expect to find in his longer books the descriptions, however admirable individually, somewhat overpowering as a whole. But there is not a doubt that he could both see and describe, as very few can, so long as he kept to his own field. But when, as in the article on "The Trafalgar Square Lions," he lets pictorial verbiage hurry him into unknown regions, he is simply lost. The lions are not all he pretends. They are not "the only work of art in the open air" in London. It is not true that "nothing disfigures them," "that they are no more touched than Time itself by the alternations of the seasons," because, if I remember aright, they got dreadfully cracked by the frost, and had to be patched up. It is not true that Venetian architecture is "weak, feeble, mosaic, gimcrack." It is not true that London is everything—that "the cities know they are not real"—"that San Francisco thinks London; so does St. Petersburg"; that "the heart of the world is in London, and the cities with the simulacrum of man in them are empty." Thus probably thought young Dick Jefferies about his native Little Sotwell; thus wrote Mr. Jefferies, the admired author, about London. But he did not print it.

E. PURCELL.

"GREAT WRITERS."—*Life of Voltaire*. By Francis Espinasse. (Walter Scott.)

MR. ESPINASSE has long been an authority on the large subject of this little work. More than a quarter of a century ago, presumably at an early age, he conceived the idea of writing an elaborate biography of Voltaire in three volumes, to be brought out separately. The first, covering the story down to the iconoclast's expatriation to England, was published by Chapman & Hall in 1866. It betokened no ordinary research and insight, but had not a few drawbacks in the important matter of style. I remember that it had the honour of being noticed in the *Fortnightly Review* by Mr. John Morley, who, perhaps, found it of service to him in his own masterly study on Voltaire two or three years later. He said:

"It is unfortunately defaced with all sorts of mannerisms imitated from the illustrious author of *Frederick the Great*. It is not everybody who can bend the bow of Ulysses; and Mr. Carlyle's style, potent as it is in his own works, becomes in the hands of other people as the manna which was preserved in the wilderness until the next day after it descended from heaven. In style, as in other things, the corruption of the best is the worst. . . . We are always certain of one good thing: there can be no dulness in a Life of Voltaire, and this much can assuredly be said about Mr. Espinasse's first instalment. It is full of life and vivacity."

Mr. Morley's copy of the book, with his autograph, the date, and some notes in pencil for objections which he intended to take, is lying before me as I write. If appearances may be trusted, the author received but little practical encouragement to continue his undertaking, for the promised second and third volumes have not yet been printed.

Regarded as what it is, a biography of the strictly objective order, the latest addition to the "Great Writers" series has several points of excellence. It is generally up to date, accurate, impartial, and bright without any trace of affectation. Mr. Espinasse, far from being content to give us a mere abridgment of his old work, has evidently read and re-read Gustave Desnoiresterre's exhaustive eight volumes on *Voltaire et la Société au Dix-huitième Siècle*—to which, by the way, he pays a well-merited tribute—and the collections of letters that have come to light since 1866. He is no longer under the necessity of discussing the date of Voltaire's birth, which is now known to have been November 21, 1694. There is absolutely no truth in the story that the child came into the world in the previous February, that on account of his physical feebleness the baptismal ceremony was put off for nine months, and that his father, in order to avoid the penalties with which the clergy would have visited him for the delay, gave the registrar a false date. Though Mr. Espinasse does not reject it altogether, another well known story, to the effect that at the age of three, under the tuition of the Abbé de Châteauneuf, Voltaire learnt by heart Lourdet's impious *Moisade*, long attributed to Jean Baptiste Rousseau, is probably entitled to about as

much credence. Be this as it may, he soon showed a tendency to break away from dogmatic theology, and was "in all likelihood a decided sceptic" when, at seventeen, he left the Collège Louis-le-Grand. In Mr. Espinasse's view, the prophecy alleged to have been uttered there by Father Lejay has "a strong look of being manufactured after the event." Did Voltaire, under the influence of the Duchesse du Maine, pen the satirical verses upon the Regency which led to his first exile from Paris? The point is not without interest, but Mr. Espinasse is unable to throw further light upon it. Old François Arouet's irritation at the leaning shown by his second son for literature and society, in preference to the study of the law, found vent in the following comparatively unknown letter to the President of the Chamber of Accounts in 1716:

"Perhaps, Monseigneur, even you may have heard that it has pleased the Regent to recall my son from his exile. The exile distressed me much less than does this precipitate recall, which will complete the ruin of the young man, intoxicated as he is by the success of his poetry, and by the praises and welcome bestowed upon him by the great, whom, with all the respect that I owe to them, I must regard as really poisoning him."

How far the prediction was borne out it is needless to say. Few could have been spoilt less than Voltaire was by early social and literary triumphs. From almost his youth onwards, the brilliant trifter of the drawing room was the most indefatigable of thinkers, students, and writers. Ill or well, he got through an amount of work that might have exhausted the energies of half a dozen ordinary men. He had all the strength of purpose and the patient industry required to bring his many-sided genius into full play. Nor was any of his labour thrown away. He won fame as an historian, a poet, a dramatist, a philosopher, a novelist, a critic, a pamphleteer, an exponent of science, and a writer of *vers de société*. He rose to the first place for the time being in European literature, filled the minds of more than one generation with his thought, and originated all that was rational in the movement which culminated in the Revolution. In one way his influence was pernicious enough; but even his adversaries may admit that he did yeoman's service for humanity, justice, toleration, and ordered freedom. His personal character showed a singular compound of greatness and littleness, and Mr. Espinasse has as much to say of the latter as of the former. He does not seek to excuse the poet's outrage upon decency in the "Pucelle," his readiness to tell a falsehood if circumstances invited it, or his want of self-respect and sincerity during his last visit to Berlin. Now and then, moreover, we have a widespread mis-statement about him set right, as when it is pointed out that in the second issue of the *Henriade* he did not, out of resentment for the Duc de Sully's behaviour to him after the Rohan-Chabot affair, wholly expunge from the poem the name of the great Sully. Mr. Espinasse's errors are few and unimportant: but it may be remarked that "Zaire" was not its author's "first striking success" at

the theatre since "Edipe"—for "Marianne," reconstructed after its original failure, had appeared in the interim—and that he was not in his "twenty-fifth year" when he decided to change his name.

Voltaire's attitude towards religion is indicated with sufficient clearness in a brief space. Those who ignorantly rail at him as a mere scoffer and denier would do well to read what Mr. Espinasse says on this head. For a long period he recognised the claims of Christianity to the reverence of unbelievers themselves. In the "Épître à Uranie," for instance, he says of the Saviour:

"Ses exemples sont saints; sa morale est divine;  
Il console en secret les cœurs qu'il illumine;  
Dans les plus grands malheurs il leur offre un appui;  
Et si sur l'imposture il fonde sa doctrine,  
C'est un bonheur encore d'être trompé par lui."

In "Zaïre" and "Alzire," again, Christian piety is placed in the most attractive light. But the frequent abuse of their power by the clergy presently turned him into the opposite course, and the greater part of his old age was occupied in an attempt to destroy the creed on which that power rested. Mr. Espinasse thinks that if Bolingbroke's talk and the writings of the English deists contributed to Voltaire's armoury some new weapons for use in this attack, nothing that he read or heard during his English visit can have much strengthened the firm conviction which he brought with him of the falsity of the old theology. It may be doubted whether this represents the full extent of his obligation in the matter. Nearly all his weapons are those of the English deists, with the important difference, however, that they were rendered far more effectual by his blistering ridicule. Compared with the battering ram of Bayle, as Mr. Espinasse says, Voltaire's attack on the citadel of orthodoxy is that of modern ordnance. "Ecrasons l'Infâme!" was his war cry, which found echoes far and wide. The abomination in question has been supposed to be Christianity, or Roman Catholicism, or both in one. Mr. Espinasse more correctly defines it as superstition calling itself Christian, which demanded unquestioning obedience from all men, whether in Paris, in Vienna, or at Geneva, visiting disobedience with secular punishment in this world, whenever possible, and with threats of everlasting torture in the other. Except in England, Protestantism was no less given to persecution than Romanism. In his anti-Christian fervour, be it remembered, Voltaire did not become irreligious. Beneath the superficial levity of his character there was a deep undercurrent of simple reverence. He was an ardent theist, not only in theory, but in a good deal of his practice. Paradoxical as it may seem, he was one of the devoutest of men. At Ferney he would rise at daybreak, toil up a hill to see the sun rise over Lake Lemane, and then, with his meagre figure bent before the scene, give vent to such exclamations as "Almighty Framers of the skies, I bow down and worship Thee!" Mr. Espinasse says:

"Voltaire's theism was one not only of the head but the heart. Looking at the heavens and the earth, from the galaxy to the worm, he

recognised everywhere the handiwork of a Deity, and sometimes, both in prose and verse, he breaks forth into almost Psalmist-like praises of the wisdom and beneficence of the Creator, and thanks Him for the existence which has allowed the sons of men to contemplate the grandeur and beauty of creation."

Nor did he neglect any good opportunity of preaching his faith, some parts of which may now seem a little antiquated. For the atheism afterwards professed by his sometime disciples—Diderot, d'Alembert, Holbach, Helvétius, Raynal—he had nothing but detestation and contempt. In the Dictionnaire Philosophique, under the head of "Dieu," he strongly combated the *Système de la Nature*, asking whether it was conceivable that entities possessed of intelligence could be produced without intelligence. But atheism daily became more fashionable in France; and the patriarch, to his intense astonishment, found himself held up to scorn by the rank and file of the new school. "Voltaire," a strong-minded lady once remarked, "est bigot; il est déiste."

For the rest, Mr. Espinasse's monograph is by no means so comprehensive as the fulness of his knowledge on the subject had led us to expect. Without ignoring the difficulty, or rather the impossibility, of dealing with a great and momentous career in a comparatively limited compass, we think that he might have made a better use than he has of the space at his command, which amounts to about two hundred closely printed pages. In truth, he has gone to work on a mistaken principle. He aims at an unnecessary minuteness of biographical detail. It is hardly of importance to be told that on leaving Berlin in 1744, Voltaire spent a few weeks in Paris, and, after another sojourn at Brussels, returned once more to Cirey. Curiously enough, Mr. Espinasse, while deeming these things to be worthy of his attention, falls into many grievous sins of omission. He has nothing to say of the od on the riteless burial of Adrienne Lecouvreur, the usually misunderstood criticism on Shakspeare, or the poet's relations with Jean Jacques Rousseau and other great writers of the time. The ode just referred to is of particular importance, since it contained Voltaire's first open declaration of war upon the whole fabric of ecclesiasticism. In effect, as Condorcet says, he reproached the people with their cowardice in submitting to the "shameful yoke" imposed upon them by the Church.

"Ah, verrai-je toujours ma faible nation,  
Incertaine de ses vœux, flétrir ce qu'elle admire?  
Nos mœurs avec nos lois toujours se contredire?  
Et le Français volage endormi sous l'empire  
De la superstition?"

Penned as early as 1730, a quarter of a century or more before the cry of "Ecrasez l'Infâme" was raised, these lines necessarily created a profound impression throughout France. Besides losing sight of such matters, Mr. Espinasse has scarcely anything to say of the distinctive features of Voltaire's various sorts of work. What the author of the superb *Essai sur les Mœurs et l'Esprit des Nations* accomplished for philosophical history is just indicated; but we are not reminded of the exquisite bright-

ness and grace of his society-verse, the vivacity of his correspondence, the peculiar sub-acid of his little tales, or the changes he imported into the French drama. His tragedies, though constructed on the Racinian theory, a lifelong admiration of which blinded him in some measure to the greatness of Shakspeare, differ from those of his predecessors in dealing with a wider sphere of human action, in showing a sense of the value of realistic touches, and inculcating the philosophy of which he was so determined a professor to the end. In one or two respects they may almost be regarded as marking the first stage in the transition from the "classical" to the "romantic," however much he would have shuddered at the prospect of the latter. On the subject of Voltaire's influence over the course of history, Mr. Espinasse is content to point in a single sentence to the altered position of the Church in France, and quote a few passages from Raymond's address at the Berlin Academy of Science in 1868, to the effect that the ideal benefits striven for by the illustrious Frenchman—toleration, spiritual freedom, human dignity, justice—have "become as it were an element of our natural life, like the air we breathe, on which we bestow a thought only when we are deprived of it." This may be excellent as far as it goes, but it is scarcely enough for what is intended to be more than a mere biographical sketch. Altogether, the book will hardly be of real use to the student unless it is read in conjunction with others.

FREDERICK HAWKINS.

*Renunciations.* By Frederick Wedmore. (Elkin Mathews & John Lane.)

WHAT Ben Jonson said about life is equally true of books: "In small proportions we just beauties see." It is not bulk that makes excellence. This dainty volume is an example of the degree of perfection to be found "in short measures." Instead of a single story, wearisomely spun out through three volumes, we have here three stories compressed into one slender octavo. Stories, however, they are not; for the mechanical involutions of plot are wanting, and no space is wasted on the trivialities which are so necessary to fiction. They are studies from the life, pictures that make plain to us some of the innermost workings of the heart. Of surpluseage, in the shape of external incident, there is as little as possible. Such subordinate matter as is introduced has its artistic place and fitness in the rendering of the living experience depicted. The first of these studies, "The Chemist in the Suburbs," represents a phase of life in which few people would expect to find romance. Idealism, it is true, does not often consort with drugs and gallipots. But Richard Pelse was an idealist of a very pure type. The key to his character, and almost to his surroundings, is given in the epigrammatic sentence—"Richard Pelse was one of those poor men who are born cultivated: one of the cultivated who are born poor." He never knew his father. His mother was a small newsagent. From having been a druggist's errand-boy Pelse rose to be a

druggist himself. His education was the result of his own exertions. It was the education of a man who was "born cultivated." After years of diligence he allowed himself a holiday, and went to Aix-les-Bains. In the garden of his hotel there "a vision of a tall white figure, of floating muslin, of pale-coloured hair," impressed him. The vision was "the lady of the dream of all his youth." His intended short stay of a day or two was prolonged, and he fell deeply in love. The girl was fascinated too; but when with honest candour he told her who and what he was, the instincts of her station—for she was well-born—asserted themselves. But her better instincts, her "naturalness, warmth, impulsiveness," again came uppermost—"such things," as Mr. Wedmore says, "had their rights"—and she determined that she would keep him and his secret to herself for the time. It was a short spell of happiness; but when the parting came her words of genuine tenderness were fraught with the worldly wisdom which told her, as she told him, "it could never, never be." He saw her once only afterwards. His shop was in Orchard-street: she lived with her parents close by in Manchester-square; and on a December night, when he sat alone in the parlour over his shop, the door was opened and the lady of his dream came in. It was another spell of happiness. She played for him a weird piece of Scharwenka's; and when she went away she kissed him, and spoke of coming back "many times." But she never came again. Instead of herself there was a note, the first words of which showed how little the dream had entered into her life. "Oh! Dick: It is of no use, you know." For Richard Pelse the dream was always to remain; but "in the closed piano there slept, for ever, Scharwenka's wild music."

It is conceivable that some people might ask where the idealism comes in. Here is a tradesman who, in spite of his higher tastes, still kept a shop and sold drugs; and here is a girl whose frankness and fondness did not prevent her from shunning what the world would have deemed a bad match. But it was precisely these circumstances that made the ideal possible. If Richard Pelse had been ashamed of his shop, or if Beatrice Image had consented to marry him, and had brought her light and somewhat flippant nature into his life, the ideal would speedily have waned. As it was, life for Richard Pelse was what his cultivated taste had made it. Before he met the lady of his dream he had gathered around him many of the refinements and treasures that appeal to men of imaginative parts and studious habits. His little library was a choice one, and included some rare first editions. In a cabinet he had stored some delicate specimens of china—Worcester, Chelsea, Nantgarw. These things expressed for him an elevation of life remote from common interests. But he was unconsciously feeling his way all the time towards some ideal beauty, some imaginary excellence, which it was necessary he should set up and worship. Not until he saw the vision of floating muslin and pale-coloured hair in the hotel-garden at Aix-les-Bains did his

ideal take shape. Then it did, and it remained with him ever afterwards in the thought of Beatrice Image, as he imagined her to be. So all-sufficing to him was his dream that he left Orchard-street, left the neighbourhood of Manchester-square, and took a humble shop at Islington, where, among people he did not know, he could live his lonely but charmed life and be content. During that brief period of his troubled passion, his books and treasures had little attraction for him; but when his love recovered its true calm, they became dearer to him than ever. They had ministered to the growth of his ideal before it took shape, and they now derived from its clearer existence an added interest. The outer world drifted further away: his inner world became richer; and one conceives that the end was not a sad one. Thus Richard Pelse renounced much—for though the chief renunciation of his life was an involuntary one, it was, nevertheless, a great giving up—but did he not gain more than he lost?

The last of these three life-studies is a tragedy. Such story as there is in it must not be told here, for it is fitting that the reader should ascertain it for himself. It is only a short story, as length is measured by pages, but in point of the intense feeling compressed into its small space it is as long as a lifetime—as two intertwined and unsevered lifetimes. The renunciation we have here is that of the known impossible for the unknown hope. Life sometimes develops crises in which the anxious and overborne spirit would welcome, if it might, a deliverance that would make an end of mortal hindrances and limitations. It is such a crisis that Mr. Wedmore depicts in "The North Coast and Eleanor." Here too, indeed, the renunciation which follows is involuntary; but it is a coming event which casts its shadow before in the growing readiness of the sufferers for the doom which overtakes them. Without realising that they go to meet their fate, they do meet it and accept it. Blind fate is always cruel, but in this instance it is kind also. It sanctions a mutual self-surrender which, under any less final test, could not have been made. Poetic justice is done, by a compensation which promises to be everlasting, for a mortal loss. The skill with which this terrible passage of human experience is rendered will impress the critical and uncritical reader alike. It is a piece of vivid writing—not in the least overstrained or artificially sensational—which makes one see and feel the event as though it were entirely real and present.

Mr. Wedmore has placed between these more serious pieces a lighter one—a sketch full of delicate humour, made all the pleasanter by happy artistic touches in the people, the scenery, and the incidents. Kenyon, a minor poet "whose verse is much 'enquired for' at the Bodley Head," confides to Binns, a political leader-writer, the story of his having nearly fallen in love with a fascinating blonde, and of the catastrophe which nipped his tender passion in the bud. But Binns is an unsympathetic listener. He is a believer "in robust loves, rather than in sentiment combed out fragile

and thin"; and he would rather—as he says—"clink glasses with my friend, and kiss the girl I love, than even be the author of your quite admirable 'Note' on the 'Essential Identity of the Ballade and the Chant Royal.'"

"A Confidence at the Savile" is delightful in itself, and is an excellent foil to the more important pieces on either side of it. The whole book belongs to the highest class of imaginative work in prose. The pieces are not ambitious: their limitations are obvious; but they are carefully and almost perfectly produced. There are book-lovers who arrange their books according to the affinities which might be ascribed to them. I should be disposed to place Mr. Wedmore's *Renunciations* by the side of Mr. Pater's *Imaginary Portraits*. There is this curious difference between the two works, that Mr. Pater's portraits are imaginary pictures of real people, while Mr. Wedmore's are real portraits of imaginary people; but both of them, and the later work as much as the earlier, are examples of a style which is at once graceful in form and imaginative in character.

GEORGE COTTERELL.

#### *A Particular Account of European Military Adventurers of Hindustan.* By Herbert Compton. (Fisher Unwin.)

THIS is a big book on a not very big subject. The adventurers, of whom Mr. Compton writes with so much research and spirit, played a part that was not without importance in the end of the great anarchy. With their mercenary swords they cut down some of the obstacles to progress, and prepared the way for a better organised system. A glimpse of such men, across the fogs of intrigue and the smoke of battle, gives encouragement to the student wandering in the dry paths of Indian history. For if, from time to time, he hears the voice of a brave free lance, a human interest appears to cheer him such as he cannot obtain from Mahratta or Pathan, from Nana Farnavis or Amir Khan. Nevertheless, nothing can disguise from the most ill-regulated and impatient mind that such appearances are but episodes in history; we must not waste all our small stock of time in their entertaining presence. If we may speak plainly without imputation of discourtesy to one who has evidently taken great pains for our instruction, we would say, "Something too much of this."

The book consists of 419 closely printed large octavo pages, without a scrap of index. Yet it only contains the biographies of three men, the Savoyard de Boigne, the Anglo-Hibernian George Thomas, and the Frenchman Cuillier, better known under his *alias* of Perron. But there is an Appendix containing short accounts of about fifty other adventurers; and the reader will probably be inclined to wish that all the narratives had been dealt with on the same scale. Certainly, the omission of rhetoric, reflexion, and repetition—those three R.s of the inexperienced bookmaker—would have greatly reduced the bulk of the work; and perhaps it is not too much to hope that—in the event of a second edition being called for, as, let us

hope, it will—an abridged issue may be found possible in the manner suggested by these friendly hints. Above all, let Mr. Compton not forget to give us an index, the absence of which is really a grave drawback in the case of a book too heavy (in mere bulk) to be read for amusement, and chiefly valuable as a work of historical reference. Lastly, let the map be carefully revised and pruned. It is a good idea to give the country affected by the story; but then it should be also the country of the time, not a crowded scene of canals, roads, and villages, which either had no connexion with the lives of the adventurers or possibly no existence in their day. The consequence is a confusion that is bewildering even to "a quiet eye," and is certain to give great trouble to an inexperienced and hasty student.

But it is pleasanter to praise than to find fault; and, fortunately for the critic, there is much to be said in recommendation of the book. Its physical bulk apart, it is agreeable reading, if only for the evident enthusiasm of the author. In the first nine chapters, devoted to de Boigne, a full and just account is given of that very remarkable soldier—remarkable even in the age of Maurice de Saxe and the great Friedrich. The next section is devoted to George Thomas, the marvellous Tipperary bog-trotter, who began life as a runaway cabin-boy and ended it as a monarch in exile. But here—if it be not a breach of literary modesty—one would like to refer the author to certain articles on the subject in the *Calcutta Review*, where he would have found facts, derived from local knowledge, that might have added to the value and interest of his story. The various relations between Thomas and the Begam Samru are as romantic as anything in fiction. Sir Walter Scott, in *The Surgeon's Daughter*, showed how such subjects might be treated, and one cannot help wishing that the adventures of the Irish Raja of Hansi might fall into the hands of Mr. Rudyard Kipling.

The life of M. Cuillier-dit-Perron does not offer the same opportunities of treatment. "A plain man of sense, a good soldier, but no genius" was his character, as noted by his patron and old commanding officer, de Boigne. On the retirement of the latter, Perron contrived to obtain the succession which made him a sort of viceroy in Hindustan. But he was not fitted for so great a place, either by natural character or by acquirements. He affected sovereignty, sending embassies to Napoleon, and alarming the English governor-general, the famous Wellesley, to an exquisite degree. And when the storm broke, the great general was found a mere Bombastes Furioso, devoid of internal resource and without friends or allies: riding about distractedly, "without his hat"; conjuring his lieutenant to remember that he was a Frenchman; and then, repairing, as a voluntary captive, to the British camp.

Such are some of the varied characters and shifting scenes that Mr. Compton has endeavoured to set before us in this valuable and industriously-composed volume.

H. G. KEENE.

*Sketches from Eastern History.* By Theodor Nöldeke. Translated by J. S. Black. (A. & C. Black.)

Of the essays composing this volume four deal with subjects of general interest. They are entitled "Some Characteristics of the Semitic Race," "The Koran," "Islam," and "King Theodore of Abyssinia." The others relate obscure episodes of Western Asiatic history, not less dreary, repulsive, and unprofitable than the incidents that ordinarily fill its blood-stained pages. Prof. Nöldeke is, according to Wellhausen, himself a first-rate Semitic scholar, the greatest living authority on Semitic history and philology; but his studies have not inspired him with any particular enthusiasm for the Arabs or for their prophet. Mohammed, according to this critic, was not a great man, and there was little of the heroic about his character. We have travelled a long way from Carlyle's overstrained panegyric on one who was steeped to the lips in unvaracity, and who at best was what old Mirabeau called his son, *tout de reflet et de réverbère*. But perhaps, he is not undeserving of a niche in any temple where Rousseau and Napoleon are worshipped. Even Carlyle had a suspicion that the Koran was poor stuff, but consoled himself with the belief that its literary merits were lost in the English translation. If so, it would be a unique example of a great book that was great only in the original; and one is much comforted to find Prof. Nöldeke speaking not very enthusiastically about the much vaunted beauties of the Arabic text. In truth, the military successes of Mohammed's first followers are far more difficult to explain by the ordinary laws of human agency than is the tedious forgery on which his claims to a supernatural mission were based; and Prof. Nöldeke, with characteristic sobriety, disclaims the pretension to solve this perplexing historical problem. The East Roman empire was by no means so corrupt or effete at the beginning of the second quarter of the seventh century as is commonly supposed: its armies had just come out victorious from a life and death struggle with Persia; and the Persian monarchy itself seemed a power of the first rank just before it went down like a house of cards at a touch of the Arab sword. But whatever may be the explanation of their first victories, the Arabs, like all Semites, failed to maintain and organise what they had so brilliantly won. Everyone knows how the Turks, who were to them what the Romans were to the Greeks, gave Islam a new lease of life, and opened out to it a fresh career of conquest. What has received less attention is the somewhat similar service rendered at an earlier period by Persia; for the glories of the Abbásid Caliphate were really due to a powerful reaction of the Persian race and the Persian spirit against their effete conquerors from the desert—a point well brought out by Prof. Nöldeke (pp. 83, 84).

The account of King Theodore, whom the author aptly characterises as a David at the beginning and a Saul at the end of his career, is highly interesting, both in itself and from its association with our own more

recent history. Clearly the eight millions that the Abyssinian war cost England were not, as has been epigrammatically said, the postage of an unanswered letter. It was by imprisoning Rassam, who had actually brought him a letter from Queen Victoria, that Theodore provoked England into the war that resulted in his destruction. Prof. Nöldeke considers the Italian occupation of Massawa a wise measure, and augurs good results from it, both to Italy and Abyssinia.

"The establishment of the Italians on the Red Sea littoral," he observes, "and their policy there, which, though not free from many mistakes, has been on the whole very intelligent and effective, according to all appearance, promises a new era for Abyssinia. If Italy perseveres with firmness, prudence, and moderation on the laborious path on which she has entered, and if the policy represented by Count Antonelli and others is not frustrated by party exigencies or excessive parsimony, she may derive great advantages from her African enterprise. But Abyssinia will profit still more, though there be an end to the proud dream of an independent kingdom of all Abyssinia" (pp. 283-4).

In conclusion, a word of praise must be given to the exceptional skill with which Mr. Black has done his work as a translator.

ALFRED W. BENN.

#### NEW NOVELS.

*Barbara Dering.* By Amélie Rives. In 2 vols. (Chatto and Windus.)

*One Way of Love.* By Constance Smith. In 3 vols. (Hurst & Blackett.)

*A Knight of the White Feather.* By Tasma. In 2 vols. (Heinemann.)

*Capt'n Davy's Honeymoon.* By Hall Caine. (Heinemann.)

*Narcisse.* By Edmund Gosse. (Heinemann.)

*An Exquisite Fool.* By ———. (Osgood, McIlvaine & Co.)

*Mrs. Bligh.* By Rhoda Broughton. (Bentley.)

*Once.* By Curtis Yorke. (Jarrold.)

*A Daughter of the South.* By Mrs. Burton Harrison. (Cassells.)

*Miss Dividends.* By A. C. Gunter. (Routledge.)

THERE is no clue given by which the reader may find out if *Barbara Dering* is, or is not, a sequel. If proof of the art of writing a good sequel depend on the skill with which any hint as to a preceding record is veiled, Miss Amélie Rives—as Mrs. Chanler still prefers to be called—does not give us this proof. The reader who takes up this book cannot but surmise that it is the outcome of another novel or story by the same writer: while those who know her several books will soon perceive that *Barbara Dering* is the sequel to *The Quick or the Dead*. The last named was a strange story, strange in its inequality, its occasional literary power, and its crudenesses of thought and expression. Hitherto Miss Amélie Rives has not been among the authors who improve as they grow more experienced. She has done nothing more striking than her tentative Elizabethan tales, notably the charming



"Farrier Lass o' Piping Pebworth"; and much the best of her romances is *Virginia of Virginia*. Perhaps none attracted more attention than *The Witness of the Sun* and *The Quick or the Dead*, though both were in every way inferior to *Virginia*. Still, it was in *The Quick or the Dead* that the young novelist—the American George Sand, as foolish admirers love to designate her—first showed her ability to grapple with the crucial problems of life: and though she still often mistook hysteria for real emotion, it was clear that she had carefully pondered and lovingly depicted the character of an American girl of a recognisable though rare type. The hero, Valentine, was a mere shadow of a man: the reflex, rather, of a woman's shadowy conception of a man. Even then, rough, brutal almost as was the delineation of the protagonist, James Dering, he stood out a living if an only half-revealed personality. But in *Barbara Dering*, where we have the story of the real Barbara in a real world, the author has found herself. It is a page from life, written by an actor, and not merely a spectator. How rarely men recognise a fellow-male in the pages of the lady-novelist: how often they are confronted either by an idealised portrait or by a fantastic monstrosity! One cannot but wonder how women will accept Barbara's lover-husband. Will he seem too brusque, too brutal, too lacking in fine perceptions? Possibly: but he is that comparatively rare and therefore interesting creature in fiction—a man. Barbara herself is a charming and finely drawn character; her friend Eunice, though more shadowy, is yet true to life, and pathetically typical of a large class of high-natured women unsuitably wed. The secondary personages, however, are not so happily depicted. Mrs. Crodill—familiar figure!—belongs now to the "lower walks of the drama": even Godfrey Bransby, who just escapes being as admirably typical in kind as is "Jock" Dering, is overdrawn. Though the story has little plot-interest save of the domestic kind, that interest is strong and well-sustained. After *Barbara Dering*, Miss Amélie Rives' severest critics may reasonably expect really notable work.

Many readers will welcome a new novel by the author of *The Repentance of Paul Wentworth*. Miss Constance Smith writes good English, good sense, and a good story. She has insight into the realities of ordinary life, and is not afraid of the commonplace. The hero of *One Way of Love*, Dr. Thornhill, is avowedly a commonplace individual, one who could never become distinguished by any thoughts or actions of his own, one who has no tastes in art or literature or science, who has no dissipations even; who is not unusually attractive in appearance or manner; yet who, with all his voluntary and involuntary renunciations, is interesting because of his humanity. This novel, though much too long, deserves to succeed as well at least as the author's excellent *Riddle of Laurence Havilani*.

The saving grace of Tasma's new book is that the story is not overwhelmingly Australian. The colonial novel is fast becoming

as wearisome as the political or Irish-historical novel. Mere locality soon palls; and there is, for instance, no reason why *A Knight of the White Feather* should not be English or Scottish, Welsh or Irish, Canadian or South African, as much as Australian. Fortunately, a story by the author of *Uncle Piper* and of *The Penance of Portia James* is always worth reading. The accomplished lady who so consistently retains her now familiar pen-name not only knows how to construct a plot and tell a story, but can make the narrative attractive by many touches born of native insight and genuine culture. There is less of this accidental charm in her latest book than in its predecessors, but possibly this will be no drawback to its success, as the class of readers to which the ordinary "circulating-library novel" appeals cares for "go" mainly and little for style. But how welcome would it be if so pleasing a novelist as Tasma would, for once, depict life, say, in the Belgium she knows so well, without even a hint of the too familiar aspects of Australian society or an allusion to the overwritten "Bush"! It would be unjust, however, to let the possible reader of this clever story be turned aside by whisper of the word "Australian," associated now with so much that is merely stupid and uninteresting. It is Australian in the best sense, but it is primarily a good novel. The end is unconventional, but has that convincing touch about it which is perhaps the rarest feature of ordinary fiction.

The three stories in Mr. Hall Caine's book are, together, as characteristic as anything he has done. The first, that which gives its name to the volume, is an exceptionally able and attractive comedy of Manx life and manners. It is written with vigour, skill, knowledge, and sympathy. The plot and the method of the narrative are so akin to the method of dramatic representation, that one naturally inquires whether *Capt'n Davy's Honeymoon* be the narrative outcome of a play or the finished study for a play in narrative guise. Mr. Hall Caine's keen insight into certain natures, his genuine humour and not less genuine pathos, his intense human sympathy, are all revealed here. But when we turn to the second story, "The Last Confession," it seems to me that we have this able and often powerful writer at his worst. It is difficult to imagine a more morbid tale. True, the author expressly states that his "hero," a physician, is over-wrought by hard work and anxiety, but his own sympathies are clearly with this almost impossible doctor. No sane man or woman, surely, could for a moment endorse this physician's absurd views as to the absolute sanctity of life in all possible circumstances? His American friend may have been too lax in this respect, though I admit that my sympathies are with him; but this doctor is weaker than water, hysterical as the worst of his possible patients, almost inconceivably lacking in manliness. If Mr. Hall Caine meant "The Last Confession" to be an analytical study in mental disease, he should have made his intent a little more obvious. The third story is interesting as the study, apparently,

for *A Son of Hagar*. Though it does not appeal to the present writer as it seems to have appealed to many others, he certainly prefers it to the novel itself, which in his opinion was Mr. Caine's sole failure. What a relief to turn from these two over-wrought tales, particularly from "The Confession," to the northern vigour and noble and strenuous emotion of *The Bondman* or *The Deemster*—what a relief, even, to recur to the vivid actuality of the tragi-comedy of "Capt'n Davy's Honeymoon."

The first essay in fiction by a critic of distinction is sure of a cordial welcome, whether it prove that its author has the faculty of story-telling or that he has not. *Narcisse* is written with grace, with reserve, with real charm. It is so much more a work of art than the ordinary tale, that it ought, perhaps, to be noticed separately from this batch of new novels. The plot is of the simplest, and the flow of the narrative is equable if quiescent; but, partly because of this, partly from other inferences, the present writer does not note any unmistakable evidence of a faculty for fiction. *Narcisse* is of the class of Mr. Walter Pater's *Denys l'Auxerrois*, Mr. Frederick Wedmore's *Pastorals of France*, and the like. If it has their grace, their subtle refinement, it has also something of their remoteness from the rude air of life as we know it. But, nevertheless, *Narcisse* Gerbillon, the young pupil of Richier, the sculptor of Lorraine, is real; his beautiful sweetheart, Rosalie Mercillat, is even more vividly real; and Bar-le-Duc, the quaint mediaeval French town, lives in the mind, touched with that gracious light such as Claude of Lorraine himself loved to endow his sea-set cities with. *Narcisse* has the reticence of the creative artist: hence his secret, that of his White Maiden, a mechanical contrivance in the guise of a carved skeleton. If only he had taken Rosalie into his confidence from the first, the tragedy of his life would have been avoided. Mr. Gosse's still romance, if I may use the epithet thus, may not appeal to many readers, but it will have a singular charm for those who do care for it at all. I find that, recalling it, many passages have quietly sunk into the memory: haunting reminiscences of an antique day, set against a background of narrow quaint streets, gargoyle towers, and close-clustered spires, in white relief upon the blue noons of Lorraine summers, or dark against the suave yellow of such a soundless afternoon as that of Pentecost whereon the story opens.

The anonymous author of *An Exquisite Fool* has no need to fear publicity. His, or her, study of contemporary life is distinctly beyond the general level of such work. There is no mistaking the touch of a writer to the manner born; and though the style of *An Exquisite Fool* is by no means uniformly good, it has ease, grace, charm occasionally, even distinction. The story itself is wrought of few incidents and a meagre plot. It might be described as a variation of the Enoch Arden episode. George Lidderdale loves, or thinks he loves, Euphemia Bromley,

though the beautiful Euphemia has a grown-up daughter who is in her turn wooed by one Hugh Severne. Unfortunately, Euphemia, before she became Mrs. Bromley, was the wife of a Richard Craven, whose cardinal sin was poverty, and whose disappearance enabled the fair hedonist to change her estate and enjoy liberally the flesh-pots provided by Mr. Bromley. Naturally, as the reader would guess at once, Mr. Craven turns up once more when least wanted. Euphemia would be glad if her friend and admirer would wed her daughter, but Mr. Lidderdale finds the mother more alluring than Miss Helen. Here are the loose threads of what the author of *A. Exquisite Fool* has spun into an interesting romance. There are three living personages—Lidderdale, Euphemia, and Richard Craven; and three vague semblances of persons—Mr. Bromley, Helen Bromley, and Hugh Severne. The background is Baden-Baden. When the book is laid down, the story finished, the reader will wonder who is the exquisite fool. Presumably it is Euphemia, who with all her beauty and wit is certainly foolish enough in the conduct of her life; yet it may almost as well be George Lidderdale, who is a hero after M. Burget's heart—one who would an' who would not, and is at last calmly set aside as an inferior card, while Fate plays an unexpected and final trump.

Miss Rhoda Broughton is so skilled a craftswoman that she could scarce do otherwise than write an entertaining story. To the present writer, this short romance of a middle-aged woman's heart seems distinctly the best book she has given us; certainly it must at least rank next to *Nancy*. It has nothing of the vulgarity of sentiment which repelled many in *Dr. Cupid*; little of the gamesome freedom of style so much in evidence in her earlier writings. In many respects it has the charm of *Alas!* perhaps the most restrained of her novels. Anne Bligh is unquestionably one of Miss Broughton's happiest creations. She must win all hearts by her fine womanly steadfastness; and there will surely be none who grudge her her ultimate welfare with Sir Robert Coke, the sculptor, who certainly would be much better off with Mrs. Bligh than with winsome Pamela. But why does so able a writer of English still scatter foreign words and phrases through her text? Sometimes the result is particularly unfortunate, as, for example, "replies Mrs. Bligh, though not expansively, for, indeed, she is of almost as *boutonnée* a nature as Cordelia." Nor, again, is it well to introduce our old friend the terra-cotta and dry-land joke, even though accompanied by a rider witnessing to its "chestnutcy." There is more humour in Sue Mulholland's remark about so-and-so being clever but abominably small, when she had "abnormally" vaguely in mind.

A distinguished author, reviewed above, spells "grisly" "griely." If "griely" be significant of something more horrific than the more familiar "grisly," then by all means let it be applied to Curtis Yorke's *Once*. I have not read this lady's *Hush*; but if it be as grisly as *Once*, she must have a

pretty taste in murder and sudden death. *Once*, all the same, is a clever and an interesting story. It is a pity it is so sanguinary in hue. The mad and otherwise not particularly attractive clergyman might well be spared; the sufferings of a leading personage from *angina pectoris* might be less obtrusive; the harrowing process in general might with advantage be more controlled. But the author of *The Wild Ruthvens* must gang her ain gait, I suppose. Yet, if she wish to be as horrific as Sheridan Le Fanu, let her study that writer's masterpiece, and observe with what art he enhances little commonplace things into the very insignia of terror, with what reticence in tragic episode or incident he creates the ever-growing dread of *Uncle Silas*.

Of the two American volumes next under review, one is readable mainly for its pleasant style, the other for its exuberant sensationalism. Mrs. Burton Harrison is not, it is true, seen to such advantage in "A Daughter of the South" and its six companion-tales as in her admirable story *The Anglomaniacs*; but her sketches are bright, clever, and entertaining, by virtue of the writer's craft, if not by that of their inherent interest. On the other hand, no one looks to Mr. Gunter for literature. In *Mr. Potter of Texas*, *Mr. Barnes of New York*, and *Miss Nobody of Nowhere*, he contents himself with a stirring melodramatic story to tell, confident that his "tens of thousands" will not be too exigent in the matter of style. "It's the butter we want: how it's spread is all one to us." *Miss Dividends* is a capital story of its kind. The Mormon society background, with its Danite atrocities, is touched anew, though not with the skill of Dr. Conan Doyle. There are fine "Adelphi" possibilities in such episodes as the vengeance of Bishop Lot Kruger over the renegade ex-Bishop Travenion.

WILLIAM SHARP.

#### GIFT BOOKS.

*Randall Davenant: a Tale of the Mahrattas.* By Capt. Claude Hay. With Illustrations by Alfred Johnson. (Frederick Warne.) The author is to be commended for breaking new ground. Not only does he carry us back into the middle of last century, but he boldly lays the scene in the heart of Native India. It is true that, at the beginning, we are introduced to Clive, and are allowed to be present at the capture of Gheria by the English; but the entire interest of the book centres round the Mahrattas, who are, we fear, but a Tennysonian name to the present generation. But at this period they dominated the entire peninsula—from Delhi to Tanjore, from Calcutta to Bombay. They were still united under the rule of the Peshwa, and only failed to subjugate their Muhammadan rivals through the superior military talent of Ahmed Shah Durani. The battle of Panipat (1761) was really no less decisive for the fate of India than the battle of Plassey fought just four years earlier (1757); and our author has wisely made it the culminating point in his story. Of course, the young hero must have a Mahratta comrade of his own age, with a most suspicious knowledge of English. Together they pass through many hair-breadth adventures, which do not seem to us to pass the bounds of verisimilitude. On one little point, however, we have a bone to pick with the author. Like a good Wykehamist, he

places his hero in College at Winchester, with not a few lifelike touches of reminiscence; but if he had thought twice, he would not have made the Head-master usurp the prerogative of expulsion, always reserved to the Warden. We could have wished, too, that he had given some hints to the illustrator for the frontispiece.

*Out of the Fashion.* By L. T. Meade. (Methuen.) We have not for a long time met with a fresher, brighter story than *Out of the Fashion*. It describes the fortunes of four girls who are left almost penniless by an absconding father, and, with the help of a rich old lady, who has taken a fancy to them, set up a boarding house for ladies. The four girls and the old lady are individualised with grace and vigour. Whether the author would succeed as well if she attempted more ambitious work may be doubted; but we should like her to make the attempt. We should like a full and particular account of the fortunes of the boarding house; we should like to meet again some of the characters so clearly and easily outlined in this sketch, and study them more minutely. The author seems a little afraid of letting herself go altogether, and reins in her imagination just when grace and piquancy are rising to poetry and passion. The six illustrations by W. Paget are excellent. Numbers 3 and 4 are the prettiest we have seen this season.

*An Affair of Honour.* By Alice Weber. Illustrated by Emily J. Harding. (Griffith, Farran & Co.) Although there is nothing in the story or the characters to remind one of the Little Lord Fauntleroy, Alicia has so high a heart and so sweet a disposition that we should not be surprised to learn that they were distantly related. But Alicia is more credible and her story also, though neither are in the least commonplace. It was perhaps scarcely probable that that most excellent Fanshawe would have left all the doors unlocked on that particular night after the picnic, when Alicia was obliged to go all the way down the garden in her nightgown in order to take a slice of cake to Mr. Despair; and, except to bring dear Douglas upon the scene to fall in love with Christina, we do not quite know why poor Alicia should have caught a fever. But who would not pardon such artful, artless, artistic devices to get such a beautiful story as this is, and to meet such nice people as Tabitha and Fanshawe, and Mr. and Mrs. Meadows, and Robin and Christina, or even Mrs. Bailey, who is the least interesting of them all. But there are excuses for Mrs. Bailey, for she had married the wrong person, and the right person's name was Squills—which is a melancholy one to reflect upon all your life long. The real interest of the book is centred in Mr. Despair; but he is a secret which nobody ought to know till they have got well into the book, an enterprise which we recommend many persons to undertake. The pictures are nice also, though the faces are not so good as the gestures.

*The Book of One Hundred Riddles of the Fairy Bellaria.* By Charles G. Leland. (Fisher Unwin.) We do not know which most to praise, the ingenuity or the patience of the author of these hundred riddles. Why his head did not turn right round several times before he got to the ninety-ninth, we shall never understand. We know that ours did before we had read forty-seven; and all our ingenuity and patience was absolutely exhausted, and has shown no sign of returning since. However, a high-school girl who has just got first class honours in the Cambridge Local after two attempts got right through and said she liked it; and since then we have taken a few of the riddles in small doses without any bad effect, and have persevered till our critical duties are fulfilled. Our verdict is that the verses are

better than the pictures, that it would not have taken a fairy to guess most of the riddles, and that the fairy Bellaria was little better than a murderer. If she meant to kill him, why did she put him to so much torture first; and, besides, it wasn't fair, for she could see all the questions and answers forming themselves inside him.

*A Long Chase.* By K. M. Eady. (Sunday School Union.) We can heartily recommend this "Story of African Adventure" to boys of all sorts and conditions. It contains a midshipman, and a colonel, and a Zulu king, and describes very briskly and cleverly a series of thrilling adventures among Arab slave-traders in Central Africa. It cannot be denied that the escape of all the heroes with whole skins is somewhat improbable; but boys will like this. The singular manner in which the mishaps of the various heroes so dovetail into each other as to result in general salvation will strike the schoolboy as delightful. It is, in fact, a positive pleasure to read a book in which things turn out so well in the end. We are reconciled to life, or at least forget for an hour or two its provoking and proverbial uncertainty.

*The Grand Chaco: a Boy's Adventures in an Unknown Land.* By G. Manville Fenn. (Part-ridge.) Mr. Manville Fenn can always be trusted not only to interest boys, but also to do his work in a manner that satisfies the critic. We have already noticed a story of his about the Mutiny; and here, recurring to an earlier subject of his own, the central figure is a natural history collector, who is of course accompanied by the usual healthy English boy. As usual, also, with Mr. Manville Fenn, a second boy is introduced not so good and not so English, in order to set off the real hero. The scene is laid in the comparatively unknown regions of inland South America; and we are treated to adventures with jaguars and snakes and floods and Indians. The chief novelty is a wild puma, that attaches itself to the hero, and makes itself useful when the party gets lost.

*The Clock on the Stairs.* By Alice Weber. (Griffith, Farran & Co.) Miss Weber is obviously an old hand. She can write a children's story with unaffected vivacity. The account of "The Four P's"—Pamela, Phyllis, Paul, and Patty—is strictly a story for children, and does not attempt to include more than the child's world; but for this reason grown up people who like children will like the book, and be delighted with its pleasant style, its gentle but merry humour, and its sound simple morality. The illustrations are above the average.

*An Unexpected Hero.* By Elizabeth J. Lysaght. (Blackie.) As usual, Mrs. Lysaght gives us a tale distinguished by originality and thoughtfulness. It is, indeed, almost more than a tale for children, though children are the principal characters. Aunt Hesther and Uncle Blake are drawn with a subtlety and insight which young children will scarcely appreciate. But Elsie and Wilfred and the dog, Dr. Watts, will be appreciated by the most juvenile readers: and the interest of the story is cunningly sustained by the author to the very end, when a startling but entirely satisfactory winding up is provided. The two illustrations by S. T. Dadd are executed with his characteristic grace and vigour.

*A Woman Without a Head.* By the late Mrs. Mackarness. (Hutchinson.) It is scarcely necessary to recommend a story by the author of "A Trap to Catch a Sunbeam"; and the object of this story—to insist upon the misery caused by thoughtlessness—must at once gain the approval of a sensible reviewer. We are pleased to note also that the thoughtlessness which breaks hearts and ruins homes is traced to its ultimate root of selfishness: of unwilling-

ness to take the necessary pains to make oneself a comfort and not a nuisance to those about us. Mrs. Mackarness had the rare gift of describing the quiet currents of domestic life with sympathetic vividness. The print and paper of the book are more than ordinarily excellent, but the illustrations are decidedly poor.

*The Robber Baron of Bedford Castle.* By A. J. Foster and E. E. Cuthell. (Edinburgh: Nelson.) Mr. Foster's "story of the thirteenth century" begins after the death of King John. Boys will be glad to hear that the tale is not interrupted either by historical or antiquarian disquisition, and is most of it pure jam of fiction without any dry bread of instruction. We can recommend it as a wholesome, well-written book for boys.

*The Bushranger's Secret.* By Mrs. Henry Clarke. (Blackie.) Our title promises us a story of Australian life, and the promise is well kept. The tale is perhaps a trifle commonplace, but it is a workmanlike performance, and will satisfy any intelligent boy. There is plenty of incident, a well managed plot, and a good moral, earnestly and pointedly conveyed. The two illustrations by W. S. Stacey make us wish for more. Mrs. Clarke is so obviously a conscientious painstaking author that we hope she will attempt more ambitious work.

*Nearly Bedtime* (Second Series). By H. Mary Wilson. (S.P.C.K.) This continuation shows no falling off. The second story in particular, "The Old Sword-hilt," is a charming little tale. The series contains four stories, just long enough, as the title indicates, to be told to a child at one sitting. The writer thoroughly understands her business, and is simple without being foolish, and serious without being dull.

*Cyril's Promise.* By W. J. Lacey. (Edinburgh: Nelson.) "Total abstinence from strong drink, and repression of the liquor traffic, must be the corner-stones of real social reform." To enforce this moral, *Cyril's Promise* is written; and it will be found by some readers not quite successfully to avoid the snare of representing mankind as divided into abstainers, drunkards, and worldlings: the worldlings, moreover, or moderate drinkers, would seem as a class almost more irreclaimable and certainly less interesting than the drunkards. Our author, however, strives to be temperate; and though he implies that because we are virtuous there must be no more ale, he does not positively deny virtue to the imbibers of alcohol. His tale, too, is written with more than average ability and strength of style: the character of the hero is consistently and clearly drawn, and the reader who does not stop to quarrel with the politics will find himself keenly interested in the fortunes of the various characters. If we grant the moral, the book is a good one, and moral and all it is worth reading.

*The Way She Trod.* By Harriet E. Colville. (Nisbet.) This is a mixture of sermon, novel, and philosophical treatise, which cannot, from the literary point of view, be judged a success. Its main object is to insist that salvation is "to know" with absolute conviction that our sins are forgiven. The philosophy and romance of the book are merely baits on the hook of this creed. The creed, we fear, is essentially intolerant. It limits God's ways of coming to man's heart. It tends to disparage the everyday ordinary help of God by which we all of us live and move and have our being. It lands us in the impossible position that for Canon Liddon's Sermons God's is the glory, for Kant's Critique Kant's is the glory. We may, however, admit that Miss Colville enforces her creed with honest earnestness, and with far more charity and tolerance and knowledge than its advocates usually display.

## NOTES AND NEWS.

WHATEVER may come of the project for building a new chapel at Winchester, the quincentenary of Wykeham's foundation will at any rate be celebrated by the publication of an illustrated volume, containing memorial verses in English, Greek, and Latin (and possibly also in other languages), with an historical sketch by Mr. S. R. Gardiner. It may be remembered that, on the occasion of the four-hundred-and-fiftieth anniversary, Lord Selborne wrote an English poem, which was turned into Greek by the late Bishop of St. Andrews.

MR. GEORGE ALLEN is preparing for publication a volume which will throw new lights on a side of Mr. Ruskin's character little known to his readers. This work, which will include many anecdotes, both pathetic and humorous, never before published, is being compiled by Mr. Arthur Severn, whose recollections of Mr. Ruskin date from his own boyhood. The illustrations will comprise various characteristic sketches made by Mr. Severn while accompanying Mr. Ruskin on his driving tours.

MR. GEORGE ALLEN has also in hand a *Life of the late Lady Waterford*, by Ir. Augustus J. C. Hare.

THE Gifford Lectures, which Prof. Edward Caird delivered at St. Andrews during the years 1890-92, will be published immediately in two volumes, under the title of *The Evolution of Religion*. The subject is divided into three parts. In the first, the author gives an explanation of the principles upon which his own view of religion and its history is based; in the second, he describes the main stages in the development of pre-Christian religions, dwelling mainly on those higher forms which still survive as recognisable influences in modern life; in the third, he confines himself to treating Judaism and Christianity from the point of view of development. The work will be issued by Messrs. James Maclehose & Sons, of Glasgow.

BISHOP BARRY's Bampton Lectures for 1892, entitled *Some Lights of Science on the Faith*, will be published by Messrs. Longmans in the course of January.

MESSRS. HODDER & STOUGHTON have ready for issue a volume of selections from the writings of John Law, mystic and nonjuror, entitled *Characters and Characteristics*. The selection has been made by the Rev. Dr. Alexander Whyte, minister of Free St. George's, Edinburgh, who also gives an introduction and a bibliography.

AMONG the books which Messrs. Bentley will publish during January is *A Visit to Java*, by Mr. W. Basil Worsfold, illustrated with numerous sketches. The author, who has made a special study of colonial questions, will discuss, from the latest official reports, the peculiar methods of administration adopted by the Dutch.

MR. BARRY PAIN is writing a new story of school life for *Chums*. The first instalment will appear in the number published on January 11.

A SECOND edition of Mr. Zangwill's *Children of the Ghetto*, in three volumes, will be published early in the new year.

THE members of the Harleian Society have had issued to them this week two volumes of Marriage Licences, from 1660 to 1679, being those which were not included in Colonel Chester's extracts from the Office of the Vicar-General of the Archbishop of Canterbury. The Society has also just issued to members of its Register section the Registers of Burials at St. James, Clerkenwell, from 1551 to 1665.

MR. LEONARD A. WHEATLEY, for nearly forty years connected with the firm of Messrs. Williams & Norgate, has acquired the business of Mr. Frederick Norgate, of 7, King-street. Mr. Wheatley will add to the publishing business that of importer of foreign books, in which his long experience should stand him in good stead.

MR. FREDERIC HARRISON will deliver the annual address to the London Positivist Society on January 1, at 7 p.m., at Newton Hall, Fetter-lane; and on the preceding evening, at the same place, at 8 p.m., Mr. Harrison will lecture on "Womanhood."

THE programme of papers to be read before the Indian section of the Society of Arts during the ensuing session is as follows: January 12, at 4.30, "Upper Burma under British Rule," by Mr. H. T. White; January 19, "The Currency Problem," by Mr. J. Barr Robertson; February 16, "Ten Years of Progress in India," by Sir William W. Hunter; March 9, "Caste and Occupation at the last Census of India," by Mr. J. A. Baines; April 6, "Australasia as a Field for Anglo-Indian Colonisation," by Sir E. Braddon; April 27, "Indian Manufactures," by Sir Juland Danvers; May 11, "Agrarian Legislation for the Deccan, and its Results."

WE have received the *Almanach de Gotha* for 1893 (Gotha: Justus Perthes), which has now been published continuously for 130 years. The principal changes are the disappearance from the Appendix of the notes on the precious metals (which used to be supplied by the late Prof. Soetbeer), and of the chronicle of events of the preceding twelve months. However, by reason of certain additions—such as a complete list of all Roman Catholic bishops—the volume still consists of about 1300 pages. The changes among crowned heads are shown, as usual, by engraved portraits of the King and Queen of Wurtemberg, the Grand Duke of Hesse, and the Khedive of Egypt. It is with no desire to depreciate the value of this indispensable work that we draw attention to certain errors in the section relating to Great Britain. On p. 853, the definition given of the British Empire would exclude the Channel Islands and Man; it is not constitutionally correct to say that the succession to the throne is hereditary in the House of Guelf; the categories given of peers omit those of the United Kingdom, the only class of peerage now conferred; it is very ancient history to say that the parliamentary franchise depends upon the ownership of a house or the payment of £10 rent. On p. 856, we find the strangely worded statement that the Judges of the Court of Appeal of England and Wales, who are not peers, are entitled to a seat without a vote in the House of Lords. On p. 858, the Judicial Committee of the Privy Council is wrongly described as the appeal court for testamentary and matrimonial causes in England and Ireland. On the following page the Geological Survey is oddly mistranslated "Triangulation"; while the Ordnance Survey seems to be omitted altogether. On p. 867, Dean Vaughan is described as the "treasurer" of the Temple.

#### UNIVERSITY JOTTINGS.

LORD KELVIN has promised to deliver the Boyle Lecture at Oxford next summer, in connexion with the University Junior Scientific Club, and has chosen for his subject "Magnetic Waves."

WHEN the Cambridge University Musical Society celebrates its jubilee next June, it will be proposed to confer the honorary degree of Doctor of Music upon the five following composers: Max Bruch, Saint-Saëns, Tschai-

kowsky, Boito, and Grieg, who have promised to attend and each conduct one of his works.

THE following memorial, signed by the presidents of many learned societies and other representatives of science, has been presented to the Royal Commission on the Gresham University:—

"The undersigned desire hereby respectfully to record their strong opinion that the foundation of a teaching university for London, without due provision being made for higher education and original research, would be unworthy of the metropolis, and would entail the neglect of an admirable opportunity for promoting the advancement of science and learning."

ON the occasion of the Galileo tercentenary at Padua, honorary degrees were conferred upon many of the delegates present from other universities, and also upon the following seven representatives of different nations, each distinguished in the studies to which Galileo devoted himself: Lord Kelvin, Newcomb, Helmholtz, Tisserand, Schiaparelli, Bredichir, and Gylden.

THE University of the City of New York has conferred the degree of D.D. upon the Rev. Dr. Philip Schaff, on the occasion of the fiftieth anniversary of the delivery of his first lecture at Berlin. Dr. Schaff was born at Coire, in Switzerland in 1819, and went to America in 1843.

MRS. HUMPHRY WARD has published, in pamphlet form (Smith, Elder & Co.), an address on "The Future of University Hall," which she delivered to meetings held last month at Manchester, Liverpool, and Leeds. It gives a detailed account of the work done during the past three years at University Hall, Gordon-square, and also at the subsidiary hall, or annex for social purposes, in Marchmont-street; and appeals for further funds to support and develop the undertaking. Annual subscriptions are needed to the amount of £1000, besides a fund for building extension in Marchmont-street, where it is hoped that all the "residents" may ultimately be housed.

#### ORIGINAL VERSE.

##### OUTSIDE THE GATE.

To England. H.

I DREAMT last night that I was dead,  
And passed beyond the bounds of sight,  
Into that glorious land of light.  
But still my heart remained with you,  
And it was false that you had said,  
And all that I had told you true.  
My love was stronger far than death,  
Though you had deemed it little worth,  
It had outlasted time and earth.  
You cast it carelessly aside,  
It was not worth a moment's breath,  
And I that would have gladly died  
To know that you had trusted me,  
Had done with earthly care and strife,  
Had passed away from out your life,  
And now upon the heavenly shore,  
I watched until the time should be  
When I might clasp your hand once more.  
I stood without the golden gate,  
And one came forth and bade me in,  
"From thee hath pass'd away all sin."  
I answered, "Nay, let me remain  
Without the door; I fain would wait  
For one I loved on earth in vain,  
To join me here, I would not be  
In heaven, while he is yet below."  
The angel answered, "Be it so.  
Thou hast thy choice, thy love is great.  
I will pray God to turn to thee  
That soul for which thou here dost wait."  
His voice then ceased; and others came  
And passed within those portals wide.  
I patient waited there outside,  
Waited to enter heaven with you;  
For love must always be the same,  
How could you doubt such love was true?

At length you came unto the gate;  
I spoke your name; you turned aside.  
Why should I think because I died,  
That you would deem my love was true?  
I had my choice, I chose to wait,  
I longed to enter heaven with you.

Then spake the angel, "Never pain  
May enter in this golden door,  
May ever cross this threshold o'er;  
Thou lovest this soul, and thou wouldst wait,  
And thy long waiting is in vain,  
And now, alas! it is too late.

I may not let thee enter in.  
If he had taken thee by the hand,  
And smiled on thee, thou now wouldst stand  
Beside him here for ever more;  
But since his trust thou couldst not win,  
Thou must remain outside the door."

FLORENCE PEACOCK.

#### MAGAZINES AND REVIEWS.

THE December number of the *Economic Journal* (Macmillans)—which, by the way, concludes the second volume of this periodical—contains an article upon "Silver in India," by Mr. F. C. Harrison, of Calcutta, who has previously contributed two most ingenious papers, entitled, "An Attempt to estimate the Circulation of the Rupee." On the present occasion he discusses the situation from several points of view. With regard to the effect upon the government and the official classes, we suppose that there will be no differences of opinion. As to external commerce, it seems possible that he may have exaggerated the consequences of the drop in silver upon the present depression in trade. The failure of mercantile firms, and the closing of exchange banks, are by no means unprecedented phenomenon. But to us, his examination of the results upon the peasant is by far the most instructive part of his article. Mr. Harrison sums up thus:

"The cultivator gets a better return for the part of his produce that he does not consume, and buys in a cheaper market articles he does not produce. Skilled labour is similarly better off. Unskilled labour is too poor to derive much benefit from the fall in articles of foreign manufacture, and has to pay more dearly for food. The classes of skilled artisans and common labourers (without land) may, roughly speaking, be set against one another; and the broad result is that the native population is better off than in 1873."

Turning to future policy, Mr. Harrison inclines in favour of closing the mints to the free coinage of silver, partly as a mode of unobtrusively increasing taxation. But he evidently regards this measure as a mere temporary palliative, which would enforce the serious consideration of the whole question by England and the Continent generally.

#### ART AND BOOK SALES.

How completely and absolutely the attempt to decry French eighteenth century furniture in favour of old English or older Italian has failed! There were sold last week certain pieces of the best French sort, in the rooms of a house in Hyde Park-gardens, with the results which we proceed to chronicle:—A Louis XV. parqueterie commode, £215; a Louis Quatorze marqueterie writing-table, £100; a large Louis Quinze marqueterie writing table, £810 (Wertheimer)—a price, we note, not so very substantially below that paid for a little thing of Marie Antoinette's in the Hamilton Sale; a Louis XV. esoritoire in marqueterie, with falling front and the mounts of the kind absurdly but popularly styled "or moulu," but really "or ciselé," £1010 (Wertheimer); a pair of angular Louis Quinze encoignures, 190 guineas; a pair of fine Louis XVI. Sèvres vases (*bleu du roi*), 150 guineas.



At Sotheby's last week there was a remarkable book sale. Bewick's *Land Birds and Water Birds*—a good thing, of course, but one that has been of late absurdly overrated—fetched £17, the very copy, let it be observed, which so lately as in 1888 sold for exactly double the money. The first edition of Cowper's *Poems* fetched £10 5s.; Tom Hood's copy of *The Christmas Carol*, with an autograph letter from Dickens, £10 10s.; the first edition of Goldsmith's *Deserted Village*, £10; and a fine and large copy of the first edition of Gray's *Elegy written in a Country Churchyard*, £48. The chief excitement, however, of the sale was reserved for the day before Christmas Eve, when the original MS. of *Poems by Two Brothers* was knocked down, after a spirited competition, to Messrs. Macmillan & Bowes, of Cambridge, for the sum of £480. It was announced by the auctioneer that the legal representative of Lord Tennyson claimed copyright in three of the poems in the MS. which had never been published.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ALEXANDRE, Arsène. *L'Art du rire et de la caricature dans tous les Temps*. Paris: May & Motteroz. 10 fr.  
 DAHN, F. *Erinnerungen*. 8. Buch. Die letzten Münchener Jahre (1864–1868). Leipzig: Breitkopf & Härtel. 10 M.  
 DELORME, Amédée. *Nouvelles militaires*. Paris: Charles-Lavauselle. 3 fr. 50 c.  
 INDY, Vincent d'. *Chansons populaires recueillies dans le Vivarais et le Vercors*. Paris: Lechevalier. 2 fr.  
 LAQUINA, Bart. *Catalogo delle monete arabe esistenti nella Biblioteca comunale di Palermo*. Turin: Loescher. 25 fr.  
 LERMOILLER, L. *Kunstkritische Studien* üb. italienische Malerei. Die Galerie zu Berlin. Leipzig: Brockhaus. 10 M.  
 LISZT, F. *Briefe*. Gesammelt u. hrsg. v. La Mara. Leipzig: Breitkopf & Härtel. 12 M.  
 LOUIS, E. *Der Widerspruch in der Musik*. Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.  
 SEIDL, P. *Friedrich der Grosse u. die französische Malerei seiner Zeit*. Berlin: Frieh. 10 M.  
 TARNOT, L. *Les écoles et les écoliers à travers les âges*. Paris: Renouard. 10 fr.  
 WILSLOCKI, H. v. *Aus dem Volksleben der Magyaren*. München: Huttler. 7 M.

#### THEOLOGY, ETC.

- STANGE, C. *Die christliche Ethik in ihrem Verhältnis zur modernen Ethik: Paulsen, Wundt, Hartmann*. Göttingen: Dieterich. 8 M.  
 ZAHN, Th. *Das apostolische Symbolum*. Leipzig: Deichert. 1 M. 35 Pf.

#### HISTORY, ETC.

- BEYKERT, J. D., professeur au gymnase de Strasbourg. *Notice biographique, lettres etc.* 1798–4. Strasbourg: Heitz. 8 M. 30 Pf.  
 CORNILLON, J. *Le Bourbonnais sous la Révolution française*. T. IV. Paris: Lechevalier. 5 fr.  
 CORRESPONDENZ, politische, Friedrichs d. Grossen. 19. Bd. Berlin: Duncker. 15 M.  
 DUPRIEZ, L. *Les Ministres*. T. 2. *Les Républiques*. Paris: Rothschild. 10 fr.  
 FORSCHUNGEN zur brandenburgischen u. preussischen Geschichte. 5. Bd. 2. Hälfte. Leipzig: Duncker & Humblot. 6 M.  
 GALILEI. *Per il terzo Centenario della Inaugurazione dell' Insegnamento di Galileo Galilei nello Studio di Padova*. Padova: Drucker. 15 fr.  
 GROTEFEND, H. *Zeitrechnung d. deutschen Mittelalters u. der Neuzeit*. 2. Bde. 1. Abth. Hannover: Hahn. 10 M.  
 HANSENBOESSE, 2. Abth. 1481–1476. Bearb. v. G. Frhr. v. der Ropp. 7. Bd. Leipzig: Duncker & Humblot. 30 M.  
 HERTZBERG, G. F. *Geschichte der Stadt Halle an der Saale*. III. Halle: Waisenhaus. 7 M. 50 Pf.  
 KANNGIESSER, O. *Geschichte d. Kriegen von 1866*. 2. Bd. Basel. 5 M.  
 LEONELLE, A. *La Diplomatie française et la Succession d'Espagne*. T. IV. et dernier. *La Solution (1700–1725)*. Paris: Pichon. 10 fr.  
 MOLANDON, Boucher de, et le Baron A. de BEAUCORPS. *L'armée anglaise vaincue par Jeanne d'Arc sous les murs d'Orléans*. Documents inédits. Paris: Baudoin. 5 fr.  
 PERREAU, Joseph. *Catinat et l'Invasion du Dauphiné 1692*. Paris: Baudoin. 2 fr.  
 REGESTEN zur Geschichte der Juden im fränkischen u. deutschen Reiche bis zum J. 1273. Bearb. v. J. Aronius. 5. Lfg. Berlin: Simion. 8 M. 30 Pf.  
 VOLKHOFF, R. *Die Zerstörung Magdeburgs (1631) im Lichte der neuesten Forschung*. Magdeburg: Faber. 8 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- AMALIZKY, W. *Ueb. die Anthracosen der Permformation Russlands*. Stuttgart: Schweizerbart. 15 M.  
 BAUSCHINGER, J. *Untersuchungen üb. den periodischen Kometen 1899 v. (Brooks)*. 1. Tl. München: Franz. 5 M.  
 BRISAUD, E. *Anatomie du cerveau de l'homme*. Paris: Masson. 80 fr.

- POHLIG, H. *Monographie der Elephas antiquus Falc. führenden Travertine Thüringens, ihrer Fauna u. Flora*. 2. Stück. Stuttgart: Schweizerbart. 12 M.  
 REISS, W., u. A. STÜBEL. *Reisen in Süd-Amerika. Das Hochgebirge der Republik Ecuador. I. Petrographische Untersuchgn.* 1. Lfg. Berlin: Asher. 10 M.  
 SEEBAUGH, K. v. *Ueb. Vulkane Centralamerikas*. Göttingen: Dieterich. 36 M.  
 STRASSBURGER, E. *Histologische Beiträge*. 4. Hft. Jena: Fischer. 7 M.

#### PHILOLOGY.

- WENTZEL, G. *Die Göttinger Scholien zu Nikanders Alexipharmaka*. Göttingen: Dieterich. 12 M.

### CORRESPONDENCE.

#### THE DATE OF CHAUCER'S CANTERBURY TALES.

Cambridge: Dec. 19, 1892.

The date 1393, suggested in *Chaucer Essays* (p. 415), was shown by me to be wrong, because it rested on the assumption that the day mentioned in the *Man of Lawes Prologue* was April 28, whereas it was April 18. But this was not the only mistake. It was assumed that Chaucer spoke of the moon being situated in Libra in the *Persones Prologue*; whereas he merely means that Libra was ascending, which (at 4 p.m. on April 18) was the fact. There is nothing here to help us to the dates.

But if we look at the matter from a common-sense point of view, we must see that, as Chaucer did not begin his *Legend* till 1385, and must have taken some time over it, he could hardly have been writing the "*Man of Lawes Prologue*" till 1386, which is, I take it, the earliest year possible. But in 1386 (as no one, I believe, has observed) Easter Day fell on April 22, some three days or so after the pilgrims arrived at Canterbury. If Chaucer had meant to make them do this, we should have found, somewhere, some allusion to the near approach of this great Christian festival. Such a pilgrimage in Passion-week is impracticable. Hence, 1386 will not do; it is more likely that Easter was over, and that all the pilgrims were thus set free from their duties on that day.

Again, 1389 will not do, because April 18 was Easter Sunday (!), a day unsuited for travel and tales. In 1390, April 17 was Sunday, unsuited for arrival at the Tabard or for travel, whichever it was. In 1391, April 16 was Sunday; and if (as seems likely), April 16 was the day of arrival at the Tabard, it was not a fit day for it. Lastly, 1392 is surely too late.

In this way, the two remaining years are 1387 and 1388. In both years Easter was well over. But in 1388, April 18 was Saturday; only in 1387 does everything come right. In that year, April 16 was Tuesday, a good day for meeting; with four clear days ahead of them.

WALTER W. SKRAT.

#### "W. B. SCOTT'S AUTOBIOGRAPHICAL NOTES."

Aberdeen: Dec. 25, 1892.

"Tu l'as voulu, George Dandin. Et tu l'auras," says Mr. Swinburne, with a proud consciousness of his fine talent for invective. But I must disclaim the responsibility that he thrusts upon me. I would rather not be responsible for Mr. Swinburne's relaxations from the graver cares of adding to the imperishable wealth of English poetry. If he chooses at this festive season to play pantaloons, whacking promiscuously with a bladder, or to amuse himself and the public by "stock-dollaging" (in his own facetious phrase) the memory of an old friend whom he had more than once honoured with the most enthusiastic expressions of respect and affection, that is his own affair. He must not say that I "insisted on it." I neither wished it nor deprecated it. It is his own gracious humour entirely, his own singular goodwill and pleasure.

If I can properly be said to have "insisted" on anything in my previous letter, it was that Mr. Swinburne should specify the particulars

of the "mendacity" with which he was pleased to charge Mr. Scott's reminiscences of himself. I did so because Mr. Sharp, perhaps not understanding Mr. Swinburne's playful humour, seemed disposed to take his reclamation in serious detail. Mr. Swinburne's first "little hymn"—if it is "impertinent" on my part to ascribe to it "the quality of fury," I hope I may without offence quote his own joyous description of it—surprised me not a little, because it was at Mr. Swinburne's own suggestion that I published with Mr. Scott's Autobiographical Notes certain "Memorial Verses" in a very different strain. I found among Mr. Scott's MSS. some letters from Mr. Swinburne which the autobiographer had considered worth preserving. I submitted them, as in duty bound, to Mr. Swinburne, who wrote to say that he saw nothing in the letters worthy of preservation. In this opinion I concurred; but he added, much to my satisfaction, that his *Memorial Verses* were wholly at my disposal, as "public evidence" of "his deep and cordial regard for his dear old friend"—the dear old friend whom he now belabours with such outrageously absurd epithets as "parasite" and "sinister old satellite." When "*Stockdollager*" wit sinks or soars to such a pitch of intemperate insolence, it can be answered only with silent disgust. But those who know the real relations between the two men must be more than astonished at Mr. Swinburne's audacity, and—must I say it?—ingratitude.

Mr. Swinburne seems to think that I am feigning stupidity in professing myself unable to comprehend what he complains of. In his precious "*Stockdollager*" phrase, I cannot be such a born fool as not to see it. We are all such as God has made us, but I can assure him that I pretend to no greater stupidity than is my natural portion. And Mr. Scott's reminiscences of him still seem to me, as they did at first, to be conceived in an affectionate and admiring spirit, and to have nothing "insolent, impertinent, presumptuous, or malicious" about them. Every one of them is made the occasion of a compliment. The boyish manners which impressed the grave middle-aged Scotchman unpleasantly at first are contrasted with the genius afterwards amply recognised. The statement, which is given doubtfully as hearsay, that he got no prizes at school except in French, is set down as a surprising thing in view of his marvellous powers of memory. Even the whimsical suggestion as to the way in which this prize-book may have affected English literature is a tribute to Mr. Swinburne's influence. I altogether fail to see how anybody but the most abject satellite, or perhaps a hasty reader misled by Mr. Swinburne's invective, can find in these trivial records any trace of an unfriendly or malignant spirit. As regards the "jokelet" which Mr. Swinburne accused his old friend of misunderstanding, I confess I could see only humorous magnanimity in the poet's affecting to take what was meant for the splendour of his verse as a tribute to the vanished *lumen et decus* of his hair. If there is any deeper quality in the jokelet, I must plead my Scotch origin as an excuse for not being able to see it. So kindly, indeed, when fairly interpreted, are Mr. Scott's reminiscences of the young poet who sought his friendship, and for whom as I can testify, he retained to the last an affectionate admiration, that I still cannot believe that the secret of Mr. Swinburne's extravagant outburst of bitter—or is it only jubilant?—recrimination is to be found in them.

But Mr. Swinburne protests against having anything said about him at all, true or untrue, complimentary or uncomplimentary, in a kindly vein of reminiscence or a malignant. All is

alike impertinent. That is quite an intelligible position; and if Mr. Swinburne had confined himself to it, I should have been bound to accept my share of his rebuke with becoming respect, only claiming to be judged, in my discharge of a difficult and delicate editorial trust, by literary custom and precedent. But Mr. Swinburne has not confined himself to this position. He has chosen instead to revenge himself by a gleeful exhibition of his powers as a literary slogger. Apparently, he thinks my apology "half-hearted," and my defiance "tremulous," because I do not slog him in return. I am sorry that I cannot oblige him. I shall always continue to admire Algernon Charles Swinburne the poet; but I must sorrowfully admit that the comic freaks of Algernon Charles Stockdollar do not provoke me either to admiration or to imitation.

Side by side with Mr. Swinburne's letter in the ACADEMY is another in a very different tone from Mr. W. M. Rossetti. I am sorry that Mr. Rossetti should have been induced, contrary to what seems to have been his original intention, to join in the concerted attack on Mr. Scott's Autobiographical Notes. The inaccuracies that he points out shall certainly be corrected if I have an opportunity as editor. But he compels me to point out in reply that it is not by such inaccuracies that the fidelity of Mr. Scott's picture of one of the most fascinating and complex personalities in literature can possibly be judged. Of Gabriel Rossetti's fascination there is ample evidence in the record, in the bright charm of his familiar letters as well as in the wistful regret with which in later and darker days his old friend looks back to happier times. To find in Mr. Scott's protestations of friendship only "hypocrisy," and in his record of the weaknesses so strangely mixed with great and lovable qualities, only the voice of envy and jealousy, seems to me the very extreme of petty and small-minded perversity. Has it come to this, that we cannot, on pain of being accused of envious spite, admire a man's genius in art or letters without ascribing to him every virtue and physical perfection under heaven? To some of Mr. Scott's critics it seems to be proof positive of insufferable conceit that he dared to maintain an opinion of his own on the teaching of drawing in the presence of Mr. Ruskin. Such puerile hero-worship would banish all manliness from among us. Mr. Scott, whatever the worth of his achievement in art and letters, was at least self-centred and individual, and had the courage to be himself. There was no hypocrisy in his admiration of genius in others, as is abundantly shown by his remarks on the men of genius with whom his life brought him in contact; and his interest in the complexities of human character was not rooted in any jealous measuring of himself against others. In Gabriel Rossetti the same force of character that inspired his genius gave an emphasis to his faults. And in Mr. Scott's records of their friendship, taken as a whole, those faults are not unduly prominent. Such, at least, is the impression left on my mind after the close and repeated study of the records that has fallen to me as their editor. The faults have been forced into prominence, not by the autobiographer himself, but by the outcry of injudicious friends. I am sorry that any remarks in the Autobiography should appear to Mr. W. M. Rossetti unkind, unhandsome, or practically misleading. But I think I can appeal to him whether it is not the case that, throughout the sad change which came over his brother during the last few years of his life, Mr. Scott showed no lack of helpful friendship. And if Mr. Scott overstates the extent to which Mr. W. Rossetti's own health was affected by anxiety during his brother's dreadful illness, surely this is no evidence of ill-feeling.

But I must leave the construction of motives to readers of the Notes. My business as their editor is with the accuracy of their statements. I felt bound to protest when Mr. Sharp read into the Notes allegations and innuendoes which are not there. But I repeat that I am not only willing but anxious to correct any actual mis-statements. Inaccuracies there must be in all human reminiscences.

W. MINTO.

London: Dec. 28, 1892.

A misprint in my letter of December 17 to the ACADEMY makes worse than pointless nonsense of an entire sentence. What I wrote was this:—

"For one thing she did they would not take the life of Sycorax: for one thing apiece they have written I will not bear more heavily than I can help on the writer and the editor of William Bell Scott's."

For this last word the printer has substituted the word "Scott"; thereby reducing that worthy man to the level of a fictitious character of a mere "Waverley," "Hamlet," or "Robert Elsmere."

A. C. SWINBURNE.

#### HAKLUYT EDITING.—A CORRECTION.

12, Rowland-gardens, S.W.: Dec. 17, 1892.

In 1882 the late Gen. Sir John Henry Lefroy edited for the Hakluyt Society a volume entitled *The History of the Bermudas or Summer Islands*, from MS. 750 of the Sloane collection at the British Museum. In his introductory remarks, our lamented colleague discussed the authorship of this MS., and from internal evidence attributed it to Capt. John Smith, the historian of Virginia.

Ten years have elapsed since the publication of Lefroy's work, and his conclusions have not, as far as I am aware, been questioned. It was only quite recently that Mr. Edward Scott, Keeper of MSS. in the Museum, while cataloguing the Sloane collection, came upon a MS. in the same handwriting as 750, signed by Nathaniel Butler. This MS., numbered 758, is described by Sir F. Madden in his catalogue as follows:

"1. Memoranda for 12 heads of Letters written by Capt. Nath. Butler while Governor of the Bermudas [autogr.] 2. A dialogical discourse of Marine affairs between the High Admirall and a Captaine att sea, written in six dialogues by Capt. N. Butler in 1634, with a table of contents prefixed. 3. A diary of my personall employments from 10 Feb. 1639 to 2 May 1640, by the same Capt. N. Butler [autogr.]"

A comparison of the two MSS. establishes the fact of the identity of the handwriting. The one is a fair copy; the other a rough draft. Both, however, are written by the same educated hand, and the signature at the end of 758, "Nath. Butler," is genuine.

Had Gen. Lefroy seen the Madden Catalogue, he could not have fallen into the error of attributing the *History of the Bermudas* to Capt. John Smith, for Madden expressly states that its author was Butler. But at the time Gen. Lefroy edited his book, the Madden Catalogue, which only went as far as 1100 of the Sloane MSS., had been suppressed. The Ayscough Catalogue, then and still in use, is arranged according to subjects, and our two MSS. fall under separate headings—"Bermuda" and "Butler" occurring in different volumes.

Gen. Lefroy, basing his argument on 750, the only MS. known to him, found several passages in his *History of the Bermudas* identical with Smith's *History of Virginia*, Book 5, and came to the conclusion that Smith was the author of both works. But Capt. Smith was never at Bermuda, and there is reasonable

ground for believing that many of the materials for the Bermuda portion of his work were supplied by Butler. At all events, Butler is mentioned in the list of authorities quoted by that author under his initials "N. B."; and as Butler is known to have visited Virginia in 1623, soon after his governorship of the Bermudas was at an end, he would most probably have met with Smith, who had returned to New England the previous year to lend his assistance in restoring the fortunes of that young colony, then at a low ebb. But even more conclusive proof is afforded by the date, for, according to Gen. Lefroy, Capt. John Smith died in 1631, while the writer of MS. 758 and, consequently, of 750, was living in 1640.

It may be worth mentioning that this Capt. Nathaniel Butler, who did good service as Governor of Bermuda from 1619 to 1622, and was afterwards (1638-41) Governor of (Old) Providence Island, is one of England's forgotten worthies, being passed over even by the *Dictionary of National Biography*. He appears to be the individual committed to Newgate in June, 1649, by the Council of State, for dispersing treasonable and scandalous books (Calendar of State Papers, Domestic)—by no means a singular instance of the way justice was administered in those days.

E. DELMAR MORGAN,  
Hon. Sec., Hakluyt Society.

#### THE LONDON UNIVERSITY PROBLEM.

London: Dec. 28, 1892.

There is much to be said in favour of Prof. Karl Pearson's contention that "the incapacity of the University Senate has led to the present movement"—I should prefer to say, "has suffered the University to drift into the complications by which it is at present surrounded." Undoubtedly, the constitution of the Senate is the most vulnerable point in the university system. It is the Senate, or an influential section of that body, which for many years met all attempts at constitutional reform with unyielding resistance. From the same body has lately emanated a succession of "schemes of reconstitution" as unwise as they were impracticable. On the question relating to the Senate, Mr. Thistleton Dyer, Keeper of the Botanical Gardens at Kew, gave expression recently to sentiments with which I should, at least in the main, agree. Mr. Dyer, it may be observed, is a graduate of both London and Oxford, and not very long ago he was a member of the London Senate. That he resigned his seat in that body is not altogether surprising. He observes:

"I think it is generally admitted that the time has come when some change in the constitution of the Senate is advisable. At present it is an assembly of notables appointed for life. Many of them never attend, and some, appointed, apparently, on purely political grounds—and these are not always the least competent—never perhaps have attended. On the whole, the Senate, though individually eminent, is, it must be confessed, ill-informed on educational matters. As I have already hinted, it is apt, in consequence, to be somewhat timid and irresolute when it ought to act with decision; it is equally apt, I am afraid, to act with precipitancy when it ultimately realises the necessity of moving at all. . . . On the whole, it might be convenient to constitute the Senate something on the lines of the Hebdomadal Council at Oxford—a third to be appointed by the Crown, a third to be appointed by the Faculties, and a third by Convocation."

Though the causes are tolerably evident, it would, I am afraid, take too much space to set forth in detail how the internal condition of the University has become what it is. Certainly the University is far from being conformed to

\* *Nature*, May 21, 1891.

the ideal of its founders. It is unquestionable that they intended its situation to be eventually like those of the universities of Oxford and Cambridge. But there was to be one important difference. Its colleges were not to be grouped together, even in the metropolis, but were to be scattered throughout the United Kingdom. The creation of an "Imperial Examining Board" was not contemplated. For a good many years, however, examinations have been held in the colonies; but it is very doubtful whether it would be worth while to continue them in future. The results are miserably insignificant; and, what is still more important, the examinations are not conducted under the practical control of the university officers. This may be seen from the evidence given by the Registrar before the so-called "University for London Commission." It is, however, the intention of the founders which places an almost insuperable difficulty in the way of transforming the University into a strictly metropolitan institution. The attempt to place colleges in London on a different footing from those in the provinces is at once resisted by the latter as a breach of their chartered privileges. It is of little use to suggest that there is a university at Manchester, and to mention possible or probable universities elsewhere. They know very well that, for a long time to come, the degrees of such universities are not likely to have the value and repute which London degrees have already attained, and which Convocation, at least, seems determined that they shall still possess in the future. The protest of the provincial colleges is legitimate, but to comply with it the London University of the future must be, in some sort, a federal university. Such a university is, however, an abomination to Prof. Pearson and his friends. One of them, with admirable alliteration, has called such universities "federal futilities." They want a university "on the broad lines of a Scottish university." If it is replied that the results attained by the Scotch universities are scarcely superior in quality to those exhibited by "Burlington-gardens" (their favourite designation of the London University), they then point to the German universities, whose success is found—to quote Prof. Ray Lankester—"in the contributions to science, the new knowledge created by the professor and his students, and in the spread of a love for producing such knowledge." The chosen model is the University of Berlin. At the risk of being called by Prof. Pearson a "polysynthetic opportunist," or something equally dreadful, I express the opinion that the ideal is impracticable. But, if this were otherwise, it must be recollected that a single quasi-German university would, in its results, differ very greatly from what is effected by the German university system. A German student here and there may pursue research mainly for the love of producing new knowledge; and no doubt similarly disinterested research is being prosecuted even in the London University, notwithstanding its unfavourable conditions, the Senate never having troubled themselves much about its internal development. It appears that two scientific prizes, open to all London graduates, are about to be established on the basis of funds supplied by Lord Derby and the late Lord Sherbrooke. But competitive prizes can scarcely supply what is needed. In Germany the great stimulus is supplied by the university system. The student looks forward to a "career." He hopes, by the publication of original work, to gain a footing in one or other of the universities, and eventually to secure an ordinary professorship. Conversing recently with a scholar, whose name is well known to the readers of the ACADEMY, on the

vigour with which English studies are pursued in Germany, he said that this activity showed signs of decline, because posts in the universities which had been accessible were now supplied. The expectation of magnificent results from the establishment, if it were possible, of a single quasi-German university in London on a grand scale is, in my judgment, altogether chimerical.

I must close this letter without discussing the causes of the determined hostility to Convocation displayed by the "professorial" party, or showing how, in accordance with the intentions of the founders, and without turning all existing arrangements topsy-turvy, the University may give encouragement to higher instruction and research; a matter concerning which there are members of Convocation quite as solicitous as is Prof. Pearson or Prof. Lankester.

THOMAS TYLER.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 2, 4 p.m. London Institution: "Combustion: Slow, Rapid, and Explosive," III., by Prof. Vivian Lewes.  
8 p.m. Royal Academy: "Painting, Ancient and Modern," by Mr. J. E. Hodgson.  
8 p.m. Victoria Institute:  
TUESDAY, Jan. 3, 8 p.m. Royal Institution: "Astronomy," IV., by Sir Robert S. Ball.  
WEDNESDAY, Jan. 4, 8 p.m. Elizaethan: "Troilus and Cressida, chiefly from a Dramatic Point of View," by Miss Grace Latham.  
THURSDAY, Jan. 5, 8 p.m. Royal Institution: "Astronomy," V., by Sir Robert S. Ball.  
4.30 p.m. Geographical: "All the World Over," II., by Mr. John Coles.  
6 p.m. London Institution: "Jewish Wit and Humour," by the Chief Rabbi.  
8 p.m. Royal Academy: "Painting, Ancient and Modern," by Mr. J. E. Hodgson.  
8 p.m. Viking Club: "Udal and Feudal," by Mr. C. H. E. Carmichael.  
SATURDAY, Jan. 7, 8 p.m. Royal Institution: "Astronomy," VI., by Sir R. S. Ball.

#### SCIENCE.

##### PHILOLOGICAL BOOKS.

*A Comparative Grammar of the South-African Bantu Languages.* By J. Torrend, S.J. (Kegan Paul & Co.) Mr. Torrend must be congratulated on having finished the task which Bleek began. His Comparative Grammar of the Bantu or Kafir languages is complete in every respect, and philologists as well as practical students will be very grateful to him for it. The Bantu family of speech, which covers the whole of Central Africa, is one of the most remarkable linguistic groups that exist, and from some points of view is comparable only with the Indo-European family. Bleek's analysis of the Bantu noun was a new revelation in the science of language, and it has been a matter of constant regret that his death prevented him from applying the same analysis to the verb. That regret need be felt no longer; in Mr. Torrend the founder of South African philology has found a worthy successor. In the classification of the Bantu languages, which are arranged geographically, Mr. Torrend follows Dr. Cust, as well as in the bibliography of his subject. He has taken the Tonga dialect as the standard by which the general grammatical laws he has formulated may be judged. The Tonga, it may be observed, is spoken in the neighbourhood of the Victoria Falls. The book contains a useful index and two appendices, one consisting of "Ethnographical Notes in Tonga dictated by natives," and the other of specimens of Kafir Folklore. There is, besides, a long and interesting Introduction, in which the author discusses such questions as the origin and spread of the Bantu tribes, and the influence of other races upon them. The recent discoveries of Mr. Bent in Mashonaland will doubtless cause what Mr. Torrend has to say on these points to receive special attention. It

is difficult, however, to follow him in his suggestion that the Ophir of the Old Testament was in Africa. The references to it in the Bible indicate that it was in Southern Arabia, but they further indicate that it was an emporium only to which goods were brought for exportation abroad, not that it was itself the locality in which gold and the other objects of trade were found. Mr. Torrend is no doubt right in seeking the original home of these in Africa. As he points out, the *Periplus of the Erythraean Sea* shows that commercial relations existed "from ancient times" between the Sabaeans of Southern Arabia and the natives of South-eastern Africa, and the curious relics discovered by Mr. Bent at Zimbabwe have marked analogies with South Arabian art. Mr. Torrend notes that sandal-wood is called *li-gumi* in the Bantu dialects of Senna and Lake Nyassa, so that if this wood is meant by the *algum* of Scripture (2 Chron. ii. 7) it is possible that the two words may be connected. Two other products of the East, *kophim*, "apes," and *habhim*, "elephants," which were brought to Solomon, bear names already met with on Egyptian monuments of the Old Empire.

*A Grammar of the Khassi Language.* By H. Roberts. (Kegan Paul & Co.) Philologically one of the most interesting of the Sub-Himalayan languages is the Khassi, and a Grammar of it from the competent hands of Mr. Roberts is very welcome. His work forms part of the Trübner collection of "Simplified Grammars," and the character of the Khassi language renders it particularly adapted to this method of treatment. As the language is spoken in the very centre of Assam, it has become of considerable practical importance; and a compact and clearly arranged Grammar of the kind, in which the reader is not troubled by superfluous information, ought to be acceptable to a numerous class of students. The Khassis are Mongoloid and on the racial side allied to the surrounding hill tribes. Mr. Roberts, however, assures us that "the percentage of words common to the Khassi and the rest of these mountain dialects is extremely small," and that "equally great also is the dissimilarity in many other points of grammatical detail." The language is isolating and prepositional, with aspirated sounds but no tones; the emphasis is on the penult in words of more than one syllable.

*The Maori-Polynesian Comparative Dictionary.* By Edward Tregear. (Wellington, New Zealand: Lyon & Blair.) This is a monumental work of which New Zealand may be proud. The amount of hard and conscientious labour involved in its compilation cannot easily be exaggerated. Mr. Tregear may claim to be at once the Johnson and the Skeat of the Maori language. The Maori words are exhaustively treated, examples of their use being given from time to time. Comparisons are added in each case with the other closely-allied languages of Polynesia, as well as with Malagasy, Malay, Fijian and other Melanesian dialects. Words of European origin adopted into Maori have been wisely excluded from the work. The mythologist as well as the philologist will find much to instruct him in it, an immense amount of curious information being given under the names of the gods. A key to the Maori words is printed at the end of the volume, and is followed by an interesting appendix containing the genealogies of various Polynesian kings and chiefs. They bear out Dr. Bastian's belief in the accuracy with which the genealogies of the principal Polynesian families have been handed down by tradition through a long series of generations. We must not forget to say that the references are complete and exact; the volume is handy and the type good.

\* *Nature*, March 3, 1892.

## CORRESPONDENCE.

## NOTE ON SOME OF JAİMİNĪ'S SŪTRAS.

London: Dec. 13, 1892.

The editor of the *Pūrva-Mīmāṃsā-Sūtras* with Śābara's *bhāṣya*, in the "Bibliotheca Indica" series, has appended to the commentary on 3. 4. 9 a long note announcing the omission of six aphorisms, supposed to follow the ninth, on the ground that Śābara did not explain them. Their omission from the *bhāṣya* is confirmed by Kumārila, who, in his *Tantravārtika* (p. 915 of Benares edition), propounds the views of the learned of his day as to the cause of their absence. Some say that the Svāmi forgot them (!); others, that his comment on them has been lost; while others allege that they were passed over as worthless, as later additions, or as superfluous. Kumārila, however, annotates the six in his *vārtika*, and on that ground alone we might reasonably maintain that they form a part of Jaimini's work. Śāyana, too, in his more recent *Jaiminīya-nyāya-māla-vistara*, explains the missing *sūtras*, and allots to them four *adhikaraṇas*.

But the argument in favour of their genuineness is materially strengthened by the fact that one of them, namely "*vidhis tu dhārane pūrvavat*," is quoted by Śānkara in his *Brahma-sūtrabhāṣya* 3. 4. 20, and expressly ascribed to "*śeṣalakṣaṇa*," which is the name given to the third chapter of Jaimini's Aphorisms. In the immediately preceding context, too, he quotes the Vedic passage "*adhastāt samidham dhārayan, &c.*," which this particular *sūtra* of Jaimini's is intended to elucidate, and which Śāyana also quotes under the same aphorism in his *Nyāyamālāvistara* 3. 4. 15. Moreover, in his *Brahmasūtrabhāṣya* 3. 4. 19, which forms part of the same *adhikaraṇa* as 3. 4. 20, Śānkara refers to the subject discussed by Jaimini in his 3. 4. 1-9, and so most naturally continues his argument by quoting one of the immediately succeeding aphorisms of Jaimini, bearing upon the question in hand.

To recapitulate, then, the case for the genuineness of the six *sūtras* stands thus: Śābara's work, as we now have it, ignores them altogether; while such respectable authorities as Kumārila and Śāyana explain all six, and Śānkara quotes one, and directly ascribes it to Jaimini. It may be added that Kumārila states that the six aphorisms are explained by all commentators of his time excepting Śābara. The question of their genuineness should therefore be considered as unmistakably decided in their favour.

As Prof. Deussen—who, in his German translation of the *bhāṣya* of Śānkara has so successfully traced most of the numerous quotations found there—failed to discover the source of this *sūtra* as quoted there, but referred to Jaimini 3. 4. 3 as the nearest approach to it, it is possible that other scholars also may be unaware of its existence as part of Jaimini's work. That I was able to trace it myself is owing entirely to the excellent edition of the *Jaiminīya-nyāya-māla-vistara* brought out recently in the Anandāśrama series of my friend Mr. Mahādeo Chinnāji Apté. This edition surpasses in some respects the more luxurious one of Profs. Goldstücker and Cowell, in that it gives Jaimini's aphorisms—which those scholars omitted—and appends complete alphabetical indexes to the aphorisms, to the *adhikaraṇas*, and to Śāyana's verses.

G. A. JACOB, Colonel.

## SCIENCE NOTES.

A COMMITTEE has been formed with a view to the promotion of a memorial to commemorate the services to science of the late Sir Richard Owen. It is suggested that the memorial should be a marble statue, to be placed in the

hall of the Natural History Museum, Cromwell-road, which already contains a sitting statue of Charles Darwin.

MR. ELLIOT STOCK announces for immediate publication *An Account of British Flies*, by Mr. F. V. Theobald.

NUMBER 24 of the *Journal of the Straits Branch of the Royal Asiatic Society* (Kegan Paul, Trench & Co.) contains an important article on the Sakai dialects of the Malay Peninsula by Mr. Hugh Clifford. The Sakai are one of the two aboriginal races of the peninsula, the other being Negrito, from whom they are physically distinguished as "a light-coloured, slenderly built people, with the wavy, abundant hair, and in many cases the drooping nose, of the Polynesian." They are split into innumerable clans, with mutually unintelligible dialects, many of which are greatly contaminated with Malay. But Mr. Clifford was able to study a tribe called Senoi, about 6000 in number, who still live comparatively isolated in the centre of the peninsula. Of their language he prints a brief glossary and grammar, with phonological rules. They cannot count beyond four; and there is good reason for thinking that their ancestors may have been the makers of those stone implements of which examples have quite recently been added to the Pitt-Rivers collection at Oxford. Mr. Clifford does not profess to have yet discovered affinity with any other language. The same author prints a collection of 114 Malay proverbs, with translations, none of which (he believes) has hitherto been published. There is also a bibliography of Malaya, from July, 1890, to June, 1891, compiled by Mr. C. Davies Sherborn, which covers forty-four pages. As the area includes Java, the great majority of the titles are in Dutch; and the compiler acknowledges his obligations to Mr. Martinus Nijhoff, of the Hague. Finally, we are compelled to notice the deplorable fact that wire-stitching has penetrated to Singapore. Quite apart from its mischievous effects on any scientific publication of permanent value, it must be singularly inappropriate in such a climate as the Straits.

## PHILOLOGY NOTES.

THE October number of the *Indian Antiquary* (Kegan Paul, Trench & Co.) contains an article by the editor, Major R. C. Temple, entitled "The Order of Succession in the Alompra Dynasty of Burma." Starting with the rule in Manipur—that the brothers of a reigning king succeed in order of seniority, in preference to sons—he shows that instances of the same rule are to be found in the ancient history of India: e.g., among the Valabhis, and the Eastern and Western Chalukyas; and also in the modern chiefship of Maler-Kotla, in the Punjab. As to this last, however, is not the case merely one of ordinary Muhammadan inheritance? He then sets out in a table the full pedigree of Alompra or Alaungp'ayā, the founder of the last Burmese dynasty, showing that the succession had at least a tendency to follow the same rule. Incidentally he gives a good deal of curious information about the names of the Burmese princes. They used to take their titles from an estate given for maintenance when they had attained their political nonage. We observe that Major Temple uses the Anglo-Saxon *þ* for *th*, writing the familiar name of Theebaw as "þibō." He also tells us that Theebaw and his queen Sūp'ayālay were known to the British soldier as "Theobald and Sophia." Finally, he compares the succession in the Anglo-Saxon and early Scottish monarchies, where (as is well known) an uncle was often preferred to a son. We may also mention, in this number of the *Indian*

*Antiquary*, a careful paper on a Tamil historical inscription of the eleventh century, by a native scholar, V. Kanakasabhai Pillai; and a review of Führer's "Monumental Antiquities of the North-Western Provinces," by Mr. V. A. Smith, who (we are glad to see) protests against the forms "jangal" and "guli."

## REPORTS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Dec. 13.) DR. E. B. TYLOR, president, in the chair.—Mr. Arthur J. Evans read a paper on "The Prehistoric Interments of the Bahi Rossi Caves near Mentone, and their relation to the Neolithic Cave-burials of the Finalese." He described the recent discovery of three skeletons in the Cave of Barma Grande, and showed that the character of the sepulchral rites practised, the relics found, and the racial type of the human remains, agreed with the earlier discoveries made by M. Rivière and others in the same caves. Mr. Evans, however, opposed the theories that had been put forward as to the Palaeolithic date of "Mentone man." The bones of extinct Pleistocene animals and implements of the Mouster and Magdalenian types found in the cave-earth above the interments proved nothing, for the simple reason that they were interments. No remains of extinct animals had been found in actual juxtaposition with the skeletons. On the other hand, the complete absence of pottery, of polished implements, and of bones of domesticated animals in this whole group of interments, and the great depth at which they occurred, proved that the remains belonged to a very early period. Evidence was here supplied of an earlier Neolithic stage than any yet authenticated. Still, the remains belonged to the Later Stone Age and to the days of a recent fauna. Mr. Evans compared some bone ornaments found with the so-called hammer-heads of the chambered barrows of Scandinavia and the decorative system with that found on Neolithic pottery in Northern Europe. He further showed that interments of the same tall dolichocephalic race in a more advanced stage of Neolithic culture were to be found in the cave-burials of the Finale district further up the Ligurian coast. The physical form and the character of the sepulchral rites was essentially the same, only the skeletons were here associated with polished axes, pottery, and bones of domesticated animals. The direction from which the new civilising influences had come was indicated by imported shell ornaments from the Southern and Eastern Mediterranean; in the Mentone Caves the imported shells were from the Atlantic. In conclusion, Mr. Evans showed that the later Finale interments exhibited forms of pottery and implements identical with those of the Italian terremare of the other side of the Apennines, and included ceramic shapes which seemed to be the prototypes of vessels found in the early Sikel tombs of Mykenæan age. The Italic culture here revealed fitted on not only to that of the early pile-settlements of the Po valley and the lake-dwellings of Switzerland, but might be traced to the Danube valley, to Thrace, and the Troad. Among other parallel forms, owl-like idols, bearing a strong resemblance to those described by Dr. Schliemann from the site of Troy, had been found by Padre Morelli, of Genoa, in one of the Finale caves.—Dr. H. Colley March read a paper, in which he sought to prove that the peculiar features of Polynesian ornament are due to a mythography which is, in the main, a symbolism of origin and descent. Thus regarded, unattractive and bewildering designs are resolved into emblems of divinity and demonstrations of lineage. He traced the evolution and defined the attributes of Tiki, explained the nature of oromatus and the meaning of unus, described the various methods of recording pedigrees, whether along a male or along a female line, and illustrated the mythical use of tapa and sinnet. He discussed, as modes of origin, totemism, gemmatism, and generation, of which Polynesian examples were given, tabulated the kinship of the superior gods, set forth in full the Tane cult, especially in relation to the axe and the drum, and endeavoured, in conclusion, to account for the development of the complicated Mangalan adze.



## ASIATIC.—(Tuesday, Dec. 13.)

LORD NORTHBROOK, president, in the chair.—The Rev. O. J. Ball raised the question of the origin of the Semitic (Phœnician) alphabet. So far, the Egyptian Hieratic theory, though doubted and even denied by some eminent scholars, had held the field; but the lecturer himself thought that the resemblance of the old Hieratic Egyptian characters were in many instances so vague as to be imperceptible, except to those who, on other grounds, maintain the priority of the Egyptian language and system of writing to those of primitive Babylonia. For some years past Mr. Ball has held the contrary opinion, as indicated by him in the *Proceedings of the Society of Biblical Archaeology*, June, 1890. If the Egyptian hieroglyphic script were not originally indigenous, but an importation from the land of Shinar, it is evident that any instances of fairly apparent similarity between the derived Hieratic characters and Phœnician letters may be due to the ultimate origin of both in the Accadian syllabary. Mr. Ball showed on the blackboard the likeness of some of the hieroglyphic Egyptian alphabetic signs and corresponding Babylonian symbols, by examples taken from a list which he drew up more than a year ago. He then, after a few remarks on the prime identity of the old Chinese hieroglyphs with those of Babylonia, proceeded to state his views on the origin of Semitic alphabetic writing. He claimed for his theory (1) that it preserved recognisable echoes of the familiar names of the letters (aleph-alpha, beth-beta, &c.), whereas the Egyptian theory is obliged to sacrifice them at one stroke; and (2) that it exhibited prototypes sufficiently similar for precisely those letters in the case of which the Egyptian comparison most conspicuously failed. It was further argued that diversity of forms was, in some instances at least, based upon a real diversity of source; and that in many instances the Phœnician letter plainly represents what may be called the common element in the number of characters indicative of the same initial sound (Amlaut). Thus, a character might be regarded as a sort of generalisation from a number of related syllabic signs, which might have concurrent uses for a time, or in different localities. The lecturer maintained that signs representing simple open syllables like *ba*, *ya*, *da*, are already virtually alphabetical. The Cypriote, Japanese, and other derived systems of writing were adduced in illustration; and it was suggested that the strong tendency of Accadian to drop the final consonants of shut syllables, and the phonetic spelling of closed syllables by resolution into two open ones, e.g., *lig*, *li-ki*, *shid*, *shi-ti*, as well as cases like *ag* (from *gag*), *a-ka*, *u-lu* from (*ghut*), *i-ti* from (*gil*) had a good deal to do with preparing the way for the so-called alphabetic writing. The doctrine of an "inherent *a*," as we see it in the Devanāgarī alphabet and in the Ethiopic syllabary, where, moreover, all words are signified by modifications of the consonants according to a regular scheme, and indeed the omission of vowel signs from the Phœnician alphabet itself, may be considered to corroborate this view of the letters having been at the outset open syllables, that is to say, syllables which were either such primitively, or had become such in process of the wear and tear of the original language. Mr. Ball's paper will appear in an early number of the *Journal of the Society*.

## BIBLIOGRAPHICAL.—(Monday, Dec. 19.)

H. S. ASHBE, Esq., in the chair.—Mr. Henry B. Wheatley read a paper on "The Present Condition of English Bibliography, and Suggestions for the Future." After reviewing the materials already existing for a general bibliography of English literature, Mr. Wheatley urged that the society should undertake the work of a complete bibliography, which, he maintained, might be accomplished by well-organised co-operative effort within a reasonable time.—A discussion ensued, in which several members took part.—The society now numbers upwards of 170 members. It was announced that the council had decided to issue an early number of the *Transactions*. Several donations to the Bibliographical Library were reported.

## ARISTOTELIAN.—(Monday, December 19.)

SHADWORTH H. HODGSON, Esq., president, in the chair. Miss E. O. Jones was elected a member. Prof. A. G. Greenhill read a paper on "The Measurement of Space, Time, and Matter." The paper discussed the borderland which lies between the measurement of space, time, and matter, as constituting mathematical science, and the definition of these three things, for which the mathematicians look for assistance to the philosophers. For mathematics, space, time, and matter constitute the three indefinable qualities of nature; but although incapable of definition, they are capable of measurement by means of the units of length, time, and weight. The paper examined the various units of measurement, with a view to showing their arbitrary character.—A discussion followed, in which Colonel Allen Cunningham, Mr. Hebbel, and Prof. Hudson (of the Mathematical Society) took part.

## FINE ART.

## THE EGYPT EXPLORATION FUND.

THE sixth ordinary general meeting of the Egypt Exploration Fund since its incorporation as a society (the tenth since the foundation of the Fund in 1883) was held on Wednesday afternoon, December 14, in the large room of the Zoological Society, 3, Hanover-square. Mr. E. Maunde Thompson, principal librarian of the British Museum, and a vice-president of the Fund, was in the chair, in the unavoidable absence of the president, Sir John Fowler, Bart., who was confined to the house with a severe bronchial attack. There were present:—Prof. Reginald Stuart Poole, vice-president of the Fund; Mr. H. A. Grueber, hon. treasurer; Judge Baylis; Mr. W. Fowler; Mr. T. Farmer Hall, and other members of the committee, together with many subscribers and others interested in the work of the society.

The proceedings were opened by the chairman, who called upon the secretary to read the minutes of the last general meeting, the list of members of committee who were retiring in rotation, and the list of members recommended for re-election. M. de Morgan, Directeur Général du Service des Antiquités en Egypte, was recommended for election as a new member of the committee, and Prof. Reginald Stuart Poole was proposed as hon. secretary to succeed the late Miss Amelia B. Edwards. This motion was proposed by the Rev. F. O. Norton, and seconded by the Rev. Dr. A. H. Kellog. Before putting the resolution to the meeting, Mr. Maunde Thompson expressed his opinion that no one had greater claims on the society or would do the work of hon. secretary more efficiently than Prof. Poole, who had consented to undertake the task. He added that the work of the Fund being a large undertaking, the post of hon. secretary was no sinecure, but entailed a large amount of correspondence, especially with persons abroad. Mr. Poole, after over forty years' service, was leaving the British Museum, and would, therefore, now have some leisure to attend to the work of the Fund. The Rev. A. H. Kellog, in seconding the resolution, remarked that, as an American, he could speak with knowledge of the confidence placed in the direction of the Fund by his countrymen.

Major-Gen. Sir Francis Grenfell (late Sirdar of the Egyptian Army) then asked leave to say a few words before the resolution was put to the meeting. He remarked that it was unnecessary for him to speak of Prof. Poole's appointment, but he wished to point out the great advantage of adding M. de Morgan's name to the committee. He spoke as a ten years' resident in Egypt and a former member of the committee of the Boulak (now Ghizeh) Museum; and though he had no personal knowledge of M. de Morgan, he felt sure from all he had heard that it would be beneficial to associate his name with that of the Fund, not only for the sake of the Fund itself, but also for other learned societies interested in the work. The resolution was put from the chair and unanimously carried.

Mr. Maunde Thompson then proposed the election of Mr. Charles Dudley Warner as vice-president *honoris causa* for the United States of America, to succeed the late George W. Curtis. He read the following extract from a letter written by the Rev. Dr. W. C. Winslow (vice-president and hon. secretary for

America): "Be good enough to present the name of Charles Dudley Warner, of Hartford, Connecticut, as that of an eminent man who is worthy to be honorary vice-president of our society. I had the good fortune to graduate at the same college (Hamilton, founded in 1812) with Mr. Warner, and to receive with him in 1886 an honorary degree, that of Ph.D., his being L.H.D. L.H.D. stands for *Litterarum Humaniorum Doctor* or doctor of polite letters, and for your Litt.D. It is the degree Columbia at its centennial gave to our dear friend, Miss Edwards, and to myself."

Mr. Thompson said that he did not think the meeting could do better than follow Mr. Winslow's suggestion, and elect Mr. Charles Dudley Warner as vice-president *honoris causa* for U.S.A.

Miss Maitland (Principal of Somerville Hall, Oxford), in seconding the resolution, said:—"It gives me great pleasure to second the resolution proposed, but I regret that the task has not fallen into worthier hands. In speaking before this meeting, I feel that I am speaking as one ignorant and unlearned, and yet, perhaps, it is possible that I may represent in my person a type of supporters of the Fund of whom there are many both in England and America. It has already been mentioned how largely our American brothers and sisters have forwarded the work of the Fund. I must say for myself that my first interest in Egyptology was aroused by the writings of our late honorary secretary, whose death we all so deeply deplore, and whose charming individuality afterwards greatly added to the interest which I then felt in the subject itself. By her untiring devotion, and by her undying enthusiasm for the cause which she had taken up, and which she defended with such eloquence and such power, she inspired all those who heard her, or who had the great happiness of knowing her, with enthusiasm in that for which she gave up so much during the later years of her life. She was the heart and soul of our cause. About twenty-five years ago, one of our poets wrote:

'Great were his fate who on the earth should linger,

Sleep for an age, and stir himself again,

Watching that terrible and fiery finger

Shrive the falsehoods from the souls of man.'

Something of this sort has been revealed to us in these times. The book of the past has been reopened for us, and the pages have been turned back, so that during the past twenty-five years we have known more and more of the past and of the past civilisations, of the great story of how man built up civilisations, which then passed away, of how he has planned and how he has failed; we have learnt facts about these early days, about the civilisations of Egypt, of Assyria, of Phœnicia, which could not by any possibility have been known to previous generations; and much of this knowledge has been made easy for those of us who are ignorant and unlearned both in England and America, by the work of our late secretary. I am sure I may say with truth, that there has been added to the lives of many persons, both in England and America, a fresh interest, a new pleasure, an experience which they never expected to enjoy, mainly arising out of the work of the Egypt Exploration Fund. It is perhaps natural, in America even more than in England, that a deep interest should be taken in the records of the past. There is no doubt that in America the interest in the work of the Egypt Exploration Fund is extremely keen. As has already been mentioned to this meeting, you have only to glance at the balance sheet in order to see how true this is. There are no links that bind the Old World to the New closer than the literary links; no friendship closer than literary friendship. When Miss Edwards visited America at the request of many known and many unknown friends, she aroused and renewed and refreshed the interest already created in that country in the work of the Fund; and I think I may truthfully say that there was no friend she made on that visit with whom she had more pleasant intercourse than with the gentleman we are now asked to appoint as honorary vice-president, Mr. Charles Dudley Warner. Mr. Warner's name is known to all circles in England. The Fund during the last year or two has suffered

heavy losses. Mr. Lowell, among our American friends, was an unspeakable loss. It was once quaintly said of him that 90,000,000 of people held him in affectionate regard—that is to say, the whole of the English-speaking race. It was perhaps an exaggerated compliment, but there was something of truth in it. Mr. Warner is not so well known on this side of the ocean which divides the two continents, but for all that he is well known. His literary work—its humour, delicacy, power, fertility of imagination, and finish—is known to every one of us; and I believe I am right in saying that he has been a supporter of the Fund from the time it was started in America. I have great pleasure in moving that Mr. Charles Dudley Warner be elected as honorary vice-president to succeed the late G. W. Curtis.”—The chairman then put the resolution, which was unanimously carried.

Prof. R. S. Poole next expressed his thanks to the meeting in the following words: Ladies and Gentlemen, “I only wish to say one word in acknowledgment of the honour you have done me in electing me to this office. I am perfectly aware that the labours of the late honorary secretary were exceedingly arduous. Miss Edwards had extraordinary zeal, great enthusiasm, and unlimited energy. Happily she has left not merely the remembrance of that energy, but in addition she has left a secretary, Miss Paterson, trained by her, and perfectly competent to carry out the duties of the position in a satisfactory manner. Therefore I do not feel that the post is a difficult one, though it is an invidious one; and I shall do my best in your service to carry on the administration of the Fund and, as far as possible, to knit closer the relations between ourselves and our friends—our kinsmen—in America, and with the distinguished person in Egypt who has been elected by the meeting, and who will, I am sure, do all that is possible to look after our interests. I agree with what Sir Francis Grenfell said and am confident that the compliment so charmingly paid to M. de Morgan will be well appreciated. He is a generous man, and so far as lies in his power he will, I believe, be a very efficient helper to the Fund.”

His Honour Judge Baylis, on proposing the re-appointment of the honorary auditors, said: “It is my pleasing duty to propose that Mr. J. Hilton and the Rev. R. M. Blakiston be reappointed honorary auditors. I do not know whether you have in your hands the balance sheet, but I think it must be gratifying to every member to see that we have accumulated funds amounting to about £4,300 after payment of all expenses, and after meeting of all liabilities. It has not happened to be the good fortune of every association to be similarly financed; but if any one thing tells us of the very great interest which is felt in this Egypt Exploration Fund, it is the fact that we have so many subscribers and so many contributors of one sort and the other, and that we are in this flourishing condition. And I would say further that it is gratifying to all Englishmen to see the active assistance which we are receiving from our American friends. You will find, if you look at the list, that no less than £1350 has come from this source through Dr. Winslow’s hands—a very large sum indeed to come from America. This fact, I think, should be very gratifying to all of us as showing the deep interest which America has in the old country and in its undertakings. Now, with regard to the auditing, you may, of course, be quite sure that the work will be well done by Mr. Hilton and Mr. Blakiston. It has been well done on former occasions, and, therefore, we have every reason to expect that it will be equally well done in future. I have no doubt that they go through with the greatest care all the receipts and other figures and see that they are correct and accurate in every particular. With regard to the expenditure, that is a matter in your hands. In this connexion I should like just to say a word or two in regard to the work which has already been accomplished. Since the Fund was founded in 1883, under the presidency of Sir Erasmus Wilson, now, unfortunately, no longer with us, your committee has issued what are called *Memoirs*—ten *Memoirs*—and if you look at the titles of these publications you will see that they refer to some of the most interesting places in Egypt, commencing with one dealing with *Pithom*. In regard to this *Memoir*, I am sure that it is gratifying to you that a

third edition of *Pithom* was published in 1887. I only say this in order to show that the money expended in this manner has been well spent, and that you are justified in seeking support from others and in saying to them, ‘Come and subscribe.’ The very works themselves, I find, are worth the subscription. I won’t detain you any longer. You can by referring to your papers, pretty well see for yourselves how the various publications have sold, the number which has been published, and other particulars. Ten, as I say, have already been published, and we are going to issue more. I have very great pleasure in proposing the reappointment of Messrs. Hilton and Blakiston as auditors.”—The motion was seconded by Mr. Hellier Gosselin and carried.

The hon. treasurer, Mr. H. A. Grueber, then read his financial report for the year 1891-92 and presented the balance sheet: “The balance sheet which it is my duty to lay before you this day shows that the finances of the Egypt Exploration Fund remain in a sound and satisfactory condition, and that, in spite of the very trying year that we have passed, they continue to make steady progress. As in former years this state of affairs is due to the labours (now unfortunately at an end) of your late hon. secretary, Miss Edwards; to the continued indefatigable zeal of your hon. treasurer for America, the Rev. Dr. W. C. Winslow; to the hearty co-operation of the several local honorary secretaries, and to many individual members of the Fund. The chief items of the balance sheet now in your hands may be thus briefly summarised. First, as to our expenditure and liabilities. The total expenditure for the year 1891-1892 has been £2474 15s. 5d., which sum is made up as follows: (1) For M. Naville’s expenses connected with his excavations at Tmei-el-Amidd, Baglieh, and Tell-Mokdam, £365 17s. 1d. (2) For Count d’Hulst’s work at Behbeit-el-Hagar, £527 15s.; this last sum includes Count d’Hulst’s salary for the greater part of the year. (3) For the transport of the sculptures found at Ahnas in the previous season from London to their several destinations in England, America, and Australia, £351 17s. 6d. In my report of last year I mentioned that this amount was outstanding, as it was incurred after July 31, 1891. (4) For two casts of the capital of the column from Ahnas which was presented to the British Museum, £9 16s. 0d. These were given to Chadwick Museum, Bolton, and the Fine Art Museum at Adelaide, as the columns which those institutions received were quite perfect minus the capital in each case. (5) For the Survey Fund, £681 19s. 2d., which sum includes £234 for the salaries of Mr. Newberry and Mr. Fraser; and £447 19s. 2d., which represents, besides the general expenses in Egypt, those of the artist, Mr. W. M. Blackden, and the tracer, Mr. Howard Carter, who gave their valuable services to the Fund. (6) For publications, £192 5s., which was incurred in the completion of the printing and the carrying through of the plates of *Bubastis*, in printing of the extra special report, and other expenses connected with packing, labelling, &c. (7) For the customary outlay connected with rent of offices, secretarial salaries, printing circulars, stationery, advertising, postage, &c., £345 5s. 4d. The somewhat large sum of £84 19s. 8d. for sundry office expenses was partly incurred in connexion with the establishment of the offices of the Fund at 37, Great Russell-street, consequent on the death of Miss Edwards. The total receipts for the same period have been £2673 15s. 8d.—viz. (1) By subscriptions and donations, £2331 2s. 11d., which may be thus subdivided—(a) through your late hon. secretary, Miss Edwards, £370 5s. 7d.; (b) through the bankers, the local hon. secretaries, and the treasurer, £499 12s. 2d.; (c) through the Rev. Dr. W. C. Winslow, from America, £1350; (d) from M. and Mme. Hentsch, of Geneva, their handsome yearly donation of £30; (e) from contributions to the Survey Fund, £81 5s. 2d.; (f) from the sale of publications, £185 4s. 1d.; and (g) from special contributions towards the expenses of the transport of antiquities, £157 8s. 8d.—of this sum the trustees of the British Museum generously contributed £100. On comparing our financial position of last year with that of the previous one, we arrive at the following results:—The gross expenditure for 1890-1891 was £2547 15s. 4d. as against

£2474 15s. 5d. for 1891-1892; and the gross receipts over the same periods were £3092 18s. 8d. as against £2673 15s. 8d. It will thus be seen that there has been a falling off of nearly £100 in our receipts during last year as compared with the previous one. This deficit may be attributed mainly to one item only—viz., to the special contributions for the Survey Fund in this country—last year they amounted only to £81 5s. as against £180 9s. 10d. in the previous year. It is true that the large sum collected under this heading in 1890-91 was almost entirely due to Miss Edwards’s personal efforts and to the effect caused by her lectures; yet it is a serious matter that this source of our income should show such a serious decline, as the Survey is now in full working order, and in consequence is likely to prove henceforth an important item in our expenditure. I bring this to your notice in the hope that those who did so much out of personal regard to Miss Edwards may also extend their liberality out of regard to her memory. Any falling off upon any other items has been more than counterbalanced by the increased subscriptions received from America through Dr. Winslow. In 1890-91 these subscriptions were £1050, but last year they amounted to £1350, just £300 more. This amount includes the subscriptions to the Survey as well as for excavation. Anyone who knows the difficulty of keeping up such a subscription list as ours, and in maintaining interest in the working of the Fund, can well understand the labour that it has entailed; and I think, therefore, that Dr. Winslow is deserving of your special thanks. The result of the foregoing figures shows that on the 31st July, 1891, our cash balance at the bank was £4172 8s. 4d., and at the same time in 1892 it stood at £4371 8s. 9d. I cannot conclude my report to you without some reference to the great loss which we have sustained this year—a loss which must be present to the minds of all at this meeting. I need scarcely say that I refer to the death of our devoted hon. secretary, Miss Edwards, who was the very soul of the Egypt Exploration Fund since its foundation. From the time that I undertook the duties of treasurer, now nearly five years ago, I was in almost daily correspondence with Miss Edwards, and no one is better able than I am to testify to her great devotion to the work of which she was the actual founder. It is, indeed, a great crisis in the history of the Fund, and one which will require the best efforts of all who have the cause at heart to tide over. The greatest tribute that we can pay to her memory is to preserve what she has built up, and to carry out at our best what, during the last years of her life, was her constant care and thought.”

Mr. Pollard moved the adoption of the report as follows: “The report we have just heard has, I think, three points of great interest. In the first place, it shows that there has been an increase in the amount subscribed since last year. I do not wonder at the number of our subscribers increasing when the excellent works which have been produced are borne in mind. Then I am very glad to find that our American friends are such large contributors. I can bear testimony to the very great and intelligent interest which they have taken in all that concerns Egypt. I visited many during this last spring, and could not help being struck with the interest and enthusiasm which they displayed on this subject. I should like to congratulate the committee upon having obtained for us such excellent quarters for our new office. I think it will be a great improvement having one office instead of two, and that it will tend to reduce our expenses, and to further our work.”

Mr. William Fowler seconded the adoption in the following words: “I have great pleasure in seconding this motion. There is really very little to say upon it beyond what has already been said by the last speaker. Our funds are in good order, and we are especially indebted to our American friends for their condition. But I should not like to second a motion of this sort on the present occasion, without adding a word or two with regard to the great event of this last year, namely, the lamented death of Miss Edwards. I think it is nearly twenty years ago since I met her on the lake of Como, at a time when she was thinking of going to Egypt shortly afterwards. When I was in Egypt in 1888 I remember writing a letter to the *Times* with regard to the condition

of some monuments I visited. This letter caused a good deal of interest in her mind, and from that time I had several communications from her, and especially when I helped her to raise a larger sum for the Fund than she had at that time contemplated. And every time I met her, here or elsewhere, I was deeply impressed, alike by her intelligence and by her earnestness in this work. In my opinion she was a rare and extraordinary woman, and my view about her has been intensified very much by reading her last work which came out, I believe, a year ago. I consider that book a most extraordinary work, and well worthy of perusal by anyone who has not yet read it. I read the book twice myself, and was deeply impressed by it. I feel that we have lost what we cannot replace, and I feel sure that we shall all desire to carry on the work so dear to Miss Edwards. I suppose that practically the point of greatest interest and importance now is the Survey which is going on; and, with regard to that, I do not see why there should not be a considerable increased subscription in this country. It is usual when there is a good deal of money in hand to say that you do not want any money, but I do not think that this would be the general feeling on this subject. At this moment we want our subscriptions kept up and increased, for the purpose of continuing the Survey. My own interest in the matter has, I think, never waned since the time when I read the *Thousand Miles up the Nile*, and went a good way myself up the river in the year 1886. I am going, I hope, to Egypt again next month, and if I can be of any service to the Fund in any way while there, I shall be only too glad. While I have great pleasure in seconding this resolution, I do so at the same time with deep regret that I shall never see again in this room the lady whom I so much admired."—The resolution was agreed to.

Then followed the address from the chair: We have now arrived at that stage of our proceedings at which you will regret the absence of Sir John Fowler. Had he been in the chair to-day, he would have been certain to give you a most eloquent and instructive address. Called upon almost at a moment's notice to take the chair in his absence, I cannot promise to speak with one-tenth of the eloquence or the knowledge which he would have displayed. First let me say, in regard to the removal of our offices to their new quarters at 37, Great Russell-street, and to the concentration of all secretarial matters in the hands of Miss Paterson, that I think it will be of very great advantage to us to have our headquarters situated in that place. You have heard that our funds are flourishing, and I think they certainly are. On the other hand you have heard that the money coming in for the Survey has not been as plentiful as might be wished. I think that is accountable for in this way: not by any falling off in the work of the Survey, but by the fact that English and American people are practical, and generally like to see something for their money. Perhaps this is a somewhat gross way of putting it, but no volume of surveys has yet appeared, though one is on the point of appearing. The tombs of Beni-Hasan have been explored by Messrs. Newberry, Fraser, and Blackden, and Mr. Newberry, to whom the editing has been intrusted, will, before leaving the country, pass the first part for the press; and I think that when the volume is in the hands of experts every one will be satisfied by the way in which the work has been done. Those who have seen the plates of the wall paintings at Beni-Hasan will admit that nothing could be better. The Survey will be carried on at Tel-el-Amarna this season, where most interesting tablets have been discovered, showing the diplomatic and domestic connexions between the kings of Egypt, Babylon, and Assyria. As to the general work for the past year, we shall presently hear from M. Naville what he has done. He has excavated at Tmei-el-Amdid, Baglieh, Tel Mokdam, and Behbeit-el-Hagar. I shall leave it to him to give you detailed accounts of this work. Count D'Hulst will continue the work upon which he has been engaged during the past year. M. Naville will continue the great work he has before him, but one must admit and confess to the meeting that at the present moment we do not know exactly where the site will be which he will excavate. We must leave it in his hands—and I

am sure we could leave it in no better hands—to arrange this with M. de Morgan. M. de Morgan has shown a most friendly disposition in regard to the work of the Fund, and I am sure will do everything in his power to give us a suitable site. With regard to the members of the society, let me say one or two words. We number now nearly 1500 members and subscribers. I believe there is a difference between the two. I do not think that any society can show such an enormous and rapid development as this, taking into consideration the few years in which it has been in existence. I think everyone will admit that this large number of 1500 supporters is a matter of very great congratulation. Interest in the study of antiquities has grown within the last twenty years at an enormous rate. This we must attribute partly I think to improved general education—to higher education, and more exact scholarship, and, undoubtedly, also to the better education of women. And there is no falling off in the attractions of other branches of the study of antiquities; in fact there has been an increase. Amongst other things, the foundation of the Society for the Promotion of Hellenic Studies proves this. But with the study of the antiquity of Egypt, I feel that there is something more than the interest which accompanies mere antiquity, or that which gives a charm to the aesthetic side of antiquity, so strongly prominent in regard to the antiquities of Greece. In the antiquities of Egypt we have first of all the enormous antiquity of the place, which in itself must ever have a great attraction for humanity; and, in addition, there is the fact of the association of this land with previous ages of men and civilisations which have since passed away—which is always a fact which must always appeal in the most powerful manner to our natural feelings of humanity. And then there is another very strong interest—the domestic interest. No one, I think, can go through the galleries of our British Museum and see the Egyptian collections of ancient domestic implements, the toys of children, the wine cups, and so forth, and know that they have been used by people living thousands of years ago, who felt like ourselves and had the same feeling as ourselves, but must be touched and affected, quite apart from the feelings aroused by purely aesthetic considerations and by considerations of mere antiquity. To the attractions of Egyptology have also to be added the interest and fascination derived from the great part which its people have played in Biblical history. We never know what may be found in Egypt. I have already referred to the Tel-el-Amarna tablets showing the connexion between the Babylonians, the Assyrians, and the Egyptians. And, as you know, some two years ago we recovered in Egypt a lost work of Aristotle, on the Constitution of Athens. I am quite sure of this, that sooner or later, we shall find records connected with the people of that country older than anything which has hitherto been found. It must come. Only a corner of Egypt has yet been explored, and what we have already found is an augury of something far better in the future. In conclusion, I would remark upon our losses during the year. Three old and important names in this society have disappeared. Miss Edwards, whose lamented death has been referred to already; Mr. G. W. Curtis, our vice-president; and Prof. Hort. In regards to Miss Edwards I think it would be presumptuous in me to attempt to add anything to the eloquent and touching words of Miss Maitland. Let me only say that I feel on this occasion that silence is more eloquent than words. She was truly *animæ dimidium nostras*, and her connexion with Egypt is not severed by death. Her name will still be connected with the professorial chair which she founded at University College, to which she has also left her archaeological collections; and I think we may congratulate ourselves that the first occupant of that chair is Mr. Flinders Petrie, whose devotion to the cause of Egyptology has been the admiration of us all. Prof. Hort I knew personally; and we must all deplore his death, not only on personal grounds, but because he was a man whose scholarship was very great. His great work in connexion with the revision of the Bible is well known to all of us, and we all know, also, his great learning with respect to Egypt, and his great interest in the work of the society. He, for one, shared my feeling that some day we should find in Egypt far older evidences of antiquity

than anything which has ever yet been brought to light."

The secretary (Miss Paterson) then read her report: "It is not necessary for me to give you any account of M. Naville's excavations during last season, as he will himself tell us the results of that campaign, and our chairman has just mentioned the sites upon which he worked. I will, therefore, pass on to speak of the Archaeological Survey.

"At our general meeting in March, Mr. Newberry gave us a full report of the last season's work of the Archaeological Survey officers. Since that meeting Mr. Newberry and Mr. Griffith have been engaged in preparing the MSS. and plates of the two volumes on Beni-Hasan for the press, and it is hoped that the first volume will be issued in a few weeks. An explanation is due to subscribers to the special Survey Fund for our delay in issuing the first Survey volume, which should have been distributed in the early spring. There have been many reasons for this delay; but the mention of one or two of the chief causes will, I feel sure, convince you that the delay was unavoidable. To begin with, it was found impossible to complete the first volume until the texts, &c., to be published in the second, and even the third volume, had been carefully studied, for the inscriptions of one tomb throw much light on those of another belonging to the same place and period; and even the tombs at El Bersheh are intimately connected with those of Beni-Hasan. The very fact that Mr. Newberry brought back last year some fourteen thousand square feet of tracings will give you some idea of the time required to prepare them for the press. Secondly, as soon as the first batch of MS. had been despatched to the printers, a fresh and serious delay arose, for it was found necessary to cast fresh type in order to obtain the proper characters and signs for the accurate transliteration of the texts. These difficulties have, however, now been overcome, and it only remains to push the work through the press as quickly as possible. The first volume of *Beni-Hasan* will be presented to all persons who subscribed £1 or more to the Survey Fund previous to July 31, 1891 (i.e., for the year 1890-1), and all subsequent subscribers may purchase it for 20s. The second volume of *Beni-Hasan*, to be issued in the summer of 1893, will be presented to subscribers to the Survey for the year 1891-2 (i.e., between Aug. 1, 1891 and July 31, 1892); and the third survey volume (on the tombs at El Bersheh) will be presented to such subscribers for the current year 1892-3 in the autumn of 1893.

"Two members of the Archaeological Survey staff are already in Egypt, namely, Mr. Percy Buckman (artist) and Mr. Howard Carter (draughtsman). The site of Tel-el-Amarna and the tombs which adjoin it will provide material for this season's work, and promise results of peculiar interest, both historic and artistic. As there are forty-six inscribed tombs, for the most part untouched, we cannot hope to do more than begin out work there during this season. Mr. Percy E. Newberry and Mr. John E. Newberry (architect), will shortly join Mr. Buckman and Mr. Carter; but it was not considered advisable that Mr. Percy E. Newberry should leave England until the first volume of *Beni-Hasan* had passed through the press. A complete set of the proofs of the plates for this Memoir are laid upon the table for examination by subscribers.

"Besides the ordinary annual report of the general meeting and the scientific annual memoirs, the committee have decided to issue a popular account of each season's work, under the title of "Archaeological Report of the Egypt Exploration Fund." This report will also contain notes on the general progress of Egyptology during the year, notices of recent publications on this science, and an archaeological map of Egypt, kept up to date as regards the identifications of lost sites. It will be uniform in size with the special extra report published in 1890-91. While on the subject of publications, I will mention that the delay in presenting subscribers to the general fund with the Memoir for 1891-2 has been caused by the scarcity of material from the excavations at Ahnas-el-Medineh. It has now been arranged, however, to include in M. Naville's Memoir on Ahnas a short account of the scenes and inscriptions in a highly interesting

tomb at El Kab, copied by Mr. J. J. Tylor, and I trust this volume will soon be in the press.

"Mr. Blackden, who acted as the artist on the survey staff last season, has lately sent over some copies of Coptic paintings from the walls of a quarry above Dér Abu Hannes. They represent (1) the archangel, Gabriel, appearing to the high priest, Zacharias, in the temple, and prophesying the birth of John the Baptist; (2) Zacharias coming out of the temple, with his hand to his mouth to show that he is dumb, and making signs to the people who are waiting for him outside; (3) the meeting of Zacharias and his wife, Elizabeth; (4) the archangel, Gabriel, appearing to Mary, and telling her of the birth of Christ. These paintings were previously copied by Sir J. Gardner Wilkinson during his last visit to Egypt."

The chairman, before calling upon M. Naville, made a remark with regard to the distribution of antiquities, stating that hitherto there had generally been something to distribute at the general meeting, but on the present occasion there was not very much as yet—chiefly small collections from El-Bersheh and Tel-Mokdam—and that these required further examination before they could be distributed. He therefore merely took the general sense of the meeting, and asked its sanction for the committee to make the distributions later. This was agreed to.

M. Naville then read his paper, which will appear in an early number of the ACADEMY, and concluded it by saying:—"I am sorry that my campaign was not more successful; but you must remember that excavations are largely matters of fortune, and that the very people who make definite offers about investigations and excavations are those who never tried their hands themselves. I hope on another occasion I shall be able to make you a more satisfactory report."

The chairman asked the meeting to pass a vote of thanks to M. Naville for his paper, and said he thought they would do this more readily when they heard that M. Naville had come from Switzerland especially to be present at the meeting. The motion having been seconded, was put to the meeting and carried. A report from Count D'Hulst was laid upon the table. Prof. Poole then proposed a hearty vote of thanks to the chairman. The proposal was duly seconded and carried by acclamation.

### CORRESPONDENCE.

THE ROMAN INSCRIPTION FROM CARLISLE.

Trinity College, Oxford: Dec. 27, 1892.

May not the passage "*Visit annos plus minus lx quem ad modum accomodatam fatis animam revocavit*," mean "behind sixty years more or less, for it was so that when his spirit was prepared to meet its destiny, he recalled it to life (and did not die)." *Quem ad modum* would thus explain *visit annos plus minus lx*. He was often on the point of death, but so often recovered when he seemed ready to die, that he lived to the advanced age of sixty or thereabouts.

It appears to me incredible that *quem* should be separated from *ad modum*, or mean anything but "as," "as indeed"; and not less improbable that *revocavit animam* should = *reddidit animam* "he died," as suggested by Mr. Rushforth.

ROBINSON ELLIS.

### NOTES ON ART AND ARCHAEOLOGY.

PART I., No. 2, of the *Journal* of the Asiatic Society of Bengal contains three papers of numismatic interest. Major H. G. Raverty, from his unrivalled knowledge of the history of Khwarazm, supplies dynastic and other information about some of the Muhammadan coins collected by the Afghan Boundary Commission. Mr. W. Theobald describes a coin of Arakan, with a bull on the obverse, and on the reverse a symbolical object resembling the trisul of Siva, though possibly of Buddhist origin. Babu M. M. Chakravarti writes about the very rare gold medals called Rama-tankis, of which no less than five are in his possession. They are all of the same type, and were found near Puri in Orissa. On one side they have Rama and Sita, seated on a throne and surrounded by attendants; and on the other a series of figures carrying fans. The legends, if any, are most obscure. There is no evidence that they were ever issued as coins. The Babu conjectures that they were coronation medals, struck for distribution among Brahmans. Their date is also doubtful, though probably none are older than the fourteenth century. At present they are highly valued, and even worshipped, by Hindus of the Vaishnava sect.

THE first edition of *Edward Burne-Jones: A Record and Review*, having been exhausted soon after publication, Messrs. Bell, in view of the exhibition of that artist's work at the New Gallery, have arranged to issue a second and cheaper edition immediately.

THE *Art Journal* for the new year starts with a new editor, Mr. David Croll Thomson vice Mr. Huish. The colour of the wrapper is changed from buff to a greenish grey, and the paper appears more highly pressed than before. Otherwise there is little note of alteration, the etching (an original one of a girl with dogs by Mr. R. W. Macbeth) being no better printed than usual. An excellent article by Miss Julia Cartwright on Mr. Burne-Jones, and another on "Tardini's at Florence," by Mr. Humphry Ward, lead the way to other interesting papers.

### MUSIC.

THE *Musical Times* has issued a special Beethoven number, full of welcome details concerning the master, illustrations, &c. The facsimile from a pocket-book of the year 1795 forms an attractive page. There is also the picture of Therese Gräfin von Brunswick, the famous "Unsterbliche Geliebte," with the inscription which she wrote on the back of the frame when she gave the painting to Beethoven. Sir G. Grove contributes an interesting paper on "The Birds in the Pastoral Symphony." Mr. J. Bennett, in his cleverly written introductory article, tells us, in reference to Beethoven's later works, that "it is conceivable that the language of music was too weak for the burden of the thought." Why did he not also suggest that the forms of music may have proved fetters?

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